SCREEN RADIO MUSIC STAGE

VARIETY

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BANDS' RECORD THEATRE YR.

Metro's Anti-Nazi Story Buy Gives Defi to D. C. Probe; Several in Work

Metro has virtually thrown a defi into the teeth of the Senate subcommittee investigating films by its purchase this week of the novel 'Above Suspicion.' Story has a strong anti-Nazi twist, of the type the Senate isolationists have been squawking about. Studio paid $25,000 for the yarn, which has been close to the top of the best-seller list for weeks.

While most of the industry was applauding Metro's courage, a quick checkup showed that other studios, too, have not been scared off by the Senate probe. There has been a tendency to stay away from buying stories with anti-Nazi angles—which is what for so many weeks delayed the sale of 'Above Suspicion'—but production of such scripts which were already owned has continued apace.

RKO appears to be the most fearless in this regard. It has three films with anti-Nazi facets now in work and one planned. Those in production or writing stage are 'Journey Into Fear,' 'Joan of Paris' and 'Pas-

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MRS. F.D.R. AND 'McGEE' IN TIE

Mrs. Franklin D. Roosevelt has 129 stations on her NBC hook-up for Pan-American Coffee which began Sunday (28). Buchanan is the agency.

This ties First Lady for the largest hook-up on NBC with the 'Fibber McGee and Molly' program which also has 129 stations this season.

Little Egypts Would Stop Mooching on Cooching

Pittsburgh, Sept. 30.

Here's something new under the union sun—the Oriental Dancers of Pittsburgh, Inc. (cootch dancers to you). Gals who do their stuff at parties, banquets, etc., claim they aren't being paid enough, so they've organized and sent notices to all bookers and agents fixing their new rates. They are as follows: $10 a night in downtown Pittsburgh; $12 within a radius of 50 miles, and $14 within a radius of 100 miles.

They've elected officers, too—Dixie Wong, president; Lila LeVelle,

(Continued on page 29)

Good Ballyhoo

Suggestion made by a show-minded executive discussing the propaganda sessions in Washington: 'Why don't the distributors reissue the war films under attack with all the publicity they're getting?'

One way perhaps, he adds, of getting some money out of most of those pictures.

BING OVER WITH A BANG IN THE ARGENTINE

Buenos Aires, Sept. 23.

No film figure who's been here in a long time has made so much of a solid click with Argentines as Bing Crosby, currently in B.A. for an 18-day stopover. Crooning actor stepped off the American Republic's liner Argentina announcing he was here 'just for horse talk,' and he's kept to the promise since.

Film men have been particularly surprised at the reaction, since Cros-

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Guy Lombardo's Sister, Now 15, Is Coaching To Sing With Orchestra

Rose-Marie Lombardo, youngest of the bandman clan, is tutoring with Tony Morelli, vocal coach, in preparation for her professional career.

Only 15, she has sung with the Lombardo band off and on, and will be utilized more and more on their radio commercial as the season progresses.

Henry Bernstein Writing Play for Katherine Cornell

Henry Bernstein, emigre French playwright, is writing a play for Katharine Cornell.

It's the first time the eminent dramatist has written expressly for an American star.

$5,500,000 TO BE SPENT ON ORCHS

Stage Show 'Revival' Will Account for Increase Over Last Year's $4,000,000 Paid Name Bands by Picture Houses — Virtually Only B. O. Headliners Available

MORE PLAYING TIME

The 1941-42 season just starting will see an all-time high in total coin paid for bands by theatres due to two inter-relating factors; (1) something of a revival of stageshows by theatres Coast-to-Coast; and (2) the fact that bands are virtually the only 'headliners' remaining that can draw money to the boxoffices.

Last year upwards of $4,000,000 was spent by theatres for bands, with New York City itself accounting for nearly $1,000,000 of that total. This season should see an increase of at least $1,500,000, or some $5,500,000 paid by theatres for traveling orchestras.

With the expected record sum to-

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LOUIS-NOVA FIGHT TOO POOR FOR FILM RELEASE

Films of the Louis-Nova fight Monday (29) night will not be released. RKO and Madison Square Garden Corp. execs, after viewing the pictures, decided that the fight was so poor the films would harm the sport of boxing and leave exhibs and the public dissatisfied.

Decision was one that hit both RKO and the Garden a tough blow to the pocketbook. They had been counting on at least a $250,000 gross.

Like Astaire on the Hoof

Hollywood, Sept. 30.

Paramount's Irving Berlin musical, 'Holiday Inn,' with Bing Crosby and Fred Astaire, will draw heavily on the dancer's tapology.

Astaire is scheduled to do 10 dance production numbers, in deference to findings of a recent audience survey, which favored his hoofing rather than his histrionic roles.

Sky High?

Fred Allen, anticipating his new broadcasting season for Texaco, quips:

'If my C.A.B. comes up to my blood pressure I'll be okay.'

BOOZING ACTORS FACE EQUITY ACTION

Complaints of actors being drunk during performances have filtered into Equity's offices and, if charges are made, severe punishment is likely to be meted out. Under its regulations no such action is considered unless the complaints are filed in written form by affected managers. There were frequent reports of one actor being under the weather in summer stocks, but no charges were preferred.

However, the same player was remiss again in a Broadway show and formal charges were sent Equity. Actor was in the early part of the play; did not appear at the theatre until 10 p.m. When informed that the complaint was made, he wrote Equity to the effect that he 'overslept', was leaving town and had

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French-Canadian Singer, Sensitive About Fan Pans, Signs Up for the Army

Jean Cavall, 22-year-old Canadian baritone, whose fan mail has topped the sustainer list at NBC, goes into the Versailles cafe, New York, Oct. 9 for an engagement carrying a one-day cancellation clause. That's in case he's called into the Canadian army by then.

Young singer was stung by letters from somewhat intolerant listeners who resented his Frenchy singing style and asked how come he wasn't fighting Hitler instead of crooning of love. (Cavall is French-Canadian, not born in France). He thereupon signed up for service.

Big Influx for Fight, World Series, Football Stimulates B'way Show Biz

Influx of fans for two major sporting events, the Louis-Nova heavyweight championship fight at the Polo Grounds Monday (29) and the world series between the Yankees and Dodgers starting today (1) at the Yankee Stadium, saw a steadily mounting influx into the midtown district througout Saturday and Sunday. Excellent attendance in all theatres and most night spots reflected the arrivals. It's expected to hold up all week as this weekend's football schedule is also especially strong.

Those who came expecting to purchase tickets for the ball games from the ticket agencies were disappointed. Not one recognized agency had a supply of series tickets, in fact there were none at all for sale, except covertly and at a price.

Managements of the Yanks and Brooks tersely told several representative brokers: 'Gentlemen you are shut out this year. All tickets will go to the public'. All checks for ticket allotments sent by the agencies were returned. Understood

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COHAN'S CAREER TOO PEACEFUL?

Hollywood, Sept. 30.

Although it is estimated George M. Cohan wrote 520 songs, numerous plays and grossed approximately $97,000,000 during his career in the theatre, the Warner Bros. studio is having trouble with the script of 'Yankee Doodle Dandy,' scheduled film production based on the producer-actor's life.

Researchers for the William Cagney unit, which is to produce the picture bemoan the fact that Cohan had few failures and relatively little hard sledding in his long record on Broadway.

Max Gordon Mulls Stock Company Setup for B'way

Seeing the success of summer stock companies, Max Gordon thinks a good stock on or near Broadway has a good chance at $1.50 top, with possible grosses between $7,000 and $10,000 weekly. In between he could utilize the permanent company to try out a new play.

Marc Heimann has long favored a similar plan.

BOXOFFICE BANDS STARTS ON PAGE 53

'Indefatigable Charlie,' Once N.Y. Nitery Pianist, Now Swings Nazi Propaganda

An obscure one-time New York nitery pianologist is at the moment an efficient German shortwave propagandist to the United States. He's also a top listener-getter in the Reich itself, despite his 4 a. m. broadcast time. Bait he uses is American swing—for which the Nazis go like a fugitive from 52d St.

Guy was billed as 'The Indefatigable Charlie' when he massaged the keys and warbled his ditties in the Maisonette Russe of the Hotel St. Regis, N. Y., back in 1936-37. He still limits himself to a single moniker, being known throughout Germany simply as 'Charlie.' Complete handle is Charlie Schwedler.

That he's pretty good, too, is attested not only by VARIETY's review of his St. Regis routine (reprinted herewith), but by Mrs. Lael Laird, Time-Life-Fortune reporter, who was one of Charlie's faithful listeners—if not exactly a fan—during nine months in Berlin, from which she recently returned to the United States. For nine years before joining the mag staff she was treasurer for the Theatre Guild in New York, thus her particular interest in show biz.

Schwedler's propaganda, sandwiched between swing arrangements by the pick of German musical organizations, consists of skillfully tuned parodies of pop American tunes. Each parody is sung in English—makes a particular point for Dr. Goebbels, Mrs. Laird explained. Charlie writes them himself, although he retains quite a fondness for the U. S., femme scrivener discovered.

Pushovers for U. S. Jazz

'The Germans are not so fond of Charlie himself as they are of American jazz,' Mrs. Laird said in clarifying the former nitery performer's popularity. 'And except in rare instances they are not allowed to hear any other American music. They stay up until 4 a. m. to tune in Charlie. It is illegal to listen to shortwave broadcasts before that time, as

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PRIVATE HOME BUYING A N.Y. SHOW BIZ VOGUE

Quite a vogue in recent weeks for private midtown New York residences by the show and literati bunch.

Moss Hart, Bennett Cerf, Dorothy Thompson, George S. Kaufman, Adam Gimbel, Edward L. Bernays, Harold K. Guinzberg, Clifford Odets, et al., are buying, or have bought, brownstones in the East 50s and 60s, converting them for permanent use.

Young Jack Warner Tries His Hand at Producing

Hollywood, Sept. 30.

Jack Warner, son of J. L., starts his career as a producer with a one-reel musical, 'Calling All Girls,' a capsule revue which tells how a big revue is built on the Burbank lot.

Shooting starts next week, with Gordon Hollingshead, chief of Warner's shorts department, keeping an experienced eye on the younger generation.

CROSBY'S HALL OF FAME

It's a Disc Program on KABC In San Antonio

San Antonio, Sept. 30.

Station KABC program department has phonograph disc program captioned 'Bing Crosby Hall of Fame' uses records of various entertainers that are now heard, or that sprang to fame from, the broadcasts on the Kraft Music Hall.

Station is the local Mutual outlet. Crosby broadcasts are on NBC.

U. S. TAKING CIRCUS CARS

Chicago, Sept. 30.

Government is confiscating flat cars from carnivals and circuses in defense grab-up of all available rolling stock.

MONKS WANTS TO ACT

His Co-Author, Finkelhoffe, Continues to Write on Coast

John Monks, Jr., co-author with Fred Finkelhoffe of 'Brother Rat,' has abandoned writing to resume acting. He's currently in radio, having within the last couple of weeks played small parts in 'Grand Central Station' and 'The Man I Married.' Finkelhoffe is on the Coast on a film scripting contract.

Even immediately after the click of 'Rat,' Monks was known to be dissatisfied with the demands of a writing career. He told friends at that time that he liked acting much better, but was continuing picture and legit authorship only because of the money involved. He and Finkelhoffe did the screen treatment of 'Rat' for Warners and subsequently wrote other film scripts. They also authored a book for a legit musical, but it was never produced.

Monks has been approached with several offers for the radio serial rights to 'Rat,' but he and Finkelhoffe have refused them. They hope that after a couple of years the play can be done as a musical comedy. Meanwhile, Monks is confining himself to acting and Finkelhoffe is writing on his own.

RKO JURY STILL OUT ON KRASNA'S PLAY B.R.

No commitment to back the new Norman Krasna play, 'Fire Escape,' has been made by RKO, it was said there this week, despite reports it was putting up the coin. Script hasn't even been read yet, a spokesman for the company declared.

With RKO's interest in putting coin into promising legiters, however, a possibility exists that Krasna may find his way into the company's treasury if the script passes muster.

This isn't the play he wrote with Groucho Marx, who is currently also in N.Y. Marx may star therein; a producer's not set yet. That one's titled 'The Middle Ages.'

Dick Powell M.C.s Hosses

Memphis, Sept. 30.

Dick Powell last week served gratis as m.c. for Le Bonheur Charity Horse Show, largest event of its kind in the south. Powell flew in from Hollywood as guest of M. A. Lightman and the Variety Club, worked the Horse Show two of its four nights, and hopped out to New York via plane to see the Louis-Nova fracas.

Star has an offer to pair with Jessie Matthews in a Broadway musical.

Quent Reynolds Is Quite A Guy, Londoners Feel

London, Sept. 16.

Editor, VARIETY:

I've known this town a long while, and it's the first time it's changed its name. To my mind, they may as well call it Quent's End instead of West End. Reynolds is getting more publicity than Mae West did in her prime. You stroll up Piccadilly and 'A Day in Soviet Russia' greets you at the Pavilion—after you've been allowed to pass by courtesy of Quentin Reynolds, whose portrait flanks left, right, over and elsewhere of the theatre. Along Regent street another fancy studio has a display—the same man, but it somehow looks different—it was taken on the only free day he's had since landing this side. Baker street, where Sherlock Holmes used to dwell, has given up crime in favor of photographers. I won't say whose photos.

An acquaintance of mine walked into a newsreel house last week and coughed. The usherette reproved him—Shoosh. He asked what was going on, and she told him—Quentin Reynolds!

One of these days I hope to meet him. I did once, at the Savoy. We were just about to say 'Hullo' when a flash-bulb went off somewhere and he ducked and I haven't seen him since. But I can always find trace of him. *Joshua Lowe.*

[Ed. *note: Joshua Lowe* (Jolo) is *head* of VARIETY's London office.]

Reynolds in Moscow

Quentin Reynolds has gone to Moscow as press attache to W. Averell Harriman, as part of the U. S. commission to the Soviet.

Collier's ccorrespondent had long been stymied in getting a visa until this diplomatic move made it possible.

Kay Francis Flies Into N. Y.; Moore To Chi for Concert

Kay Francis came into N. Y. from Hollywood over the Main Line airway several days ago; Jinx Falkenburg, with Columbia Pix, hopped Hollywood-Milwaukee for a Milwaukee Sentinel fashion show last Friday (26); Tony Martin cruised eastward to Philadelphia. Dinah Shore mainlinered in from Chicago.

Grace Moore started her U. S. concert tour Thursday (26) with a stratoliner hop to Chicago, after staying in New York only long enough to unpack her South American souvenirs. Two days later back she came. Others in and out the TWA way during the week were Milton

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Fit the fit with the fittest, and the fittest will fit the fit for you—at the boxoffice.

ABBOTT and COSTELLO

Universal Pictures Chase & Sanborn Hour, NBC-Red

Under Personal Management of: EDWARD SHERMAN

Even Breakaways Hit by War

Hollywood, Sept. 30.

War in Europe and Africa is reducing warfare on studio sets to one take per roughhouse. Fake glassware, which bounces off a comic's dome, is made of a resin which used to come from Bulgaria but doesn't any more. Breakaway furniture, tossed about in domestic scenes, is made of balsa wood, a native of the Congo.

RKO felt the shortage after a dozen studio brawls in 'Call Out the Marines' and ordered the brawlers to go easy on the props. Other companies report a similar shortage and have ordered scenic belligerents to finish their fights, whenever possible, in one attack.

ASCAP Pluggers Resent BMI Staffers Telling Maestros 'Peace' Is Far Off

Professional managers of ASCAP-affiliated publishing firms are burning plenty over the tactics of songpluggers connected with Broadcast Music, Inc., in dissuading band leaders from making up arrangements of new ASCAP tunes by citing Sydney M. Kaye, BMI v.p., as authority for the statement that peace between ASCAP and NBC and Columbia is still months off.

Band leaders, according to the ASCAP affiliates, state that they see no reason for doubting the remarks of BMI pluggers because, as the latter point out, Kaye is still a close consultant of CBS' on ASCAP matters and he should know how close or distant the two older networks are to consummating a deal with ASCAP.

The Critic, Always

Richard Watts, Jr., N.Y. Herald Tribune drama critic, returned Monday (29) from Chungking, landing at La Guardia Airport at 5 p.m. and making that night's premiere of 'Ghost for Sale.'

Said on second thought the Japanese air-raids weren't so bad after all.

RISE STEVENS ASKS 2½G WKLY. IN NEW M-G PACT

Negotiations are under way between Rise Stevens and Metro on the Metropolitan Opera Star's new pic contract. Her first film, 'The Chocolate Soldier,' co-starring Nelson Eddy, paid her $60,000 on a 40-week contract at $1,500 weekly. Metro has picked up her option.

Singer is asking $2,500 weekly from the pic company. Her next film has Clark Gable penciled opposite her.

A. J. Balaban's Chi O.H. Bandshows Fall Through

Chicago, Sept. 30.

Deal that A. J. Balaban has been working on for some time, to take over the Chicago Civic Opera House for a new type of show business operation, appears to have chilled, at least for the time being. Balaban last week took himself and his family east where he will likely remain for several weeks.

Balaban planned a mammoth show for the Opera House, calling for pictures, big name bands and shows, and dancing in the lobby—all for a single admission. The policy would call for two shows a day and was based on a show nut of $20,000 a week.

Opera House officials were interested from the start and there is still a possibility that the deal will go through all right. It would have been an 11-month operation, with the month from Nov. 15-Dec. 15 reserved for the City Opera season.

Jack Dempsey's Circus Tour at $4,200 Weekly

Spartanburg, S. C., Sept. 30.

Jack Dempsey, Cole Brothers circus' current season headline attraction, touring Dixie, will remain with layout until mid-November, salary $4,200 a week.

Ex-champ's wife, former Hannah Williams, and their two children, Joan, 7, Barbara, 5, trained down from New York for week's stay with him during Carolina's tour. Jack said 'one night stands too tough' for family though, so they return to New York.

Bergen Concert Touring

Hollywood, Sept. 30.

Edgar Bergen opened a concert tour last night (Mon.) at Salt Lake that will keep him on the road for 12 days. He will do his Oct. 5 broadcast from Chicago, with Abbott & Costello cut in from here.

Supplementing Bergen's voice diffusion act with Charlie McCarthy and Mortimer Snerd will be James Newill's warbling to piano accompaniment.

No N.Y. Auto, Motorboat Shows, This Year; Will Dent Theatres, Cafes

New York City's showmen, including the hotel variety, are resigned to a considerable dent this winter due to the war priorities situation cancelling two spenders-attracting events, the annual Auto Show and the annual Motorboat Show.

Both events ordinarily are boom producers for the smart musicals and dine-dance spots especially, and their influence stimulates the town in many ways.

JAY BRENNAN ONE OF FAY'S GAG STAFF

Jay Brennan, partner with the late Bert Savoy in the vaude team of Savoy and Brennan, has been retained by Frank Fay as one of his writers on the Tums show which bows into its NBC-Red spot Oct. 23.

Fay guests on 'Duffy's Tavern' (CBS) tomorrow (Thursday) and does a similar shot on Camel's 'Penthouse Party' (NBC-Blue) Oct. 23.

War to Blame for Breach Of Hakim Deal, Sez Gabin

Los Angeles, Sept. 30.

Jean Gabin, French actor, declared the war was responsible for the breach of his contract with the Hakim brothers, Robert and Raymond, who are asking an injunction to restrain him from acting in pictures until he has fulfilled a pact made in France to perform in 'The Golden Helmet.'

Actor asserted he was called to service in the French army, and that the picture was to have been filmed in France in the French language but is no longer possible under current war conditions.

Job Not Steady

Chicago, Sept. 30.

Billy Carr is leaving the 606 Club here this week.

This is after five years in the spot as m.c.

Foy Back West

Bryan Foy leaves New York today (Wednesday) for the 20th-Fox studios to begin his new two-year pact with that lot. First two pictures he will produce are 'Over the Burma Road' and 'Sioux City.'

Latter will be made on a lavish scale in Technicolor.

1ST ARMY SHOWS--CAMELS

Kate Smith, 100% 'Constructive'

Hollywood, Sept. 30.

Closer touch with happenings in Hollywood has been effected by Kate Smith via teletype service installed last week. Brighter side of the picture biz, with its human interest yarns and personality copy will be broadcast on her daytime programs. Every studio has promised full cooperation, knowing that her handling of the news will be wholly constructive and that her ready-made audience of millions will prove a healthy b.o. aid.

Miss Smith will be advised daily just what goes on in the studios, far from gossipy whisperings.

AGMA Wants to Probe Deeply Into J. C. Petrillo's Chicago Past

American Guild of Musical Artists, seeking a court injunction against the American Federation of Musicians, has filed a motion to examine James C. Petrillo, AFM president, before trial. The motion is returnable Monday (6), when it will be argued before New York Supreme Court Justice Miller. AGMA is entitled to examine the defendant, the only legal point being how far the probing may go. Understood that Henry Jaffe and Sidney Cohn, the AGMA attorneys, intend inquiring deeply into the AFM-Petrillo administrative, financial and jurisdictional background in both New York and Chicago.

AGMA's injunction action seeks to prevent the AFM and Petrillo from carrying out a threat of barring from radio, recordings, concerts, opera and other music fields any AGMA members who refuse to resign from that organization and join the AFM. AGMA recently won a New York State Court of Appeals verdict reversing the Appellate Division and giving the concert soloist group the right to proceed with the injunction suit in New York Supreme Court.

ARCHBISHOP HEADS PIX GOODWILLER TO MEXICO

Hollywood good-will entourage to Mexico, jointly arranged by Archbishop Cantwell of the Los Angeles Diocese, and Joe Breen, head of the RKO studios, will leave for Mexico City next Monday (6). Set to make the trip are Breen, the Archbishop, George J. Schaefer, RKO prez; Fred Beetson, exec v.p. of the Association of Motion Picture Producers; and Jack Haley. Number of players is expected to be added to the list during the week.

Group is slated to arrive in Mexico City on Oct. 9 and remain there for 10 days. They will participate in the dedication of an orphanage, attend a high mass to be celebrated by Archbishop Cantwell at the Shrine of Guadaloupe, and make an extensive sightseeing tour. Wives are travelling with most members of the party.

Newsreel cameramen and another photog to make a complete record of the trip will accompany the entourage.

Jack Pearl to Star Himself in 'Pastoral'

Jack Pearl has turned down a role in the new Jessie Matthews stage musical (Georgie Hale-Charles R. Rogers) in favor of producing and self-starring in 'American Pastoral,' new play by Frank Moss, screen scripter.

Pearl and Warren B. Munsell, Jr., are the potential co-producers.

M-G Music Arranger Dies in Plane Crash

Hollywood, Sept. 30.

Roy Hawthorne, 24, music arranger, was killed in Los Angeles, Monday (28) when plane he was piloting cracked up.

He worked at Metro at time of his death.

Baby Can Wait

Being an expectant papa, George Jessel, who is producing 'High Kickers,' in which he will co-star with Sophie Tucker, was asked what he desired as a gift-token. Without hesitancy he answered:

'A good second act.'

Cop's Free Ventro Act In Det. Theatres Plants Safety Message to Kids

Detroit, Sept. 30.

Although thousands of kids are growing up in this town unaware that there ever was such a thing as vaudeville—shows are few and far between here—a cop is giving them a sample of the good, old days, and packing them in.

Making the rounds of the neighborhood houses here, few of which ever had a stage show, Patrolman Wayne Furnelius, who performs gratis, is playing to turnaway crowds of small fry, many of whom are bewildered by his ventriloquism.

The act is billed as 'Jerry McSafety, the Charlie McCarthy of the Police Department.' Furnelius is an

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LONDON LEGIT OFFERS LITTLE FOR FILMIZATION

London legit, an important source of Hollywood story material before the war, has all but dried up in the past two years as a provider of picture material. While film companies used to buy rights to half dozen or more West End entries every year, only two minor London plays have been purchased since the start of the present conflict.

Only one show currently running in Britain is attracting American film interest. And all the com-

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Billy Rose's $500,000 'Aquacade' Title Suit

Billy Rose yesterday (Tuesday) served Elwood Hughes, general manager of the Canadian National Exhibition, in a suit for $500,000 damages in N. Y. Supreme Court for allegedly presenting a version of a water show called 'Aquacade' at the annual fair in Toronto, during the summer. Canadian Exhibition is also a defendant.

Rose asserts he had warned Hughes and the Canadian Exhibition it was using the title without permission, and that he had copyrighted it as a trademark. It is alleged the defendants ignored the warning.

Robeson's 'Joe Louis Blues'

Paul Robeson, Richard Wright, author of 'Native Son,' and Count Basie, orchestra leader, will record 'The Joe Louis Blues' for Columbia today (Wednesday).

Song will be sung by Robeson and was written by Basie with the lyrics by Wright.

AD-SPONSORED UNITS IN CAMPS

U. S. War Dept. Okays Traveling Entertainments, Without Radio Adjuncts—Esty Hops in Fast

LOBBY FRAMES

War Department last week okayed advertiser-sponsored shows—without radio adjuncts—in Army camps. Ticklish matter of policy which the army had been sidestepping for weeks was given approval in the hope that the sponsored shows might help to relieve the dearth of entertainment in the cantonments, about which there has been much squawking recently.

It doesn't appear yet, however, that this is the solution, for ad agencies—with one exception—are showing no great enthusiasm to rush out and become vaude or legit producers. This despite rather lenient stipulations by the War Department as to how far advertisers may go in plugging their products on camp grounds.

Only agency that has hopped into action following word from the Army is William Esty, which brought

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SONG AID TO LEADERSHIP IN U. S. BONDS

Detroit, Sept. 30.

Henry A. Morgenthau, Jr., U. S. Secretary of the Treasury, discovered during a visit to New York a likely reason why Michigan was leading all other states in the sale of defense bonds and savings stamps. It's the plugs that the Irving Berlin tune, 'Any Bonds Today?' is getting in the local jukeboxes.

United Phonograph Operators Union (CIO) and the United Music Operators Association of Michigan (jukebox owners) had sometime ago got together on the idea of putting the Berlin tune on the No. 1 button of all machines spotted by them. As a result of this co-operation 'Any Bonds Today?' holds the preferred spot on 5,100 music boxes in Wayne, Macomb and Oakland County, which make up the Detroit area.

Shortly after his arrival in Detroit the cabinet officer made a tour of spots housing jukeboxes, losing a $100 bet that he would find at least one machine without the Berlin song. Morgenthau later held a meeting with Roy Small, conciliator of the operators union, at which they discussed the details of putting the jukebox bond campaign on a national basis. With the permission of the union's officers Small was flown to Washington to start mapping out this angle of the Treasury's national campaign.

WAR IS 'HELLZAPOPPIN' FOR SHOW; NIXES CAMP

'Hellzapoppin,' slated to do a cuffo performance at Fort Monmouth, N.J., Monday (29) night, failed to play there after members of the cast complained that there had been attempted coercion on them to do the Army camp benefit.

Players were skedded for Monmouth on the only night of the week they have off. They had given up previous Monday evenings for performances at Fort Dix, N.J., and Governor's Island, N.Y., and are said to have felt they had done enough

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Yankee Shortwave In Foreign Tongues Increases on Cue From W. R. Donovan

Joe E. Lewis' Crack

Joe E. Lewis, appearing last week at Loew's State, N.Y., told audiences his appearance was due to the Senate sub-committee investigation of 'warmongering' films. Comedian said the management booked him into the stage show at the last minute to fill a spot caused by the cancellation of a short.

'They found it was a propaganda picture,' Lewis explained. 'It contained a shot of a guy saluting the American flag.'

Army Credits Radio's Buildup of Good Music For Camps' Concert OK

Surprise success of appearances in Army camps by concert names—booked with great trepidation—has led the Citizens Committee for the Army and Navy, which handles camp entertainment, to seek further Army engagements for the virtuosi. Soldiers, in a few experimental dates arranged by the committee, turned up in large numbers and demanded encore after encore.

Used for the initial tries were John Carter, Metropolitan Opera warbler; Ossy Renardy, violinist; and Jacques Abram, pianist. Carter went out as a single and did 15 appearances while Renardy and Abram were teamed and performed only at Fort Dix, N. J., and Camp Upton, N. Y.

Committee made the experimental bookings only after much arguing among its staff and several consultations with the Army. It was feared the soldiers might greet the longhair entertainment with anything from booing the performers off the

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HEDDA HOPPER WILL BE H'WOOD'S BIOGRAPHER

Hollywood, Sept. 30.

Hedda Hopper, who knows the film colony and its highly publicized populace probably better than any other pillar pounder, will do a cavalcade of the town in book form under the title of 'Hedda Hopper in Hollywood.' Tome will be profusely illustrated and picture the town as it is, with thumbnail profiles of those who contributed to its cinema fame and glamorous facets.

Aiding Miss Hopper in assembling the data will be Billy Hamburg, here from Chicago. Volume will have the endorsement of Los Angeles and Hollywood Chamber of Commerce, which will aid in its distribution to help publicize Glamorville to the rest of the world. Book is due off the presses shortly after the first of the year.

Miss Hopper, additional to her radio stint for Sunkist and columning for the L.A. Times, which is syndicated by Des Moines Register, will supply her string of 50 papers with candid camera art. Each paper will be serviced with 15 shots weekly to dress up her column and other news breaks from Hollywood.

WAGNER KIN IN N. Y.

Granddaughter, 23, Here to Lecture, Write and Conduct

Frielinde (Mousi) Wagner granddaughter of Richard Wagner and Franz List, is in N. Y., where she will lecture, write and conduct. She's 23, and the only anti-Nazi member of Wagner's family to have gotten out of Germany since 1934.

A son of Wagner, Dr. Ernest Knoch, 77-year-old conductor, is also in N. Y. He came here in 1929 with Johanna Gadski's opera troupe.

Spurred by William R. Donovan, chief of the Government's international information service, United States shortwave broadcasters during past weeks have considerably stepped up their output to Europe. They have greatly increased both the number of hours they beam to the continent and the number of languages in which the programs are transmitted. This has been accomplished by cutting down the number of hours of broadcasting in English—which is considered as only of minor value from a propaganda standpoint—and by opening up the transmitters earlier each morning.

Evidence of the increasing attention to Europe by the 11 U. S. shortwavers is seen in the following brief summary:

WRCA-WNBI, New York (RCA-NBC station)—Have increased French broadcasts from seven to 14 hours a week— have added 1¾ hours a week in Spanish directed at Spain and 1¾ hours a week in Portuguese directed at Portugal; continue seven hours a week in German and Italian. (They also continue a number of hours of beaming to Europe in English each day and the 42 hours a week of Spanish and 14 hours of Portuguese directed at South America.

WBOS, Boston (Westinghouse)—Has increased its French airings and Spanish and Portuguese directed to Europe. (Continues 24 hours of Spanish and 14 hours of Portuguese to S. A. a week). Has also enlarged

(Continued on page 29)

ABBOTT & COSTELLO GET NEW AIR DEAL

Standard Brands, through the J. Walter Thompson agency, has torn up the contract of Bud Abbott and Lou Costello and given the team a new four-year agreement with a substantial increase in salary on future options.

Duo joined the Chase & Sanborn coffee show (NBC-Red) last season.

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a year—$12 foreign

Pittsburgh Press, Chi Times Cut Fidler Column to Obscure Spots

Pittsburgh, Sept. 30.

Of late, Pittsburgh Press has been carrying both Jimmy Fidler and Hedda Hopper, but latter had been the stepchild, her stuff getting in only on slack days, while Fidler has been a steady six-day feature. Starting this week, their positions and importance are being reversed.

Press execs said change was being made because they felt Miss Hopper has lately been more widely-read than Fidler.

Fidler Played Down in Chi

Chicago, Sept. 30.

Chicago Daily Times has taken over the Hollywood column by John Truesdell and is in the process of giving the column a terrific buildup in the paper. Jimmy Fidler column is still in the Times but is being played down.

Chicago Times will syndicate the Truesdell column on its own.

Editor McNally Tells Off Fidler

Minneapolis, Sept. 30.

The fact that Jimmy Fidler's column is carried by one of his company's companion newspapers, the Minneapolis Evening Times, didn't stop William J. McNally, Minneapolis Morning Tribune editorial writer, from paying his lack of respect to Fidler in blistering words in his daily column, 'More or Less Personal.'

Asserting that it gripes him that he, as an American taxpayer must help to pay for the Fidler guff, McNally, in fact, socked the columnist on the printed page much harder than Errol Flynn did in the kisser.

Although McNally, who has won some prominence as a novelist and playwright, is one of the owners of the Cowles' newspapers, publisher of the Times, in which the Fidler column appears daily, the editorial writer stated, among other things, 'Not only would I not pay a red cent to hear his (Fidler's) opinions on art or literature or anything else, but if I were in a room where he were present and he began sounding off, I'd jump through the nearest window in order to escape...

'If the senators are willing to accept a gossip columnist and radio chatterer as an authority on art and literature, I suppose that indicates exactly how much they know about either. But what gripes me is the thought that I, as an American taxpayer, have to help pay for such guff. I see that Fidler turned in an expense account of $287.54 for his part in the proceedings. 'So far as I am concerned, that's precisely $287.54 too much...'

J. T. Cosman, Arthur Lee Also Set Up Export Corp.

Albany, N. Y., Sept. 30.

Independent Pictures Export Corp. has been chartered here as a company to Jack T. Cosman's Independent Pictures, Inc., which received an RFC loan on Friday (19) to produce 26 features including eight westerns. Cosman is now in California arranging for studio space. Films will be state righted.

Export company is headed by Arthur A. Lee, formerly of Gaumont British. Lee is also in California and his company will take care of the foreign end of Cosman's business.

Alice Faye's Year Layoff

Hollywood, Sept. 30.

Alice Faye, who is Mrs. Phil Harris off-screen, has announced a year's retirement from picture-making at 20th-Fox. They expect a family addition.

'My Gal Sal,' Theodore Dreiser's life story of his brother, Paul Dresser, in which actress was slated for the femme lead, has been indefinitely postponed.

Yates Back West

Hollywood, Sept. 30.

Herbert J. Yates, Republic Pictures prexy, is due here next week from New York to huddle with production executives.

He will go over details of the next 10 pictures scheduled by the studio.

Chronic Beef

Giving the brush to exhibitors who complain about rental demands for pictures, a veteran distributor stops further argument by asking:

'Have you tried buying any theatres lately?'

Coast Indies Say Majors Demand Biggest B.O. Bite

Hollywood, Sept. 30.

Sales policies of all producer-distributor companies, with Metro singled out in particular, drew a blast from the Pacific Coast Conference of Independent Theatre Owners, who complain that the sales methods are not in keeping with the objectives sought in the Government's petition filed against major studios in New York.

New resolution adopted by the PCCITO says the exhibitors are slow to negotiate contracts because the distributors are 'demanding an excessive portion of the boxoffice dollar.' Unreasonable and exhorbiant, the indie exhibs protest, is the Metro sliding scale. The protest is aimed at not only one, but all the major exchanges and at the consent decree itself. The decree, according to the petition, 'does not contain any language to prevent such high film rentals.'

Pic Payoff to Workers Hit $714,828 in Aug.

Sacramento, Sept. 30.

Average weekly payroll for wage earners in the Hollywood film industry for the month of August was $714,828, a rise of $34,701 over July, although only 14,435 workers registered, in comparison with 15,121 for the previous month.

Statistics released by the California Labor Bulletin show an increase of $4.54 per week individually, although there were not so many workers on the job. Compared with the same month last year the average weekly payrolls for 1941 showed an increase of $152,579, with 1,731 more workers drawing weekly wages.

JUST PUNNY

Hollywood Lets Itself Go on Screwball Titles

Playground for Hollywood's wackiest punsters seems to be the title-thinking-up division of the shorts departments. More screwball stuff is let loose from these tag works than all the rest of cinemaland put together—and that's saying plenty.

Here are some samples registered with the Hays office during the past couple weeks:

'Cactus Makes Perfect' (Col).
'Westward Ho-Kum' (Col).
'Screwloose Mother Goose' (U).
'The Mouse That Came to Dinner' (M-G).
'A Jerk at Work' (Col).
'Red Riding Hood Rides Again' (Col).
'Mitt Me Tonight' (Col).
'He Came, He Saw, He Conga'd' (Par).
'Hop, Skip and a Chump' (WB).
'Saps in Chaps' (WB).
'Aloha Hooey' (WB).
'What's the Matador' (Col).
'How to Hold Your Husband—Back' (M-G).
'Is That Bad?' (Par).

Some of the writers of titles for features don't deviate far from the nuthouse line, either. Universal, for instance, offers for registration: 'No Murder to Guide Her.'

Tax on U. S. Forests (If For Pix Locations) Is Another D. C. Probe

Washington, Sept. 30.

Film industry's beef about rental charges inflicted on studio units sent into national parks for special lensings may be aired before the Senate Public Lands Committee in the near future. Headed by Senator Pat McCarran of Nevada, the Senate group will investigate the legality of stiff fees invoked by Secretary of the Interior Harold L. Ickes on units discovered on location in territory belonging to Uncle Sam and the taxpayers.

Unless more important events intervene, Senate probers will start their investigation next week. Possibility that McCarran will get to Los Angeles sometime in October to listen to first-hand industry wails.

Committee will look into customs which prevailed before Ickes took a paternal interest in several million acres of public lands. Pre-Ickes costs encountered by location crews and present obstacles in the way of outdoor shooting already have been delved into by George W. Storck, committee investigator.

Right of the Interior Secretary to slap a premium on the use of God's outdoors is questioned by some members of the committee. With plenty of room in the national parks, studios should be permitted to film certain pictures requiring a natural background, it is argued.

Varied Reactions on Coast Film Row To Indie Buying Under Consent Decree

Los Angeles, Sept. 30.

Film Row offers a wide variety of reactions to the squawk of indie exhibs anent the Consent Decree, in which they declare that 'many find themselves battling to obtain film at prices that will allow them to operate their theatres,' while other factions, insisting they have a good backlog of 1940-41 product, insist they will hold off buying till prices are 'right.'

Here are some of the rejoinder of eight major exchange chiefs:

'The independents do this every year around this time. Prices for average product are no higher than usual. But this year they tie their beefs to the consent decree.'

'We're selling pictures, as we always did, on their individual merits. Only in 1941-42 the exhibitors get a chance to see them—if they want to look.'

'The independents asked for the consent decree. Now that they have it, they really have some work to do—work they never had before. If they would get on the job and work with us, we'd all do better than before. I think the new system will remain.'

'The independents asked for the consent decree—or, at least, for relief—from so-called inequitable practice on the part of producer-distributors. Now they've got it, it makes a lot more grief for both of us. We'll be out of the consent decree trenches by the fourth of July, I think, and back to blockbooking.'

'We're showing our pictures earlier than usual this year in the key spots. That'll make 'em see the b.o. grosses soon. They'll buy, and earlier than usual.'

'We're showing our pictures later than usual this year in the key spots. The indies can't take chances of being scooped on the good ones. Even if they don't see a tradeshowing, they'll buy on reports, and buy early.'

Chorus (of majority):

'Blockbooking will be back again next year. And the boys will still like us, and we'll still like them, even though they'll have something new to cry about.'

'They only go to trade showings when they think they—or their wives—would like to see the feature. Other pictures they buy just as blind as ever. I don't know what it's all about, but business looks definitely on the upswing.'

Consensus: 'We've been carrying tear buckets for the indies for years. But you'll notice they keep on operating their houses.'

Many Errors in Newspaper Yarns Despite Flock of 4th Estaters in Pix

Hollywood, Sept. 30.

Loudest squawk from professional folk regarding the way their craft and behavior are represented on the screen comes from newspapermen. Yet the studios have on their staffs more ex-newspapermen and news writers temporarily employed than any other professional class—producers, directors, writers, actors and technicians.

In recent years no newspaper story of any consequence has been made which didn't have what should have been adequate technical advice on phases dealing with the craftsmanship and the credo of the press. But still the beefs about inaccuracy, not only in detail but in major elements of story treatment, continue to come in from the practitioners and the critics, the working reporters, desk men and specialists.

Two reasons for the protested exaggerations and inaccuracies are advanced by insiders who admit the indictment, more or less. One is that, as is frequently the case on other assignments in producer, director and writer ranks, the creative men best qualified by experience to handle a production relating to newspaperdom have not been generally handed those stories and have more or less been ignored as technical advisers. The other is that while the general public regards the newspaper profession as one of the most romantic and exciting of all crafts, the studio creative minds consider an accurate characterization of the reporter, the editor and their fellows in city room and press room as not 'dramatic' enough. Hence the exaggerations which so often rile or amuse the genuine newshawk.

For the filmgoing public, the American newspaperman was cast in the mold of Ben Hecht's and Charles MacArthur's classic, 'The Front Page.' And practically every film dealing with newspapermen has approached its melodramatic problem with that kind of highly selected reporters and editors. Film writers still, in nearly every case, start off with almost identical characterizations when handed a newspaper story assignment. Most of the sneers of working reporters and deskmen at these highly dramatized heroes of the press on the screen, it is surmised, are due to envy of the latter for their prowess in romantic contingencies.

They Know the Game

Certainly the industry has no lack of seasoned and experienced men from the newspaper world available for its fables. A partial list includes Edward H. Griffith, Paramount director; Arthur Hornblow, Jr., Paramount producer; Robert Lord, Warners producer; Claude Binyon; Robert Sisk, Paramount writer and producer; Nunnally Johnson, 20th-Fox producer; Gene Markey, producer at Columbia; Mark Hellinger, 20th-Fox producer; Damon Runyon, coming to RKO to produce; writers Louis Bromfield, Charles Brackett, Ralph Block, B. P. Schulberg, Sam Hellman, Art Arthur, Richard Macaulay, Jerry Wald, Warners associate producer; Don Ryan, Doris Anderson, Malcolm S. Boylan, Julian Johnson, head of 20th-Fox studio story department; Monta Bell, Lester Ziffren, Gene Fowler, Paul Gallico. These and others have functioned competently, often brilliantly, in the creative endeavors of the studios.

New scrutiny is being given newspaper stories for film, of which more than a dozen are in some stage of preparation or scheduled production, as a result of the Senatorial Investigation committee's probe of asserted war propaganda in films. That hearing has served to link more closely the common considerations of freedom of the screen and freedom of the press. Creeds and ethics of the press may be given considerably more thought and emphasis in future film productions, and the experience and capacities of seasoned ex-members of the press utilized to better advantage, studio executives admit.

Boogie-Woogie Play

Hollywood, Sept. 30.

Rowland Brown, film producer, is en route to New York to discuss plans with Brock Pemberton for a stage production of 'Johnny 2-4.' Play would be a musical built around a boogie-woogie pianist.

Story is an original co-authored by Brown, Charley Adler and George Kelly.

Tobey Probey On Use of U. S. Planes for Pix

Washington, Sept. 30.

Studio use of military and naval facilities may be the subject of a separate Senate investigation if Senator Charles W. Tobey has his way. The New Hampshire Republican became quite excited last week by a complaint that some producer had dressed American soldiers in German uniforms and that U. S. planes had been cracked up for pictorial effects.

Subject was brought up during questioning of Harry M. Warner. Tobey said he had received complaint from Aubrey Blair, whom he identified as secretary of Screen Actors' Guild (for a time, Blair was secretary of the Junior Guild) that Warner Bros. used Army personnel and facilities in producing 'a picture for profit' and WB people messed at the commissary at March Field. Specifically, Blair said 28 pilots, 14 Army bombers, and 84 non-coms and soldiers at the California post were used in picture-making. Film was identified as 'Captured,' with Doug Fairbanks, Jr., and and Leslie Howard.

Warner thought his company made one film with Fairbanks and acknowledged Howard is a contract player but couldn't recall the title or any such incident.

Charges that six planes were cracked up in making 'West Point of the Air' (Metro) were denied by J. Robert Rubin.

Outraged at the thought, Tobey said the investigating committee should get details from the War Dept. and remarked 'if true, the taxpayers' money has been used illegally.' He asked Warner whether it is 'sound policy' to use Government facilities for money-making pictures and drew reply that the answer 'depends on the picture.' Warner noted his studio has borrowed equipment for some of its national defense films.

L. A. TO N. Y.

Myrt Blum.
Nate Blumberg.
Beulah Bondi.
Rowland Brown.
David Butler.
Earl Carroll.
June Clyde.
Charles Correll.
Danny Danker.
Frank Fay.
William Frawley.
William Goetz.
Ruth Gordon.
Freeman Gosden.
Edmund Goulding.
John Joseph.
Russ Johnston.
Dan Kelley.
Zoltan Korda.
Henry Koster.
Gregory La Cava.
Gail Patrick.
Irving Rapper.
John U. Reber.
Bud Schulberg.
Stewart Stewart.
Jaan Yarborough.
Sol M. Wurtzel.
Darryl Zanuck.

SAILING

Sept. 20 (Caribbean cruise) Mr. and Mrs. George Zachary (Marian Shockley (Kungsholm).

N.Y. to L.A.

Bryan Foy.
Milt Herth.
Louis Hayward.
John B. Hughs.
Jack Kapp.
Gabriel Pascal.
George J. Schaefer.
Anne Shirley.
Don Stauffer.
Corliss Wilbur.

'DECREE WILL NOT LAST?'

Despite Infantile Scare, Upped Taxes, Saving, Etc., Sept. B.O. Pars 1940

Grosses throughout the country average as high as for last September (1940) in spite of the infantile paralysis cases, more prevalent in the south than elsewhere, and the arrival of severe new taxes becoming effective today (Wed.). Presumption in the trade is that not only has income taxes payable next year prompted more saving of coin but that people have been laying in stocks of various commodities, buying clothes, etc. during the past month in order to escape the new revenue bite effective today (Wed.).

Disposition in theatre circles so far as the infantile situation is concerned is to blame the newspapers for exaggerating the extent of the epidemic and to scare patrons in communities where the disease shows no life. Natural tendency of parents is not only to keep the kids out of theatres but to stay away themselves so that they may not become carriers of the germ.

Theatres were closed in Chattanooga for two weeks and have been shuttered in a few other scattered towns of lesser size in the south. They all reopened during the past week but the drain has not been terrific, loss being figured at carrying charges of the houses and the payrolls that have been maintained during the brief shutdown.

Picture product has been better this September than for the same month in 1940, when Labor Day came only a day later on Sept. 2, and in the opinion of buyers the film on hand for October playdating looks highly promising.

Troy's Clampdown

Troy, N. Y., Sept. 30.

Troy picture theatres were hit a hard blow when Police Chief and Acting Commissioner of Public Safety John B. Conroy sent a letter to all managers directing them to keep children from the playhouses during the continuation of the infantile paralysis outbreak. It is hoped that cold weather will put an end to the epidemic.

Commissioner Conroy acted on the advice of Dr. James H. Flynn, city commissioner of health.

Rental Huddle

The Motion Picture Theatre Owners of America, headed by Ed L. Kuykendall, is setting up a special committee of three exhibitors to confer with distributor representatives with a view to straightening out differences on rental terms.

Among other things, exhibs are complaining to the MPTOA concerning re-designation of pictures at increased rentals after they have been sold.

Committee to huddle with distribs will consist of Lew Pizor, chairman, of Philadelphia; Max A. Cohen, president of the Allied Theatre Owners of New York; and Herman Levy, of New Haven, a Connecticut exhib leader for many years who also is an attorney.

PAR'S 2 NEW DIRECTORS; FROM LEGIT AND RADIO

Hollywood, Sept. 30.

Paramount has signed two new directors in New York, garnering one from the legit and the other from radio. Latter, Edward Padula, has been a N.Y. radio producer, and Anton Bundsmann, who has staged a number of Broadway plays, has lately been identified with television.

Bundsmann will change his name to Mann when he starts his picture work.

Jock Whitney Due Back Oct. 11 From Latin Trek

Jock Whitney, chairman of the film division of the Rockefeller Committee on South American Relations, returns to New York, Oct. 11, from his current tour of a number of the Latin American countries.

Whitney, making entire trip by air, was in Rio, Buenos Aires, Santiago and then went back to Buenos Aires. He will have been away about six weeks.

Bromfield to UA?

Arthur W. Kelly, United Artists operating chief, declared Monday (29) that he had no knowledge of reports that UA was negotiating with author Louis Bromfield to become a producer for the company.

Bromfield was said to be talking a deal to produce three pix for UA.

MINN. EXHIBS SEE 'BUYERS MARKET'

Minneapolis, Sept. 30.

Trade circles here believe that delayed 1941-42 selling in Minnesota, in consequence of the five major decree companies and United Artists' decision to hold off pending, at least, the court's findings in their suit for a temporary injunction against the state anti-consent decree law, will cut down the usual film rentals derived from this territory. These circles foresee a buyers' market in which exhibitors will be able to 'bargain' more easily and successfully, giving them a big break.

Decision on the injunction proceedings brought by the distribs is expected Oct 6.

It's pointed out that there undoubtedly will be a product jam when selling starts and that all of the six companies will be striving to sell their initial two or three groups simultaneously. Most Minnesota independent exhibitors are now booked into November and December with 1940-41 product that has been laying around and new-season releases of Columbia, Universal and the independents.

Before the consent decree, the companies never started out their selling all together and the independent exhibitors, having to satisfy their entire year's needs, found themselves in a sellers' market, according to the trade. Consequently, the distributors were able to effect better deals, prominent independent exhibitors claim. At the same time, however, it's admitted, satisfactory readjustments of contracts usually could be worked out during the season and good deals—from the exhibitors' standpoint—could be made for the less desirable product.

Anglo-U.S. Charity Pic Moves to Fourth Stage

Hollywood, Sept. 30.

Fourth chapter in the British-American charity film, retitled 'Forever and a Day' from 'This Changing World,' is under preparation at the Pathe-RKO studio.

Third chapter wound up with Victor Saville producing one of the seven sequences with a cast consisting of Sir Cedric Hardwicke, Jessie Matthews, Charles Laughton, Ian Hunter, Noel Madison, Ernest Cossart, Peter Godfrey, Reginald Owen, Montague Love, and Buster Keaton.

Story, dealing with an old English mansion under passing conditions of war, is being made for free by British actors, writers, directors and producers.

EXHIBS HOPE SO RIGHT NOW

Demands for Higher Rentals Steam Up Theatre Owners—Balk at % Where Formerly Played Flat Terms

NON-'BIG 5' LIKEWISE

With the distributors demanding more for film under the consent decree, exhibitors are attempting to give substance to the hope, ephemeral at present, that the decree will not last, and in this connection are complaining to the Department of Justice as well as in the trade itself. Ultimately the stand of the exhibitors may have some effect, but so far as the escape clause of the decree is concerned, that is something which was left entirely at the option of the distributors.

Thurman Arnold, whose anti-trust suit against the majors brought about the new system of distribution and buying, set up a special department in Washington as a repository for complaints or information from exhibitors. Latter have been asked to lay their problems before the department and they are doing so not only with respect to rental increases but also oppressive opposition, exercise of buying power, clearance, etc. Arnold placed Robert L. Wright, an assistant on his staff, in charge of the special department.

In all cases the consenting distribs are demanding higher rental. Moreover, a larger number of percentage deals are being sought with

(Continued on page 93)

Col.'s Regional Meets

Although having held spring sales convention on 1941-42 product, Columbia will hold another in the form of three regionals starting in Chicago Friday (3). Marks a distribution departure.

Sessions will last three days in Chicago, with same time allotted for New York meeting starting Oct. 10 and one for two days in San Francisco Oct. 24-25.

Abe Montague, sales head of Col, will preside at all powwows, with others from the home office also attending.

6% Ceiling on Profits Would Hit Theatre Biz Hard; Some See Scramble to Raise Investments

If the recommendation of Secretary of the Treasury Henry Morgenthau goes through limiting earnings of corporations to 6% of invested capital, the theatre business will be harder hit than any. It is predicted there will be a wild scramble to increase investment.

This will come for not only circuit houses, but also for independents who have theatres under leaseholds rather than owning the properties in fee. They are presently taking out four times the investment or more in profit because the only assets are a lease and equipment.

A case in point is cited where a theatre in a smaller town represents an investment of only $10,000, yet returns a net of $40,000 a year. The investment includes nothing more than a lease and equipment inside the theatre, with result that if the same profits continue the return on a 6% limitation would be only $600, the Government getting the balance.

Because of the vast number of theatres that are leased rather than owned, realty experts envisage a made scramble to buy up buildings containing theatres as well as the land on which they stand with a view to increasing the invested capital.

As seen from one view, an exhibitor, who is making a net of three or four times his invested capital under circumstances where all he can show is a leasehold and equipment, might just as well buy the property for control in fee even if it takes him three years to do so. If he doesn't, the Government will get that money anyhow if Morgenthau's proposals become law, and feeling is that they will.

Not Kidding

Washington, Sept. 30.

Senator Ernest McFarland, only non-isolationist member of the Senate subcommittee investigating films, remarked yesterday (Monday) that the group intended to do nothing at all this week.

'Anyway,' he added, 'the World Series will consume quite a bit of newspaper space.'

NW PEEVE AT U'S TOP PRICES DENIED

Minneapolis, Sept. 30.

Although Northwest Allied leaders claim that dozens of independent exhibitors throughout the territory have 'pledged themselves individualy' to lay off Universal, because of resentment over alleged 'high-handed methods in the handling of the Abbott & Costello pictures and exorbitant price demands,' Le Roy J. Miller, the company's local branch manager insists that neither he nor his salesmen has encountered the claimed exhibitor antagonism, except in a few isolated instances. Moreover, declares Miller, there's less exhibitor sales' resistance than usual, and business is 'very good.'

Before releasing any of the Abbott & Costello pictures to the trade—and they've all been big boxoffice in this territory—Universal requires that all exhibitor contractual obligations, running back many years in some instances, be cleaned up. And for its new-season deals it is demanding percentage for a number of pictures, much higher rentals than formerly and an unusually large number of films in the higher brackets, according to trade reports.

One veteran and successful exhibitor, who is one of the wealthier members of the industry in the territory, complains that before he could get an Abbott & Costello picture the exchange made him dig up for a number of $2 one-reelers in his 1937 and 1938 contracts—shorts which he didn't play. He also says the Abbott & Costello releases are being billed

(Continued on page 29)

U. S. Filmers Mull Slow-Down Moves As Possible Means to Thaw Brit. Coin

With negotiations going forward, but with no hint thus far about whether Great Britain will temper its frozen coin rules for American film companies, several U. S. picture companies are reported considering new tactics to thaw out the coin. Such companies are said to be talking almost belligerently of reducing the number of feature films shipped annually to Great Britain as a means of bringing more favorable coin terms.

While such talk is being discouraged by most leading major distributors as likely to defeat its own purpose, general adoption of such steps might force Britain either to give more liberal terms on frozen money or make British exhibitors go to single-feature programs.

Many of the larger major company foreign chiefs oppose such a method of bringing better terms on frozen funds in Britain because they believe this would make the British officials tougher to deal with. Also that it might conceivably bring more rigid terms rather than easier ones.

F. W. Allport, representing the Hays office, is official spokesman for the U. S. picture industry in London in present huddles on money. He, as well as American diplomatic representatives, stresses the industry's pressing need for much more money from the British market (it's estimated that more than $40,000,000 presently is frozen in Britain) if U. S. production is to maintain its current standard.

New frozen coin pact for the 12-month period starting Oct. 29 now is being considered in London with American distribs asking that no revenue money, above actual operating expenses and coin for production, be frozen there because of the relief being provided Great Britain by the lease-lend law. Old agreement, expiring Oct. 28, allowed the eight U. S. major companies only $12,900,000 for the full year, or about one-third of actual revenue obtained from distributing in Britain.

OLIVIER-MASSEY PIC FINALLY TO MAKE BOW

London, Sept. 16.

Much discussed '49th Parallel' is skedded for preeming to trade and press in early days of October, 18 months or so from time cameras started rolling. Produced by Michael Powell, 'super' feature has a Canuck background which spelled woe to the film in its early days when actual camera work was carried out overseas. It was first of the 'beyond Britain' mades. Starred are Laurence Olivier and Raymond Massey, heading a topline cast. Elisabeth Bergner footage was eliminated after actress walked from the pic in Canada.

Responsible for attention garnered by the film is fact there's some $80,000 of Government coin in the footage.

Time's 2d Film Feature Will Be Aero Subject

Slow progress is being made on the contemplated second March of Time feature, which is to be typed along the same lines of 'Ramparts We Watch,' initial M. of T. feature film. Executive editors have received around 10 different scripts or revisions of originals, but not one has been finally approved. However, original proposal to do a story glorifying the Royal Air Force of Britain has apparently been abandined, feeling that 'Yank in R.A.F.' and 'Target for Tonight' covered this phase of the present war.

Second M. of T. feature likely will be built around the story, now being read, of U. S. national defense, especially on aviation. Indications are that shooting on film will not start for another month.

Only 122 Arbitration Cases So Far; Seattle and Indpls. Have Filed None

Although the American Arbitration Association, which has jurisdiction over administration of the arbitrating system under the consent decree, is effecting economies because of the comparatively small fee allowed it, it is doubted that tribunals will be consolidated because of the low number of complaints filed to date.

While it is said this has been discussed, such a move would be up to the Dept. of Justice in the final analysis, rather than the distributors, and disposition on the part of official Washington so far is reported cold on any such idea.

An unexpectedly low number of cases have been filed throughout the country to date although machinery was set up to receive complaints last Feb. 1. Only 122 cases were on record as of and including the past week, while in two branch points, Seattle and Indianapolis, not a single complaint has been brought.

Of the 122 cases, 28 have been withdrawn prior to a hearing (entailing only minor filing costs), while awards have been recorded on 44. The balance are pending. Only 11 cases have been appealed.

The number of settlements that have been reached among exhibitors and distributors on the outside, without filing of cases or on threat of such action, is unknown but the existence of arbitration machinery is resulting in private adjustment of differences in many cases.

Where settlements have been effected, after filing of complaints but prior to hearings, the record shows a major victory has been scored by the exhibitors. On cases where arbitrators made awards, the result has been about 60-40 in favor of the distributors.

While the fee to the AAA is only $25,000 for administering the arbitration features of the decree, the budget to cover operation of the various boards and the appeals court amounts to $465,000 for the first year. In view of the scarcity of cases being decided, there will probably be a good-sized hunk left to be applied to the second year's cost.

Larry Stessin, who has been in charge of public relations for the AAA, resigned Friday (28) to join the Labor Relations Institute, which specializes in labor problems and employee relations for large corporations. He had been with AAA three years.

CIO-Affiliated N.Y. Pic Unions Open Joint H.Q.

Film employee groups in New York which have affiliated with the CIO have banded together and are opening joint offices this week. Other member unions in the Screen Guilds Council, to which all the groups send reps, will share in expense and operation of the office as soon as they okay their own CIO affiliation. All are expected to go into the CIO within a short time.

Three groups now in the CIO are the Screen Readers Guild, home-office clerks at Loew's and home-office clerks at Columbia. They constitute Screen Office and Professional Employees Guild, Local 109.

Kyser Under Lloyd's Wing in RKO's 'Spy'

Hollywood, Sept. 30.

Second production by Harold Lloyd under his RKO contract is a musical comedy mystery with Kay Kyser and his band as an essential part of the story. Title is 'My Favorite Spy.'

Filming starts early in November, based on a yarn by M. Coates Webster. Lloyd's first RKO production was 'A Girl, a Guy, and a Gob.'

'Tortilla' for Tracy

Hollywood, Sept. 30.

Top role in 'Tortilla Flat' at Metro goes to Spencer Tracy, currently co-starring with Katharine Hepburn in 'The Woman of the Year.'

Picture, based on John Steinbeck's novel, is slated to start in November, with Victor Fleming directing.

'Some Run,' Clearance Keynote New Decree Beefs; Omaha's 1st

Raritan, N. J., Sept. 30.

Right of the Raritan (N.J.) Playhouse to play pictures seven days, instead of 21, after they are shown at the Cort, in nearby Somerville, has been upheld by a decision of the motion picture arbitration tribunal. Decision was by Arbitrator Paul L. Fitzpatrick and was disclosed Thursday (25). Decision will be effective starting with pictures available for 1941-42 contracts only, which are shown locally about November.

Action was brought May 13 by Selig A. Posner, manager and part owner of the Raritan Playhouse, against four major film companies and Sompru Theatre Co., owner of the Cort.

Posner charged that discrimination in contracts forced him to show pictures three weeks after they appeared at the Cort.

Hardy's S. F. Squawk

San Francisco, Sept. 30.

Fourth consent decree case here has been filed by Gerald Hardy, operator of the Piedmont, Oakland. Seeking clearance adjustment, Hardy names the 'Big Five' distribs and five Oakland theatres, including Fox-West Coast and Blumenfeld situations.

Omaha's First

Omaha, Sept. 30.

Battle lines have been drawn for the first test under the consent decree to be held in this district, with the five consenting film distributors on one side and M. S. Cohn of the Strand and E. W. Kerr of the Broadway theatre, both Council Bluffs, on the other. The suit was filed with the local arbitration board, and is the first action in the district.

As Kerr entered as intervenor for Cohn, so Tristates Theatre Corp and the Brandeis Theatre (Singer Omaha Corp.) have lined up on the five distributors' side as intervenors. Date for the hearing will be set shortly.

Cohn has brought the action to eliminate the 28-day protection Omaha exhibitors have been having over Council Bluffs.

Harris-Butterfield Accord

Detroit, Sept. 30.

With only four cases filed since the AAA was set up here, the clearance complaint of William M. Harris, operator of the Drayton at Drayton Plains, Mich., was withdrawn last week shortly after it was filed. He had filed his case against the five consenting companies and the five Butterfield houses in Pontiac seeking an adjustment in clearance. It was indicated that a settlement had been reached by all the parties concerned.

Since no arbitrator was appointed to hear the complaint, no costs were involved.

NEW SERIAL TREND

Mix Humor With Villainy In Darmour Cliffer for Col

Hollywood, Sept. 30.

Adult film fans will go for cliff-hangers, even as the kids go for westerns. That is the opinion on which Larry Darmour is basing his new Columbia serial, 'Holt of the Secret Service,' with Jack Holt playing himself.

Budget has been raised far above the regular chapter schedule and humor is being injected into the tragic spots. The villain does a bit of kidding and the hero mixes spoofing with his heroism. The story follows the new trend of humorous homicide.

Divided We Star

Hollywood, Sept. 30.

Merry Macs become stars individually in their next Universal picture, 'Cradle of Jazz,' in which they will be screen credited as Judd, Ted and Joe McMichael and Mary Lou Cook.

Currently the Merry Macs are dividing co-star billing with Baby Sandy in 'Melody Lane.' Their new story, originally title 'Dixie Land,' was written by Leo Venuti and Joe Gabin.

New 'Headliners'

When the Willie Bioff-George E. Browne-IATSE 'extortion' trial starts in New York next Monday (8), it's figured in the trade to crowd the Washington probe back into the obits.

It is believed that the D. C. inquiry, already becoming a tired affair, will assume road-show proportions when the IATSE officials' trial starts. Also deduced that the U. S. attorney will attempt 'to throw the whole book' at the labor leaders, who are under indictment for extortion.

NAVY CALLS UP 54 H'WOOD PHOTOGS

Hollywood, Sept. 30.

Photography in Hollywood is giving up 54 of its members this week for national service as officers and non-coms in the Photographic Unit, Naval Reserve. Seventeen reported to Washington and the rest went to San Diego for further training.

To Washington went Lieutenants Joseph H. August, Alfred L. Gilke, Allen G. Siegler, Harold H. Wenstrom; Ensign Ray Kellogg; Chief Photographers Robert Rhea and William J. Wheeler; Photographers First Class: George Irvine, George Jones, Edward Smith and Wallace White, Jr.; Photographers Second Class: Edward Hamilton, Benjamin Heath, Hontis Jones, Jack MacKenzie, Rodney Yould and E. H. Tronowsly.

To the San Diego Naval Air Station went Chief Photographers Frederick Anderson, Vincent Farrar, Kenneth Peach, Louis Tyrell, Allen Stein and Lou Yaconelli; Photographers First Class: Charles Bjorkman, Hartman Cooper, Edward Hartman, Paul King, George Tuttle; Photographers Second Class: Glen Christman, Nicholas DeMoss, Frederick Dietrich, Germalia Gates, Isadore Gold, Ray Grimes, Robert Harris, Harold Hogan, John Howard, Jack Johnston, Myron Miller, Harold Nichols, Robert Orton, Al Shaffer, Lawrence Work; Photographers Third Class: Robert Brown, Bryan Hargreaves, John Helmich, Paul Wurtzel, Sol M. Wurtzel's son.

These 54 members of the Photographic Unit are an addition to many more already in service at naval stations from Honolulu to Pensacola.

EXHIB HARRIS GIVEN DECISION OVER OPS

Harry H. Harris and nine theatre operating companies of the Harris circuit, New York, won a decision over Local 306 of the International Alliance of Theatrical Stage Employees in N. Y. supreme court, when Justice Peter Schmuck on Monday (29) denied the right of 306 to arbitrate a demanded wage increase. Plaintiff Harris had charged that the union was seeking a retroactive increase to which they had no right, and that arbitration of wage disputes could be held only in even numbered years, according to the original contract.

Union had appointed Joseph D. Basson, its president, and Bert Popkin, its business manager, as arbitrators. The court ruled, 'A perusal of the March 23, 1938, contract which sought to establish a 10-year relationship, fails to disclose any right of the defendant to demand the arbitration sought.'

Zanuck's Fort Monmouth Huddle on Training Pix

Fort Monmouth, N. J., Sept. 30.

Darryl F. Zanuck, in his role of Lieutenant Colonel, U. S. Reserves, visited the Training Film Production Laboratory here yesterday (Monday). He huddled with Lieut. Col. Melvin E. Gillette, commanding officer of the unit, on problems of training film production.

20th-Fox exec is in charge of Hollywood filming of such pictures for the Army. He heads the Research Council of the Academy of Motion Picture Arts and Sciences, which is cooperating with the Army to supplement production program being carried on by the Signal Corps at Fort Monmouth and Wright Field, O.

Lefty Almost Lands a Sucker, But Aggie Talks Him Out of Selling Cinema

By Joe Laurie, Jr.

Coolacres, Cal., Sept. 30.

Dear Joe:

Well, brother, I got one to tell you that will hand you a laugh; it did me. You see, there's a couple visiting Coolacres, a Mr. and Mrs. Dingalittle, who came to the show a couple times and I knew they were strangers because no natives ever come twice in succession.

These people are visiting a Mr. and Mrs. Bergman here. Anyway, this old guy Mr. Dingalittle hung around the lobby nearly all night watching everything and last night he came over to me and sez, 'Are you the owner of this theatre?' I said 'Yes,' figuring it a beef or somethin', 'What can I do for you?' He asked, 'Do you want to sell this theatre?'

Well, it nearly knocked me over, as I always figured if I ever wanted to get rid of this break-a-way of mine I'd have to ask someone, not they ask me. But I tried not to show it in my face, so I just said, 'Well, anybody would sell if the price is right.' He said, 'What is your price?' I said, 'I'd have to think it over, as I'm doing very good business and wasn't thinking of selling.' He said, 'Yeh I know.' I said, 'Are you a showman?' And he said, 'If I was a showman I wouldn't buy this place.' I said 'You mean you don't know anythin' about show business and you wanna buy this theatre?' Then he said, 'What makes you think you gotta be a showman to run a theatre? Marcus Loew and William Fox were furriers, Martin Beck was a waiter they did pretty good for themselves, so what makes you think you gotta be a showman to run a theatre?'

Same as a Delicatessen

Before I could answer he kept right on going, 'That's the trouble with the picture business today, you got too many showmen in it, what you need is someone that knows human nature. Now I used to own a delicatessen store in Iowa and I met all kinds of people, and I know what they want and one business is the same as the other. You showmen are always yellin' that the people don't come to the theatre enough. Well if you gave them what they want you'd get the people in the theatre the same as I did in my delicatessen store.'

I got my breath and said, 'What do you mean give the people what they want?' And he said, 'Give them the best pictures. If I owned this place I'd give my customers only the best in drama, comedy and newsreels. When I owned a delicatessen store I always gave my customers the best and I made money and was able to retire. You see my wife and I love pictures, but only the best, and I like this town and so I'd like to buy this place and show the people in this town the best pictures only. I heard a lot of people say they would go more often to picture shows only they see the same thing all the time, so I'll give them different things and only the best. The newsreels for instance have the same subjects every week, war, football, diving, beauty winners, while the big pictures have the same plots and the same faces. It's got to be changed.'

Wouldn't Kill a Sale

Well, the guy took my breath away, but I didn't say much as I've always been educated never to wise up a sucker. I coulda said 'Where you gonna get all that new stuff, how you only gonna run the best?' In fact, I had a hundred questions I coulda asked him, but I didn't want to louse up a sale. The guy was somethin' I've been prayin' for for years. So I just said, 'I'll talk it over with my wife and will let you know tomorrow.'

I almost ran home and could hardly tell Aggie what happened from laughin'. I said, 'Aggie, Santa Claus has come to us three months aheada schedule.' Then I told her what the guy told me and I finishes up with, 'I guess Barnum was right, there's a sucker born every minute and two to take him.' Then Aggie sez, 'Yeh, but we are not going to be the two that will take him.' I said, 'What do you mean? Aggie, this is a business proposition!' She said, 'I wouldn't mind if this feller was a showman, then I'd say sell in a minute, because most of them think they're wise guys and are outsmartin' you, but this poor couple saved up a few dollars and I'm not gonna take it away from them. You know Lefty he won't last a week here if he wants to just run the best pictures, that all the best pictures around are just a week's supply. I said, 'Well he can always turn the place into a delicatessen store and get his dough back.' And Aggie sed, 'You've been givin' the public a lot of baloney and we haven't been doin' so well.' I said, 'The guy that sold it to us didn't tell us it was a cluckeroo.' She said, 'No, because you told him what a great showman you were, and you thought you were doing him. Maybe if a showman comes along that wants to buy we'll sell, but I never took advantage of a delicatessen store guy before and I wont start now.'

I never knew that Aggie was that way before. I guess age puts weight on your conscience. I'd sell the place in a minute, as I am a businessman, but it was Aggie's dough that bought this place so I have to kinda do what Aggie sez, as I have always done.

I told Aggie, 'Maybe this guy will turn out to be a great showman like Fox and Loew and Beck and that us not sellin' him the theatre may be a bad thing for show business. He may be the man that may bring vaudeville back.' And she just sez, 'He is a delicatessen man not a Miracle Man. Anyway what would we do if we sold the theatre?' I said, 'We would go to some little town where the guy don't know nothin' about runnin' a theatre and buy it and work it up and—' Well I caught Aggie laughin' at me—then we both laughed and finished up a little gin I had layin' around in the bottom of my laundry bag.

Best to the gang, sez,

Lefty.

P.S.: Paul Gerard Smith sez, 'Never trust a woman, a racehorse or a magician.'

Studio Contracts

Hollywood, Sept. 30.

James Ferrara signed player contract with Harry Sherman at Paramount.

Lora Lee's minor pact with Paramount approved by Superior Court.

Milton Rosen, song writer, signed by Universal.

Ian McClellan Hunter inked writing ticket at Metro.

Johnnie Johnston drew two-picture playing contract at Paramount.

Anne Burr handed acting pact at RKO.

Will Morgan, orchestra leader, inked three-picture acting pact with Warners.

Phyllis Walker signed by David O. Selznick to acting contract.

Sydney Greenstreet, legit player, drew a contract with David O. Selznick.

Connie Gilchrist penned a player ticket at Metro.

COL. GIVING 'LIFE' BACK TO GOVERNMENT

Unable to make any money with the Government-made feature, 'The Fight For Life,' Columbia, which released it, is preparing to turn over the film and prints to the U. S. at the latter's request in spite of a five-year distributing contract.

Pare Lorentz made the picture, his first feature. He had previously turned out a couple shorts for the Government. 'Fight For Life' cost $178,000 and was released by Col July 1, 1940 but, in 12 months, grossed only a little less than $15,000.

Lorentz recently joined RKO as a producer.

Blumberg in N. Y.

Nate Blumberg is east to remain until the Xmas holidays.

Dan Kelly, Universal talent head, is in N. Y. also to look over the Broadway shows.

NEW TAX TO UP ADMISSIONS

IATSE Hollywood Locals List Their Demands; Resume Thursday

Negotiations between Hollywood locals in the IATSE group and studio representatives have reached the point where all demands have been presented and counter-proposals from the producers are being prepared for likely submission at resumption of conferences tomorrow morning (Thurs.). At that time, added pressure from the IA is anticipated. Confabs are being held in New York.

Believed that it may be a week or more before agreements can be reached with the nine different locals concerned in the negotiations, because of the IA injecting itself into the picture. Pat Casey is acting as chairman of the producers group.

Picking locals up one by one during the past week, on Monday (29) when the producers met with the property men, Local 44 and grips, Local 80, two special IA representatives came into the scene to take part in the negotiations. They are Steve Newman and Carl Cooper. While there has been no word of George E. Browne or Willie Bioff, immediate assumption was that they are issuing the orders from behind the scenes and that, as the battle thickens over demands, their influence will become felt.

Newman and Cooper also sat in yesterday (Tues.) when demands of the cameramen and sound men were discussed. Browne is in New York now and Bioff is expected tonight (Wed.) or tomorrow morning (Thurs.).

At yesterday's session, Harold V. Smith appeared for Local 695, sound technicians, and Herb Aller for Local 659, cameramen. In addition to

(Continued on page 16)

$2,000,000 in Back Pay To Workers in Pic Biz Under Wage-Hour Act

Hollywood, Sept. 30.

Film workers will collect $2,000,000 in back pay under the retroactive clause in the Federal Wage-Hour law when the final returns are in, according to Col. Philip B. Fleming, recently in town as administrator of labor problems between studio employers and workmen. To-date, Col. Fleming disclosed, $983,790 has been paid by the larger studios and two of the indies. It will amount to $2,000,000, he asserted, when the rest of the independent outfits ve filed their returns.

Listed among the studios which have turned over checks to their employes are Metro, Warners, 20th-Fox, Paramount, RKO, Goldwyn, Roach, Columbia, Republic, Walter Wanger and Larry Darmour. Until figures are checked further, it will not be known how many of the 22,000 studio workers have shared thus far in the retroactive wages. An inspection of the industry will begin shortly after Christmas to determine if all producers have been complying fully with the law.

Vaughn Paul Leaves U

Hollywood, Sept. 30.

Vaughn Paul, associate producer at Universal and recently married to Deanna Durbin, has checked off the Valley lot, after submitting his resignation.

He's talking a deal with RKO.

Graham's Warm Spot

Hollywood, Sept. 30.

First job for Jo Graham under his new director contract at Warners is 'Always in My Heart,' replacing Lew Seiler who is tied up with 'You're in the Army Now.'

Graham, former dialog director, had been originally assigned to 'Background to Danger,' which was postponed.

'Our Life' for Bette

Hollywood, Sept. 30.

Bette Davis co-stars with Olivia de Havilland in the Warners film version of Ellen Glasgow's novel, 'In This, Our Life,' to be directed by John Huston.

Filming awaits the completion of 'The Man Who Came To Dinner,' which has been delayed until Miss Davis has recovered from a dog bite on her nose.

Indict Nick Dean, Kaufman With Browne, Bioff

Charging that upwards of $1,000,000 had been extorted from Paramount, Warner Bros., 20th Century-Fox and Loew's through threats of calling strikes, U. S. Attorney Mathias F. Correa on Monday (29) indicted two additional men in the Government suit against George E. Browne and William Bioff, president and West Coast representative of the International Alliance of Theatrical Stage Employees respectively. They are Nick Dean, alias Nick Cirella, Browne's Chicago representative, and Louis Kaufman, $12,000 a year business agent of the union's Newark local.

These men are under the same charges as Bioff and Browne, namely conspiracy to violate the anti-racketeering act. The two men are named coconspirators, but not as defendants. The indictment raises the amount of the alleged extortion money from $550,000 to over $1,000,000.

Capone's Pal

Dean, who is 43, has a criminal record and was first arrested in 1915 when he pleaded guilty to a charge of robbery. In 1916 he pleaded

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State-Lake, Chi, Drops Vaude for 'Sgt. York'

Chicago, Sept. 30.

Balaban & Katz State-Lake, now a vaudfilm spot, goes straight pictures Oct. 30 for a run of 'Sergeant York' (WB).

State-Lake is the second largest B. & K. house in the loop, the largest being the Chicago which will continue its first run vaudfilm policy.

Hilliard to Col. for Juker

Hollywood, Sept. 30.

Harriet Hillard, under contract at Columbia, moved over to Universal for a one-picture deal as femme lead in a jukebox feature, '50 Million Nickels.'

Actress recently finished the first of her Columbia chores in 'The Confessions of Boston Blackie,' opposite Chester Morris.

Hays Meet Thurs. (2)

The Hays office directors will hold a quarterly meeting tomorrow (Thursday), this being the third quarter session which has been delayed because so many directors have been in Washington.

Likely that the frozen money situation may come up for consideration. Actual session is dependent on ability of Haysian officials to get the necessary quorum.

20c SPOTS WILL LEAD THE WAY

10c Houses Will Probably Go to 15c, 20-Centers to 25c—These Houses Originally Escaped Government Taxation

JUMP IN 23c AVERAGE

Added admission taxes, eliminating the exemption which has stood on all tickets up to and including 20c will mean an increase in scales, it is predicted in exhibition circles. The boost will come almost entirely from theatres which have been escaping the old tax by remaining at 20c or under, although presumption is that the 20c house going to 25c will, in turn, automatically force the theatre in front to also raise in order to maintain clearance.

Last July, when the exemption was lowered from 40c to 20c, many theatres came down on price, especially those that were near enough formerly to the 20c scale to be able to get down to that figure. There were other reductions along the line, also, because of the added pennies that had to be collected in the 25, 30, 35, and 40c admissions which previously had been untaxable.

The new tax of 1c on each 10c or fraction thereof, effective throughout the country today (Wed.), results in immediate juggling and adjustment of scales. One of the problems enumerated is where the exhibitor has to collect a state as well as Federal tax. Pointed out that formerly a 20c house has had to collect a state tax amounting to, say, four mills, but escaped a Federal levy since latter started at 21c. Now this theatre will be forced to collect three cents additional for the government if remaining at the same 20c admission. In such cases the majority of theatres are expected to quickly boost to a quarter where

(Continued on page 87)

More Stream on the Line

Hollywood, Sept. 30.

Hal Roach is upping the budget on the second series of five 'streamlined features,' the first group of which cost a total of nearly $1,000,000.

First of the new series is an army comedy, 'Hayfoot,' slated to start Oct. 6.

Territorial Release Idea Favored By 4 'Consent' Majors for Best B.O.; WB Adhering to National Schedule

Territorial rather than national release dates, with availability in each exchange zone being dependent on local conditions, selling progress and other factors, are being set as a consent decree policy on 1941-42 film by Metro, Paramount, 20th-Fox and RKO. At Warner Bros., national dates are being adhered to as in the past.

As result of the policy being pursued by Par, Metro, RKO and 20th, national release dates are being set only for general guidance, with the actual dates on which films will become available in each branch zone being set separately. Bookings are being made in accordance with sales and with a view to giving available pictures the best weeks for them locally.

As a result, if a picture has been well sold in one territory after screening it can go out immediately whereas in another it may have to wait because deals are slow in being negotiated. Also, there may be cases where a picture is more desirable for a holiday week in New England but less desirable than some other available feature when the south is considered. According to distribution opinion, however, this will not figure so much as selling when it comes to mailing out notices of availability to the exhibitors.

All distribs seek holidays for their pictures and where possible, if having a big one available, they will try to set release on it so that it may be booked for a week in which a holiday falls. When it comes to the holiday weeks, all distribs are also fighting to get dates in the same theatres.

Now the Other Foot

Hollywood, Sept. 30.

Sequel to 'One Foot in Heaven' is under contemplation at Warners, with Fredric March, Martha Scott, Frank Thomas, Jr., and Elizabeth Frazer continuing the Spence family roles they played in the first picture, based on the career of a clergyman.

Hartzell Spence, who wrote the original tale of his father's life, has been engaged to write a followup.

Warners Finally Sells to Sparks After Two Years

Virtually shut out of Florida for two years because it couldn't get together on terms with E. J. Sparks, who recently sold out to Paramount, Warner Bros. has closed a deal for all the Sparks towns excepting nine where WB previously had sold to others.

Deal covers most of the past season's (1940-41) product which had been shut out of the Par-Sparks towns previously. The so-called Sparks circuit, known as All-Florida, covers everything in the state excepting Miami and Pensacola, with result when WB failed to make a deal with Sparks, when latter was in control, it was almost left out in the cold.

Paramount itself had experienced trouble with Sparks last season but finally compromised on a deal. When he was in control of the circuits, Sparks always tried to buy all film on a flat basis, going for percentage in only certain cases.

Since many pictures are now being picked up from Warners for Sparks towns where shut out, it will not be necessary to proceed on consent decree product until later on.

Frank Rogers and B. B. Garner, old Sparks executives, who have a small interest in the circuit, are operating the Florida houses under Par control which amounts to 90% ownership.

Violation of Minn. Law?

Par's 'Hold Back Dawn' Sale to Affiliated Duluth House Is Suspected by Allied

Minneapolis, Sept. 30.

Northwest Allied directors will meet here to determine whether to request the county attorney in Minneapolis to investigate what they think to be an apparent violation of the Minnesota anti-consent decree law requiring distributors to sell their entire season's product subject to a minimum 20% cancellation privilege.

The situation arises in consequence of an apparent deal on the part of Paramount and its subsidiary theatre circuit, the Minnesota Amus. Co., with the sale of the former's 'Hold Back the Dawn' from the first decree group to the chain's Northome theatre, Duluth, where it was shown last week. This seemingly is the initial Minnesota 1941-42 deal under the decree.

If Ben Blotcky, Par district manager, and John J. Friedl, Minnesota Amus. president, were found guilty of breaking the law they'd be liable to a stiff fine and imprisonment. However, the determination to sell under the decree—if that's how the sale was made—probably was inspired by a firm belief in the state law's unconstitutionality and a decision to bring about another test suit. In such a case, the other four major decree companies and United Artists which, like Paramount, have refrained from 1941-42 selling in Minnesota, may follow the latter's lead. Pending the outcome of their application for a temporary injunction against the state law in their suits for a permanent restraining order and court declaration of the measure's invalidity, now being considered by Judge Hugo Hanft, it had been anticipated there'd be no selling.

Silent

A rub as far as Northwest Allied is concerned is inability to obtain the details of the Par Minnesota Amus. Co. 'Hold Back Dawn' deal—whether it was sold under the decree or whether some way was found to make the deal without violating the state law. Neither Blot-

(Continued on page 94)

FLOCK OF NEW ARMY CINEMAS

Fort Sam Houston, Sept. 30.

According to W. E. Crist, district manager of the U. S. Army theatres, camp houses are being built at a rapid pace in Texas. According to present plans there will be five 1,038-seat theatres in the camps at Paris, Texas. At Bastrop, Texas there will be five 1,038-seaters. There will be one 600-seater at Lubbock. At Midland there will be one seating 603. And there will be one 364-seat house in Sherman-Denison area.

At Camp Bowie in Brownwood, three existing tent theatres will be torn down and replaced by six wooden structures. At Waco there will be five 1,038-seat theatres at the new camp of Valley Mills.

In Oklahoma there is to be one 364-seat house at Enid, and there will be five 1,038-seat houses in the new camp being built near Okmulgee.

Work has just been completed here on a second theatre with a capacity of about 1,000.

Under the direction of Crist, the U. S. Army District office in Dallas has booked and is handling 1,825 bookings monthly for houses in this state, Oklahoma and the west coast.

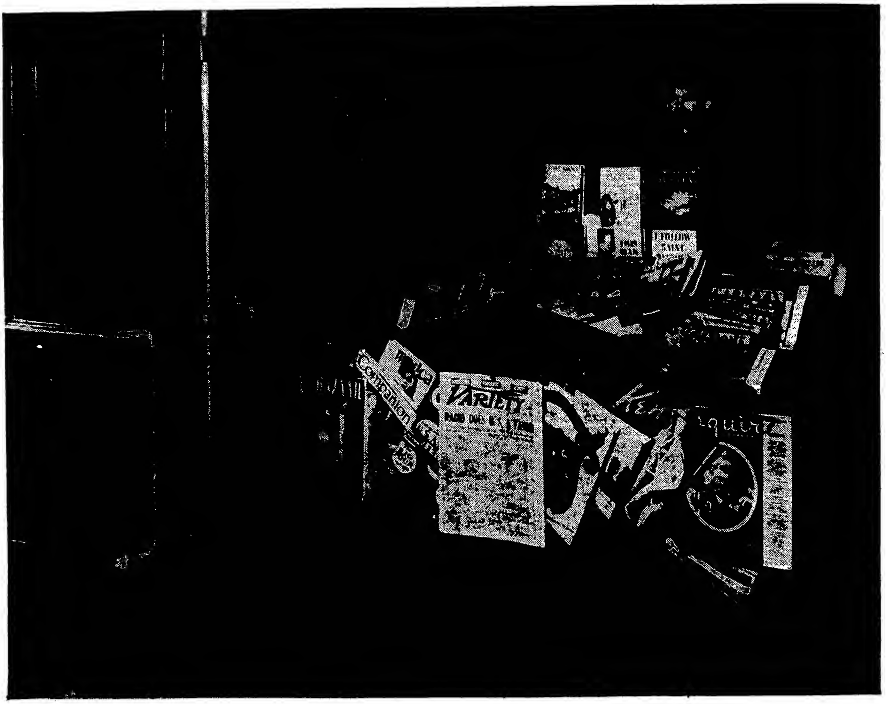
PLAYER ROSTER SOARS TO RECORD 95 AT 20TH

Hollywood, Sept. 30.

New high in contracts on the 20th-Fox lot lists 95 players, including 12 special pacts and 16 on the stock roster.

Special deals for Dana Andrews and Virginia Gilmore are shared with Samuel Goldwyn; services of Maureen O'Hara are split with RKO, and loanout arrangements have been made with Hal Roach for Victor Mature and Carole Landis.

Essential To The Showman . . .



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VARIETY

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ONE FOOT IN HEAVEN

Warner Bros. release of Hal B. Wallis (Robert Lord) production. Stars Fredric March, Martha Scott. Features Beulah Bondi, Gene Lockhart, Elisabeth Fraser. Directed by Irving Rapper. Dialog director, Hugh MacMullin; screenplay, Casey Robinson. Adapted from novel by Hartzell Spence; technical advisor, Rev. Dr. N. V. Peale; score, Max Steiner; camera, Charles Rosher; film editor, Warren Low. Tradeshown in New York, Sept. 25, '41. Running time, 106 MINS.

William Spence	Fredric March
Hope Morris Spence	Martha Scott
Mrs. Lydia Sandow	Beulah Bondi
Preston Thurston	Gene Lockhart
Eileen Spence	Elisabeth Fraser
Elias Samson	Harry Davenport
Mrs. Preston Thurston	Laura Hope Crews
Clayton Potter	Grant Mitchell
Dr. John Romer	Moroni Olsen
Hartzell Spence	Frankie Thomas
Dr. Horrigan	Jerome Cowan
John E. Morris	Ernest Cossart
Mrs. Morris	Nana Bryant
Eileen, as girl	Carlotta Jelm
Hartzell, as boy	Peter Caldwell
Fraser Spence	Casey Johnson

This is an excellent picture for the industry, now and at any time. A warm and human preachment for godliness, the biography of a Methodist minister will probably draw excellent b.o. in the strongly religious midwest, but moderately in the key cities, where it will be limited by both its theme and the difficult exploitation problems it presents.

Last film of this type was 'Green Light,' also produced by WB, and its public reaction in 1937 was all to the good of Hollywood. In contrast to 'Light,' 'Heaven' is treated with more levity, although always in good taste, and there is a strong romantic angle involving Fredric March, as a minister, and Martha Scott as his wife. This may help solve the b.o. problem, plus the fact that Hartzell Spence's book was a best-seller.

About the only faults with the picture are its slowness in the first half and the tendency of director Irving Rapper to skip over the hectic post-war depression years. Most of the dramatic wallop is thus contained in the last 40 of 106 minutes, or when the Rev. Spence is in conflict with the wealthy element in his Denver congregation.

The Reverend Spence, originally a medical student, comes to religion through listening to an evangelist. He takes his fiancee, Miss Scott, from her opulent Canadian home to his first parish in an Iowa mud-road town. This is the beginning of a trek through similar parishes with the Spences undergoing various privations. They raise three children, all likably played by Frankie Thomas, Elisabeth Fraser and Casey Johnson. As youngsters the roles for Thomas and Miss Fraser are capably played by Peter Caldwell and Carlotta Jelm.

There are several exceptional human touches in the direction and script. One is when March takes one of his sons to see a silent picture. The film is an old Bill Hart western, with the little nickleodeon theatre including one of those marathon pianists. It's a good sequence. Later, the injection of a kid choir to replace the discordant group of oldsters, led by Laura Hope Crews, is one of the film's sentimental highlights. Another bit that stands out is the Reverend's concern about not performing enough marriage ceremonies, this being his chief source of income in a particularly poor parish.

March and Miss Scott are both splendid on performance in their respective roles. March makes of the cleric a man whom the public will understand. Miss Scott, as the dutiful suffering wife, will gain more stature via this film as a dramatic actress. She has come to the fore rapidly and unquestionably has the talent to sustain her as one of pictures' top players.

The stars carry the brunt of the story, although the cast is both populous and excellent. Except for the kids the other players are in for bits, but all well done. These include Gene Lockhart, Miss Crews, Beulah Bondi, Grant Mitchell, Moroni Olsen, Ernest Cossart and Harry Davenport.

Two other factors contribute much and both equally important. One is Max Steiner's superb scoring job, especially in the early footage. The other is the technical advice from the Rev. Dr. Norman Vincent Peale, one of New York's highest Protestant churchmen.

Sets and costuming are masterful, while Charles Rosher has a field day with his camera. *Scho.*

It Started With Eve

(WITH SONGS)

Hollywood, Sept. 27.

Universal release of Henry Koster-Joe Pasternak production, directed by Koster. Stars Deanna Durbin, Charles Laughton; features Robert Cummings. Screenplay by Norman Krasna and Leo Townsend; original, Hans Kraly; camera, Rudolph Mate; editor, Bernard W. Burton; Ass't director, Philip Karlstein. Previewed at Alexander, Glendale, Sept. 26, '41. Running time, 90 MINS.

Anne Terry	Deanna Durbin
Jonathan Reynolds	Charles Laughton
J. Reynolds, Jr.	Robert Cummings
Bishop	Guy Kibbee
Gloria Pennington	Margaret Tallichet
Mrs. Pennington	Catherine Doucet
Dr. Harvey	Walter Catlett
Roberts	Charles Coleman
Rev. Stebbins	Leonard Elliott
Ravens	Irving Bacon Gus Schilling
Newspaper Editor	Wade Boteler
Jackie	Dorothea Kent
Nurse	Clara Blandick

Expertly tailored to the combined talents of Deanna Durbin and Charles Laughton, 'It Started With Eve' is a neatly-devised romantic comedy drama for universal audience appeal. Packed with wholesome entertainment, picture will click off upper-bracketed grosses in all runs, and is strong candidate for key holdovers.

Story, as devised by Hans Kraly, scripted by Norman Krasna and Leo Townsend, and directed by Henry Koster, is one of those typical Cinderella tales which have so successfully served Miss Durbin in most of her previous pictures. Developed at a consistently fast pace, with plenty of spontaneous comedy exploding en route, 'Eve' takes full advantage of Laughton's abilities to handle a light comedy assignment.

Miss Durbin here focuses attention on her progression as a comedienne, delivering a sterling performance as the pivotal factor in the tale. Robert Cummings provides prominent and excellent support opposite Miss Durbin, with Walter Catlett also delivering in a juicy assignment that allows plenty of comedy delivery. Minor supporting roles are capably handled by Guy Kibbee, Margaret Tallichet, Catherine Doucet, Charles Coleman and Dorothea Kent.

Laughton, crusty and cantankerous old millionaire, has the presses stopped, ready to toss his obit across the front pages. His son, Cummings, suddenly arrives from a Mexican trip with his fiancee and latter's hoity mother. Dying man insists on seeing the future wife, and when Cummings fails to locate her quickly, grabs a hatcheck girl, Miss Durbin, as substitute for the last few hours. Miraculous recovery results from Miss Durbin's visit, with Cummings getting into deep complications through necessity of continuing the duplicity—at the same time placating his fiancee. The old man and girl become close friends; she's ordered away by the son on the eve of the engagement announcement; but Laughton uncovers her for a night club fling that eventually ends up in declaration of mutual love by the young folks.

Koster, who has directed most of the Durbin starrers, gets the utmost out of her unsophisticated youthfulness, contrasting this effectively with the character performance of Laughton as the dictatorial tycoon for a slick piloting job. Dialog provided by Norman Krasna and Leo Townsend is zestful and catches explosive audience reaction.

With only three classical songs introduced, all of them briefly and without production or large orchestral background, Koster focuses greater attention on Miss Durbin's straight acting talents. Numbers, presented in typical Durbin voice, include Valverde's 'Clavelitos,' Dvorak's 'Going Home,' and Tchaikowsky's 'Waltz from the Sleeping Beauty Ballet.' *Walt.*

DUMBO

(CARTOON)

(Color—Songs)

RKO release of Walt Disney feature cartoon. Supervising director, Ben Sharpsteen. Screen story, Joe Grant and Dick Huemer; based on book by Helen Aberson and Harold Pearl. Music, Oliver Wallace and Frank Churchill; lyrics, Ned Washington. Story director, Otto Englander. Photographed in Technicolor. Tradeshown in New York Sept. 30, '41. Running time, 64 MINS.

Walt Disney returns in 'Dumbo' to the formula that accounted for his original success with shorts cartoons—simple animal characterization. The result is topnotch and should prove highly profitable all around. Film deserves top billing although only 64 minutes long, so theatre men will undoubtedly round out their shows accordingly.

All the elements that assure success for a cartoon are provided in this latest pen and ink outpouring. There's a pleasant little story, plenty of pathos mixed with the large doses of humor, a number of appealing new animal characters, lots of good music, and the usual Disney skillfulness in technique in drawing and use of color.

Defects are some decidedly slow spots and that the film is somewhat episodic in nature. There are lags between sequences.

Story points a nice moral, although not one that gets in the way. 'Dumbo' is a little elephant who is jeered at because of his big ears. But he is shown how to make use of his ears, they enable him to fly, and his handicap thereby becomes his greatest asset.

Yarn is set to a circus background, complete with clowns, the big top and all the rest. This should definitely put the film on the plus side of the juvenile ledgers. And 'Mrs. Jumbo' defending her freakish offspring from the world will be understood by the women. There is also a neatly contrived comedy characterization of gossipy lady elephants, and the even more earthy humor of a typical Disney locomotive being spurred to speed by a goose from the car behind it.

The songs, all the product of Disney staffers, are mostly incidental to the action, although a couple should get limited attention in the pop music field. All are being published by an ASCAP firm but being released to all radio stations and other music users without restriction. They include 'Look Out for Mr. Stork,' 'When I See an Elephant Fly,' 'Happy Hearted Roustabouts,' and 'Baby Mine.'

Ed Brophy is the voice of one of the best of the new characters, 'Timothy Mouse,' a relative of 'Mickey' and obviously from Brooklyn. Sterling Holloway is the voice behind a Western Union stork which delivers 'Dumbo'; Herman Bing talks for the German ringmaster and Cliff Edwards provides the Negro dialect of 'Jim Crow.' Verna Felton handles the dialog for the gossipy femme elephants.

Not comparing in production or cost with some previous Disney features 'Dumbo' certainly rates in the important brackets from an entertainment standpoint. *Herb.*

Miniature Reviews

'One Foot in Heaven' (WB). Church story; excellent goodwill film for industry, but moderate b.o.

'It Started With Eve' (U) (Songs). Deanna Durbin and Charles Laughton in topnotch entertainment for hefty biz.

'Dumbo' (RKO) (Cartoon) (Color-songs). Full length Disney cartoon of solid audience appeal; 64 minutes and good.

'The Maltese Falcon' (WB). Suspenseful and intriguing mystery melodrama for profitable b.o.

'Two Latins from Manhattan' (Col) (Songs). Little entertainment in minor league filmusical. Filler for lower duals.

'Burma Convoy' (U). Good action drama for dual supporting bookings.

'Twilight on the Trail' (Par). So long as a few rustlers remain, the Hopalong Cassidy series will attract kid trade.

'Death Valley Outlaws' (Rep). Good entry in Don 'Red' Barry hoss opera series.

The Maltese Falcon

Hollywood, Sept. 30.

Warner Bros. release of Henry Blanke production. Features Humphrey Bogart, Mary Astor, Gladys George, Peter Lorre. Screenplay and direction by John Huston. Based on novel by Dashiell Hammett; camera, Arthur Edeson; editor, Thomas Richards; Ass't director, Jack Sullivan; dialog director, Robert Foulk. Tradeshown in L. A. Sept. 29, '41. Running time, 100 MINS.

Samuel Spade	Humphrey Bogart
Brigid O'Shaughnessy	Mary Astor
Iva Archer	Gladys George
Joel Cairo	Peter Lorre
Lt. of Detectives Dundy	Barton MacLane
Effie Perine	Lee Patrick
Kasper Gutman	Sydney Greenstreet
Detective Tom Polhaus	Ward Bond
Miles Archer	Jerome Cowan
Wilmer Cook	Elisha Cook, Jr.
Luke	James Burke
Frank Richman	Murray Alper
Bryan	John Hamilton

This is one of the best examples of actionful and suspenseful melodramatic story telling in cinematic form. Unfolding a most intriguing and entertaining murder mystery, picture displays outstanding excellence in writing, direction, acting and editing—combining in overall as a prize package of entertainment for widest audience appeal. Due for hefty grosses in all runs, it's textured with ingredients presaging numerous holdovers in the keys—and strong word-of-mouth will make the b.o. wickets spin.

John Huston, son of actor Walter Huston, makes his debut as a film director after several years as a film writer. His entrance into the directorial field is noteworthy, with display of keenest knowledge in tempo development and handling of the various players. Huston also wrote the script solo, endowing it with well-rounded episodes of suspense and surprise, but detouring from synthetic theatrics—and carrying along with consistently pithy dialog.

Of major importance is the standout performance of Humphrey Bogart, an attention-arresting portrayal that will add immeasurable voltage to his marquee values. Bogart not only dominates the proceedings throughout, but is the major motivation in all but a few minor scenes. Mary Astor skillfully etches the role of an adventuress whose double-crossing is not disclosed until the final scenes.

Critical and audience spotlight will be focused on Sydney Greenstreet, prominent member of the Lunt-Fontaine stage troupe, who scores heavily in his first screen appearance. Player displays consummate ability as an artist of high rank, and solidly holds attention through several extensive dialog passages that could easily fall apart in less competent hands. Advantageous support is provided by Lee Patrick, Peter Lorre, Ward Bond, Gladys George, Barton MacLane, Elisha Cook, Jr., Jerome Cowan and James Burke.

Picture is a remake of an original film turned out by Warners 10 years ago, with Bebe Daniels and Ricardo Cortez. Despite this fact, it's still a strongly melodramatic tale concocted in Dashiell Hammett's best style. Story details the experiences of private detective Bogart when called in to handle a case for Miss Astor—shortly finding himself in the middle of double-crossing intrigue and several murders perpetrated by strange characters bent on obtaining possession of the famed bejeweled Maltese Falcon. Keeping just within bounds of the law, and utilizing sparkling ingenuity in gathering up the loose ends and finally piecing them together, Bogart is able to solve the series of crimes for the benefit of the police.

An intriguing piece of melodramatic entertainment, 'Maltese Falcon' weaves swiftly through a series of attention-holding episodes to crack through to a most unsuspecting climax. To secure utmost in audience reaction, exhibs can take advantage of the surprise finish by publicizing starting times of the picture, and advising patrons to get maximum entertainment by seeing it from the start. Extra advance exploitation to obtain first day patronage will roll up hefty momentum in the key runs.

Picture is an A attraction in its class, and will hit biz of the same kind in all bookings. *Walt.*

2 Latins From Manhattan

(MUSICAL)

Hollywood, Sept. 23.

Columbia release of Wallace MacDonald production. Features Joan Davis, Jinx Falkenburg. Directed by Charles Barton. Original, Albert Duffy; camera, John Stumar; editor, Arthur Seid; Ass't director, Abby Berlin; songs, Sammy Cahn, Saul Chaplin. Previewed in studio projection room, Sept. 22, '41. Running time, 65 MINS.

Joan Daley	Joan Davis
Jinx Terry	Jinx Falkenburg
Lois Morgan	Joan Woodbury
Armando Rivero	Fortunio Bonanova
Don Barlow	Don Beddoe
Marianela	Marquita Madero
Rosita	Carmen Morales
Tommy Curtis	Lloyd Bridges
Felipe Rudolfo MacIntyre	Sig Arno
Charles Miller	Boyd Davis

This one is a lower-budgeted offering that struggles and stumbles along in an ineffectual attempt to provide minor league comedy. Script is sophomoric to extreme, and there's little that either the cast or director can do under the circumstances. Picture will have to be satisfied with filler dates in the secondary duals.

Both spotting and presentation of the three songs are poorly set up, with staging providing tiresome repetition of the choruses in two of them, entirely killing the deliveries by Jinx Falkenburg and Joan Woodbury, which could get over with briefer footage.

Story revolves about a New York night club operator who imports a Cuban sister team. When the importations fail to show, Joan Davis, as aggressive press agent of the nitery, inducts her two roommates to replace the missing talent. Girls make a hit with their quickly-acquired accent and Cuban delivery, and complications break out when the originals appear to confront the imposters.

Joan Woodbury and Joan Davis are best in the cast which works hard trying to circumvent the inane material provided. Jinx Falkenburg is okay, while best support includes Fortunio Bonanova, Don Beddoe, Marquita Madero, Carmen Morales and Lloyd Bridges. Charles Barton carried a heavy script anchor in directing. *Walt.*

BURMA CONVOY

Hollywood, Sept. 24.

Universal release of Marshall Grant production. Features Charles Bickford, Evelyn Ankers. Directed by Noel M. Smith. Original screenplay by Stanley Rubin and Roy Chanslor; camera, John W. Boyle; editor, Ted Kent. Previewed in studio projection room, Sept. 23, '41. Running time, 59 MINS.

Cliff Weldon	Charles Bickford
Ann McBragel	Evelyn Ankers
Mike Weldon	Frank Albertson
Angus McBragel	Cecil Kellaway
Smitty	Willy Fung
Lin Taiyen	Keye Luke
Mr. Yuchau	Turhan Bey
Victor Harrison	Truman Bradley
Hank	Ken Christy
Major Hart	C. Montague Shaw
Hubert	Harry Stubbs
Keein	Chester Gan
Mazie	Vyola Vonn

First of a cycle of pictures dealing with the 700 mile supply road to the

(Continued on page 16)

Resume of Best September Shorts

New shorts tradeshown or screened during September gave every indication that exhibitors are to get a break on their 1941-42 briefies. Most major companies projected short productions which lived up to advance promises that their lineups this season would be stronger. In several instances the shorts were almost startlingly superior than those displayed in August.

Original ideas, better execution of the same, and improvements all along the line, marked the fresh shorts product. It looks as though the major distributors meant it when they proclaimed that shorts were to be given a boost this season. Warner Bros., which tradeshowed eight shorts, placed four in the best-of-the-month list. Universal is not showing its latest batch of shorts till later this week.

COLUMBIA

'Buenos Aires Today,' Columbia Tour series; 9 min. Holds appeal because of current interest in Latin-America. Projects fairly comprehensive picture of Argentina's capital city, with glimpse of surrounding country near B.A.

'Screen Snapshot No. 1,' first of Series 21; 10 min. Okay parade of Hollywood comedy and other talent. Contains Andrews Sisters singing 'Apple Blossom Time,' Milton Berle, Billy Gilbert, Ella Logan, Ann Miller among others.

METRO

'Army Champions,' Pete Smith one-reeler; 9 min. American troops manning machine-guns, rapid-fire rifles, mortars, anti-tank guns, artillery pieces, and coast and railroad Big Berthas. Smith stresses what teamwork and speed means on the battleline, lifting a routine topic into a compact, moving thriller. His narration per usual is aces.

'Hobbies,' John Nesbitt Passing Parade one-reeler; 10 min. Freak hobbies are not new to the screen. But Nesbitt has shrewdly linked his procession of remarkable hobbies with the idea that it provides relaxation from worry. Easily a winner in this strong series.

PARAMOUNT

'The Quiz Kids,' one-reeler; 11 min. Radio's noted group of juvenile intellectuals easily topping their average air program. Five youngsters are led capably through a group of brain-teasers by Joe Kelly, quizmaster. Interrogations the average audience is fairly familiar with register best. First of new Par series, and a bell-ringer.

'In a Pet Shop,' Speaking of Animals series; 8 min. Nifty novelty, with animals talking. Nicely gagged as different pets go into trick spiels. Done via special process with sound dubbed in and animals shown moving lips. Packed with chuckles.

'Shooting Mermaids,' Grantland Rice Sportlight; 10 min. Showing how swimmers are photographed under water in Florida. Slick underwater shots, with femme beauties not hurting. Camera work lifts this above routine.

20TH-FOX

'American Sea Power,' Lowell Thomas' World Today series; 11 min. Complete day in navy with group of huge battlewagons of U.S. fleet firing in salvos for a terrific climax. Trim lens work plus Thomas' superb narration make it about the slickest short from this distributor in some time.

'Soldiers of the Sky,' Adventures of Newsreel Cameraman; 10 min. Depicts army's newest fighting unit, 501st Parachute Battalion, in training. Mass jump of parachutists provides a spectacular closing scene. Deftly directed by Earl Allvine, with Paul Douglas' spieling a tremendous lift.

RKO

'Information Please No. 1,' with John Gunther, guester—first in 1941-42 series; 9 min. Big pickup over recent quiz sessions of this famed radio combo. Numerous down-to-earth questions click with audiences.

'Norway in Revolt,' March of Time issue; 18 min. Measures up to meatier b.o. subjects turned out recently by M. of T. staff. Timely because of recent outbreaks by populace in Norway, this dealing with espionage and other means taken by Norwegians to duck Nazi policies.

WARNER BROS.

'All This and Rabbit Stew,' Merrie Melodies cartoon series; 7 min. Little colored Sambo tries his hand capturing Bugs Bunny. Topflight ideas, gags and strong musical backgrounding by Carl W. Stalling produce maximum laughter. So ludicrous it made hard-boiled bookers laugh out loud.

'Minstrel Days,' Broadway Brevities series with Al Jolson and Eddie Cantor; 20 min. Presence of Cantor and Jolson makes it surefire b.o. Additionally this is a neatly concocted little musical, with film impersonations of famed minstrel men. Builds into a miniature minstrel show, with typical singing, dancing and gagging with modern-day touch. Jolson appears singing in several of his best-known songs. Cantor is cut in via a clip from 'Whoopee,' feature in which he appeared in blackface. Something the exhib should not overlook.

'The Tanks Are Coming,' Service Special series, in color; 20 min. Shows training of armored unit with brief plot centering around a so-called N. Y. taxi driver who enters the service. Certainly flattering to the tank corps of the army. Fine photography in color with B. Reaves Eason's direction a boost. Comedy helps cover the usual routine showing how men are trained.

'Forty Boys and a Song,' Melody Masters series, starring Robert Mitchell Boys Choir; 10 min. Novelty of this subject takes it into the best-of-month classification. Interesting angles of school work and vocal preparation of this strong juvenile choral group background the singing of such tunes as 'Home on the Range,' 'If You Like to Lose Your Blues,' 'Annie Laurie' and 'Tollite Hostias.' *Wear.*

'Yank R.A.F.' Rich $41,500 in Three L. A. Spots; 'Dawn'-Bob Crosby 24G, 'York' $34,500 on H.O., 'Jordan' Big 3d

Los Angeles, Sept. 30.

Four pictures, two of them holdovers, chalked up a record weekend take of $70,000, with this week's grosses spiraling in nearly all spots. 'Yanks in R.A.F.' got off to a head start with the dress preem at the Chinese on Thursday. Picture also is running at the State and Four Star, giving the British aviation thriller a rich $41,500 for the three spots.

'Sergeant York,' in its second week at Warner's Hollywood and Downtown, looks like a fancy $34,500. 'Here Comes Mr. Jordan' is going for strong takings at $18,900 on third session at the RKO and Pantages.

Paramount, with 'Hold Back the Dawn' and Bob Crosby's orchestra, is the individual top gross with a good $24,000 in prospect.

Estimates for This Week

Carthay Circle (F-WC) (1,518; 83-$1.10-$1.65) — 'Fantasia' (Disney) (35th wk). Announcing final three weeks, prospects show upward trend with $5,000 on tap. Last week held to many weeks' average of $4,000.

Chinese (Grauman-F-WC) (2,034; 30-44-55-75)—'Yank in R.A.F.' (20th) and 'Niagara Falls' (UA). With gala preem is sure of a fat $17,000. Last week 'Belle Starr' (20th), in spite of strong bally and radio plugs, pulled only a fair $7,400 (six days).

Downtown (WB) (1,800; 30-44-55)—'Sgt. York' (WB) (2d wk). Off to fine start for $18,500. Last week smacko $22,400.

Four Star (UA-FWC) (900; 30-44-55)—'Yank in R.A.F.' (20th) and 'Niagara Falls' (UA). Should show a good $5,500. Last week, 'Stars Look Down' (M-G), finished 4th week (nine days) with weak $1,200.

Hollywood (WB) (2,756; 30-44-55)—'Sgt. York' (WB) (2d wk). Holding up stoutly on second session for $18,000, excellent takings. Last week rugged $21,500.

Orpheum (B'way) (2,200; 30-44-55)—'Time for Rhythm' (Col) and 'Richest Man Town' (Col), with vaude. Looks like $7,800. Last week Charlie Barnet's band with 'Broadway Limited' (UA) and 'They Meet Again' (RKO), slipped to a poor $6,800.

Pantages (Pan) (2,812; 30-44-55)—'Mr. Jordan' (Col) (3d wk) and 'Harmon Michigan' (Col). Promise a fine holdover at $8,900. Last week 'Jordan' with 'Tillie Toiler' (Col), reaped a big second week with $11,200.

Paramount (Par) (3,595; 30-44-55-75)—'Hold Back Dawn' (Par) with Bob Crosby's orch. Should gather big $24,000. Last week 'Badlands Dakota' (U) and 'Flying Blind' (Par), with Matty Malneck's band on stage, $18,000.

RKO (RKO) (2,872; 30-44-55)—'Mr. Jordan' (Col) (3d wk) and 'Harmon Michigan' (Col). Should net a good $8,000. Last week 'Mr. Jordan' (2d wk) and 'Tillie Toiler' (Col) (2d wk), nice $8,500.

State (Loew-F-WC) (2,204; 30-44-55-75)—'Yank in R.A.F.' (20th) and 'Niagara Falls' (UA). Rolling up big $18,500. Last week 'Belle Starr' (20th), okay $12,100.

United Artists (UA-FWC) (2,100; 30-44-55)—'Belle Starr' (20th) and 'Tanks a Million' (UA). Should do $3,700 on moveover. Last week 'Ladies Meet' (M-G) and 'Whistling Dark' (M-G), slow $3,880.

Wilshire (F-WC) (2,296; 30-44-55)—'Belle Starr' (20th) and 'Tanks a Million' (UA). Looks like $4,000 on moveover. Last week 'Ladies Meet' (M-G) and 'Whistling Dark' (M-G), fair $6,450.

'SUN VALLEY' $13,500 GIANT J. C. LEADER

Jersey City, Sept. 30.

All three houses on the 'square' are scooping in nice grosses this week. Best grosser is 'Sun Valley Serenade,' catching extraordinarily good business for the small-sized State.

Estimates for This Week

Loew's (Loew's) (3,205; 28-33-50)—'Ladies Meet' (M-G) and 'Wild Man Borneo' (M-G). Lead feature is attracting a big femme attendance and will probably be responsible for a good $14,000. Last week, 'Life Andy Hardy' (M-G) and 'Blackout' (UA) (2d wk), o.k. $9,000.

Stanley (WB) (4,500; 30-35-55)—'Navy Blues' (WB) and 'Lady Scarface' (RKO). This dual should collect pleasing $14,500. Last week, 'Aloma' (Par) and 'Pittsburgh Kid' (Rep), neat $14,500.

State (Skouras) (2,150; 30-35-55)—'Sun Valley Serenade' (20th) and 'Charlie Chan in Rio' (20th). With the State crowded nightly, it looks like a fine $13,500. Last week, 'Parachute Battalion' (RKO) and 'Father Takes a Wife' (RKO), good $9,500.

Broadway Grosses

Estimated Total Gross
This Week $345,900
(Based on 14 theatres)
Total Gross Same Week
Last Year $316,100
(Based on 12 theatres)

'EVE' BIG 12G IN OK BALTO

Baltimore, Sept. 30.

Big news here is 'It Started with Eve,' at Keith's, and 'You'll Never Get Rich,' tied to vaude, at the combo Hipp. Former is reaching out for a healthy figure. 'Lydia,' at Loew's Century, is attracting some daytime femme trade while rest of town on holdovers is maintaining the good pace enjoyed by all downtowners here lately.

Estimates for This Week

Century (Loew's-UA) (3,000; 15-28-44)—'Lydia' (UA). Getting some action during day with possible $7,000. Last week 'Lady Be Good' (M-G), fairish $9,300.

Hippodrome (Rappaport) (2,240; 15-28-39-44-55-66)—'Never Get Rich' (Col). Tied to vaude layout attracted a solid weekend play which augurs okay $15,000. Last week 'Our Wife' (Col), nice $13,800.

Keith's (Schanberger) (2,408; 15-28-39-44)—'Started with Eve' (U). Mopping up in good style to big $12,000. Last week, second of 'Unfinished Business' (U), added all right $6,200 to rosy opening round at $11,300.

New (Mechanic) (1,581; 15-28-35-44)—'Belle Starr' (20th) (2d wk). Pointing to fairish $3,500 after similar initial sesh to $5,200.

Stanley (WB) (3,280; 15-28-39-44-55)—'Aloma' (Par) (2d wk). Maintaining mildishly good pace at $7,000 after ringing up an okay $11,700 on opening round.

MONT'L FEELS COMPETISH

'Nothing But Truth' $7,500—'Navy Blues' $6,000, 'Wine' Okay H.O.

Montreal, Sept. 30.

Two first-run holdovers and a brace of good new pictures feature current week's showings but the opera season and Ballet Russe, filling two theatres at peak prices, should hold down film grosses. Despite this, the Palace with 'Nothing But the Truth' and 'Navy Blues' at the Capitol are doing nicely.

Estimates for This Week

Palace (CT) (2,700; 30-45-62)—'Nothing But Truth' (Par). Clicking gaily for a smart $7,500. Last week, 'Mr. Jordan' (Col), nice $6,800.

Capitol (CT) (2,700; 30-45-62)—'Navy Blues' (WB) and 'Highway West' (WB) good $6,000 in sight. Last week, 'Our Wife' (Col) and 'Penthouse Mystery' (Col), good $8,500.

Loew's (CT) (2,800; 35-53-67)—'Major Barbara' (UA) (2d wk.). Nice $5,000 ahead after a good $8,000 last week.

Princess (CT) (2,300; 30-40-53)—'Whistling Dark' (M-G) and 'Bringing Up Baby' (RKO). Good enough $3,500 is prospect. Last week, poor $2,500 on 'Puddin' Head' (Rep) and 'Ice Capades' (Rep).

Orpheum (Ind) (1,100; 30-40-60)—'New Wine' (U) and 'District Attorney' (Rep) (3d wk). Still clicking for a good $2,500 after nice $3,500 last week.

Cinema de Paris (France-Film) (800; 30-60)—Musiciens du Ciel.' Fair $1,200 probable. Last week 3d h.o.), 'L'Empreinte du Dieu' off to $900.

St. Denis (France-Film) (2,500; 30-40)—'Porteuse de Pain' and 'Homme a Barbiche,' Will run 3 days only, Oct. 1-3, because of opera season with $1,000 expected. Last week, same program with two days short, good $4,600.

'BLUES' $12,000 IN TRIM BUFF.

Buffalo, Sept. 30.

Humming ticket rolls are striking some mighty sweat notes in the way of b.o. figures along the downtown sector this week. 'Navy Blues' and 'Unfinished Business' at the Buffalo and Lafayette are stacking up on the plenty profitable side and the other wickets are pointing for sharp winnings.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Navy Blues' (WB) and 'Man at Large' (20th). Mighty pleasant item headed for $12,000. Last week, 'Kildare's Wedding Day' (M-G) and Tommy Dorsey orch. Dorsey booted gross to a swell $23,000.

Great Lakes (Shea) (3,000; 35-55)—'Lady Be Good' (M-G) and 'We Go Fast' (20th). Gratifying gait indicates hardy $9,000. Last week, 'Dive Bomber' (WB) and 'Chan in Rio' (20th) (2d wk), showed stamina with staunch $8,000.

Hipp (Shea) (2,100; 30-45)—'Dive Bomber' (WB) and 'Chan in Rio' (20th) (2d run). Third rubber should hit around snug $7,000. Last week, 'Sun Valley' (20th) and 'San Diego' (M-G) (2d run), perked up to neat $6,800.

Lafayette (Hayman) (3,300; 30-44)—'Unfinished Business' (U) and 'Moonlight in Hawaii' (WB). Should punch in with very fancy $11,000. Last week, 'Our Wife' (Col) and 'Ellery Queen' (Col), snagged a tall $9,000.

20th Century (Dipson) (3,000; 35-55)—'Little Foxes' (RKO) (2d wk). Looks for a fair $6,500. Last week, rode to top gross of $13,500.

'Honky Tonk' Socko $20,000 Solo In Frisco; 'Dawn' $15,500, 'Wine' Thin 5G

San Francisco, Sept. 30.

Wide extremes mark the lineup on Market street. On top of the heap is the Warfield with 'Honky Tonk,' which is rolling up the best grosses the house has had in months—and playing solo. Scraping bottom is the United Artists with 'New Wine.' Not much was expected and the critics were rough, but biz is even rougher. House, however, expects to get over $5,000, which is tough going.

'Navy Blues' got off to a mild start at the Fox and may do even less than 'Belle Starr' did last week. Healthier are the Paramount with 'Hold Back the Dawn,' which is zingy, and the holdover of 'Life with Caroline' at the Golden Gate.

Estimates for This Week

Fox (F-WC) (5,000; 35-40-50)—'Navy Blues' (WB) and 'Highway West' (WB). Started quietly, so looks like only about $24,500. Last week, 'Belle Starr' (20th) and 'Chan Rio' (20th), better at $16,000.

Golden Gate (RKO) (2,850; 39-44-55)—'Life Caroline' (RKO) (2d wk) and vaude. Aided by a change of stage show, this one still clicking along for an okay $10,500. Last (1st) week, excellent $18,500.

Orpheum (Blumenfeld) (2,440; 35-40-50) — 'Our Wife' (Col) and 'Cracked Nuts' (U) (2d wk). Too much competish; won't pass the $5,000 mark at present pace. Last (1st) week, around $8,000, fair.

Paramount (F-WC) (2,470; 35-40-50)—'Hold Back Dawn' (Par) and 'Buy Town' (Par). Brisk turnstile traffic here for a hefty $15,500. Getting standees. Last (3d) week (6 days), 'Ladies Meet' (M-G) and 'Whistling Dark' (M-G) dropped off to $8,000.

St. Francis (F-WC) (1,475; 35-40-50)—'Belle Starr' (20th) and 'Chan Rio' (20th) (moveover). Just average at $5,000. Last (moveover) week, 'Jekyll-Hyde' (M-G) and 'San Diego' (M-G), finally ran its course for $4,500.

United Artists (UA-Blumenfeld) (1,100; 35-40-50)—'New Wine' (UA). This is the heart-break spot of the week with cashiers dozing. House expects more than $5,000, very thin. Last (2d-final) week, 'Major Barbara' (UA) failed to reach $5,000 despite praise heaped on the film by press and those who saw it.

Warfield (F-WC) (2,650; 35-40-50)—'Honky Tonk' (M-G). Single bill, this Gable-Turner is outpulling the twinners for a smash $20,000. Last (2d) week, 'Lady Be Good' (M-G) and 'Bullets O'Hara' (WB) dropped off to $8,000.

Key City Grosses

Estimated Total Gross
Last Week $1,839,500
(Based on 27 cities, 184 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $1,655,700
(Based on 27 cities, 179 theatres)

'FOXES' SMASH $18,000, WASH.

Washington, Sept. 30.

Profitable takes are being marked up by all pictures this week, with continued loosening of defense workers' coin. Leader currently is Earle's combo of 'Texas' and Andrews Sisters on stage. Keith's has a sizzling package, too, in 'Little Foxes,' aiming at livelier business than anything house has had in five years.

Estimates for This Week

Capitol (Loew) (3,434· 28-39-44-66)—'Married Bachelor' (M-G), plus vaude. Hailed as sleeper and turning up a solid $18,000. Last week, 'Lady Be Good' (M-G), boosted by Sheila Barratt on stage and 14th anniversary ballyhoo to red hot $24,000.

Columbia (Loew) (1,234; 28-44)—'Belle Starr' (20th) (2d run). Second downtown week light, but in the black, $4,000. Last week, 'Jekyll-Hyde' (M-G) (2d run), third downtown week, fair $4,500.

Earle (WB) (2,218; 28-39-44-66)—'Texas' (Col), plus Andrews Sisters on stage. Singing trio responsible largely for top-notch $20,000. Last week, 'Navy Blues' (WB), plus vaude, managed okay $18,000.

Keith's (RKO) (1,830; 39-55)—'Little Foxes' (RKO). Very potent, aiming at sockeroo $18,000. Last week, 'Caroline' (RKO), pulled after six and a half days for 'Foxes' preem, surprised with excellent $10,500.

Metropolitan (WB) (1,800; 28-44)—'Law Tropics' (WB). Average $5,000. Last week, 'Dive Bomber' (WB) (2d run), still good, after two weeks at Earle, for same figure.

Palace (Loew) (2,242; 28-55)—'Aloma' (Par). Drawing enough sarong addicts for only so-so $12,000. Last week, 'Ladies Meet' (M-G) (2d wk), fell off to tired $9,500.

'York' Trim $14,000 In Zooming Cincy; 'Lady' $12,500, 'Starr' N.S.H.

Cincinnati, Sept. 30.

Off to a fast start in its belated Cincy opener, 'Sergeant York,' at the Capitol, is the topper currently. In close pursuit is 'Lady Be Good' at the Albee. Other fresh release, 'Belle Starr,' is down under for the Palace.

Biz in general is high above last week for a healthy early-autumn mark.

Estimates for This Week

Albee (RKO) (3,300; 33-40-50)—'Lady Be Good '(M-G). Very good $12,500. Same last week for 'Unfinished Business' (U).

Capitol (RKO) (2,000; 44-50-80)—'Sergeant York' (WB). Slight upping of admish for film's indef run, Big $14,000. Last week, 'Ladies Meet' (M-G) (2d run), at 33-40-50 scale, feeble $2,500.

Family (RKO) (1,000; 15-28)—'Six-Gun Gold' (RKO) and 'Two in Taxi' (Col), split with 'Highway West' (WB) and 'Rags to Riches' (Rep). Average $2,000. Ditto last week on 'Dressed to Kill' (20th) and 'Sweetheart of Campus' (Col), divided with 'Very Young Lady' (20th) and 'Deadly Game' (Mono).

Grand (RKO) (1,430; 33-40-50)—'Unfinished Business' (U). Moveover from Albee for second week. Nice $4,500. Last week, 'Life Caroline' (RKO), n.s.h. $4,000.

Keith's (Libson) (1,500; 30-40-60)—'Navy Blues' (WB). Transferred from Palace for second week. Dull $3,000. Last week, 'Badlands Dakota' (U), okay $4,200.

Lyric (RKO) (1,400; 33-40-50)—'Sun Valley' (20th). Fourth week on front line. Slow $2,500. Last week, 'Aloma' (Par) (2d run), $2,500, no dice.

Palace (RKO) (2,800; 33-40-50)—'Belle Starr' (20th). Pretty bad at $8,500. Last week, 'Navy Blues' (WB) disappointing $8,500.

Shubert (RKO) (2,150; 33-44-80)—'Tillie Toiler' (Col) and vaude, topped by Brenda and Cobina. Pic getting extra attention from dailies due to screen bow of Kay Harris, former gabber on Crosley's WSAI. Dandy $13,500. Last week, 'Kisses for Breakfast' (WB) and Earl Carroll's 'Vanities,' good $12,500.

NATIONAL BOXOFFICE SURVEY

Star Teams Potent; Clark Gable-Lana Turner, Fred Astaire—Rita Hayworth, Tyrone Power-Betty Grable Drawing Top Biz

Some hefty boxoffice grossers showed their pulling power in national first runs during the week, although spotted in widely separated territories. Prediction by showmen that the U. S. consent decree terms, when effective, would result in a breakdown of uniform release dates has been fulfilled. In the mad scramble for playing dates few of the new feature films have more than a sprinkling of key city playing time.

Out in front of the pack, however, are 'Sargeant York' (WB), 'Honky Tonk' (M-G), 'Citizen Kane' (RKO), 'Sun Valley' (20th), 'Yank in the R.A.F.' (20th) and 'Little Foxes' (RKO). In every spot where shown these films are touching the ceiling of receipts.

Of earlier release but still registering big in many holdovers is 'Dive Bomber' (WB), which is getting extended bookings in almost every key city. It is playing its fourth week in the Chicago loop, third week in Brooklyn and second in Kansas City and Buffalo.

'Honky Tonk' Surefire

'Honky Tonk' is surefire wherever played. It grossed $20,000, first week, at the Warfield, San Francisco; $40,000 in two spots in Boston; 20G in Cleveland and a bulging $18,000 in Providence. Capitol, New York, opening set for tomorrow.

'Sergeant York' follows a smash $43,500 first week in Los Angeles with a followup of $34,500 in two houses. That the upped price scale is at the right figure is substantiated by the first week's take in Cincinnati, a big $14,000. Promises to attain position with the top grossers of the season.

Equally strong in initial showings in 'Yank in the R.A.F.', which is off to extended holdover in the Roxy, New York, and finished its first week in Los Angeles at $41,500, in three houses.

'Citizen Kane' clicked at $19,000 in both Cleveland and Detroit. 'Little Foxes' turned in a sock 18G in Washington.

It is a tossup between distributors as to relative strength of early season product. Metro is represented in first runs by 'Lady Be Good,' 'When Ladies Meet' 'Jekyll and Hyde' and the powerful 'Honky Tonk.' Warners is commanding playing time with 'Bomber,' 'York' and 'Navy Blues.' Paramount's 'Hold Back the Dawn' is pulling the femme trade; 'Aloma' okay and 'Nothing But the Truth' above average. With 'Sun Valley,' 'Yank in R.A.F.' and 'Charley's Aunt,' 20th-Fox is off to a good start. RKO commands attention with 'Kane' and 'Little Foxes.' Columbia has winners in 'You'll Never Get Rich' and 'Here Comes Mr. Jordan.' Universal is in the running with 'Unfinished Business,' 'It Started With Eve' and 'Hold That Ghost.'

Astaire-Hayworth Click

Fred Astaire and Rita Hayworth are clicking as a dance team in 'Get Rich,' which led Baltimore with $15,000 and was strong in Kansas City, Louisville and Indianapolis. Being booked generally with 'Harmon of Michigan' (Col), a potent combination for college trade.

Some marquee billings. 'Here Comes Mr. Jordan' off to big start at the United Artists in Chicago; first week, $14,000. 'Fantasia' (Disney-RKO) announces last three weeks at the Carthay Circle, Los Angeles, completing 38 weeks, first run. 'Life With Caroline' (RKO) grabs $27,000 in two weeks in 'Frisco, in response to effective campaigning. There's profit everywhere in 'Icecapades' (Rep), which is holding over in Seattle and Indianapolis. 'Mr. Jordan' held for three weeks in two houses in Los Angeles.

Slow gait at which 'B' product is moving has distributors worried.

'Sun Valley' Plus Vaude Big $36,000 Topper in Okay Chi; 'Jordan' 14G, 'Store'-Hampton Orch Sock $22,000

Chicago, Sept. 30.

With a Jewish holiday in the middle of the week, the managers are figuring that there may be a slight dip in business. But indications are for a generally good session. Pacing the loop is the State-Lake where the Lionel Hampton orchestra is boosting the take to a hefty figure. Doing extra shows through the week to accommodate customers. Hampton orchestra just finished four big weeks in the Panther Room of the Sherman Hotel.

Columbia really spent coin on 'Here Comes Mr. Jordan' for that picture's opening in the United Artists, Saturday (27) and the punching got the picture away at a snappy clip. Word-of-mouth is likely to keep the flicker rolling through a fine stay in this top-run spot of the loop.

Big Chicago has a neat session with 'Sun Valley.' House has moved out 'Aloma of the South Seas' and shifted it to the Apollo for a second week, but not much is coming from the extra looping with biz sagging in that holdover spot.

Roosevelt is having another double-feature week, with 'Belle Starr' and 'Nine Lives,' gross being fairly good.

Estimates for This Week

Apollo (B & K) (1,200; 35-55-65-75)—'Aloma' (Par). Forced in here after a fair week in the Chicago and getting only a meagre $4,500. Last week, (2d) 'Major Barbara' (UA) finished out a run after two quick weeks, proving that this is no 'Pygmalion' follow-up, mildish $6,200.

Chicago (B&K) (4,000; 35-55-75)—'Sun Valley' (20th) and stage show. Plenty of exploitation tie-ups by press department is helping this one considerably, and bringing in a good $38,000. Last week, 'Aloma' (Par) came in for a fair $32,200.

Garrick (B&K) (900; 35-55-65-75)—'Dive Bomber' (WB). This makes it the fourth week in the loop and all right $4,500 after taking a pleasant $5,900 last week.

Oriental (Iroquois) (3,200; 28-44)—'Kiss Boys' (Par) and 'Blossoms Dust' (M-G). Not much here for this pair, desultory $7,000. Last week, 'Bride C.O.D., (WB) and 'Caroline' (RKO), somewhat better at $8,300.

Palace (KO) (2,500; 33-44-88)—'Father Takes Wife' (RKO) and Parachute' (RKO) (2d wk). Holding to good $11,000 currently after having came through with a neat $18,400 last week on fine ad campaign.

Roosevelt (B&K) (1,500; 35-55-85-75)—'Starr' (20th) and 'Nine Lives (WB). Combo looks for okay $10,000 for what will be a one-week stay. Last week, 'Bad Man Missouri' (WB) and 'Tanks Million' (UA), $9,700.

State-Lake (B&K) (2,700; 28-44)—'Big Store' (M-G) and Lionel Hampton orchestra unit on stage. It's the band unit that is doing the trade with the film a repeater after having played all over town to mild biz. Hampton orchestra heating the wicket to sockeroo $22,000. Last week 'Kisses Breakfast' (WB) was put across by Gypsy Rose Lee headlining stage show for profitable $18,800.

United Artists (B&K) (M-G) (1,700; 35-55-85-75) — 'Jordan' (Col). Opened on Saturday (27) after big advertising splurge of which Columbia paid a considerable share. Started well and looks for happy $14,000 on initial stanza. Last week, 'Ladies Meet' (M-G) completed fine three-week engagement to $8,700, good.

'Honky Tonk' Terrific $16,000 in Prov.; 'Dawn' 14G, 'Navy Blues' 11½G

Providence, Sept. 30.

It's big all around this week with one exception. Albee is in its second week holdover of 'Citizen Kane,' and Majestic with 'Navy Blues,' Strand with 'Hold Back the Dawn,' and Loew's State with 'Honky Tonk' are riding high. Lou Breese's orchestra, with Henry Armetta on stage at Metropolitan, is only fair.

Loew's State pulled an attention-getter on 'Honky Tonk.' Store was rented downtown and plastered with signs calling attention to a girl barber inside. Every few minutes curtain would go down and reveal a man resembling Clark Gable and girl barber resembling Lana Turner. Girl would then go about her job of giving a shave to the Gable stand-in, and when complete, curtain would be pulled down with sign reading 'Closed for 15 minutes.'

Estimates for This Week

Albee (RKO) (2,200; 28-39-50)—'Citizen Kane' (RKO) and 'San Antonio Rose' (RKO) (2d wk). Holding steady pace for neat $7,000 after hefty $13,000 in opening stanza.

Carlton (Fay-Loew) (1,400; 28-39-50)—'Dive Bomber' (WB) and 'Accent on Love' (20th) (2d run). Managing to garner its share of the trade with good $2,300. Last week 'Jekyll' (M-G) and 'Tanks a Million' (UA) (3d downtown week), nice $2,500.

Fay's (Indie) (10-25-35)—'Highway West' (WB) and 'Cyclone on Horseback' (RKO). Paced at even-tempoed $2,500. Last week 'Fiesta Stars' (Rep) and 'Father Steps Out' (Mono), neat $3,000.

Majestic (Fay) (2,200; 28-39-50)—'Navy Blues' (WB) and 'Bad Men Missouri' (WB). Riding the waves for a strong $11,500. Last week 'Dive Bomber' (WB) and 'Accent on Love' (20th) (2d wk), grand $9,000.

Metropolitan (Indie) (3,200; 30-40-55)—Lou Breese and orchestra with Henry Armetta on stage. Took in only so-so $4,500 on its three-day run.

State (Loew) (3,200; 28-39-50)—'Honky Tonk' (M-G) and 'Niagara Falls' (UA). Opened Sunday (28). Looking for one of the heftiest grosses in some weeks with a grand $16,000. Last week 'You'll Never Get Rich' (Col) and 'Harmon Michigan' (Col), nifty $11,000.

Strand (Indie) (2,000; 28-39-50)—'Hold Back Dawn' (Par) and 'Doctors Don't Tell' (Rep). Opened to grand biz and building steadily to knockout $14,000. Last week 'Our Wife' (Col) and 'Two in Taxi' (Col), swell $11,500.

'Harmon'-Savitt Healthy $20,000 In Pale Philly

Philadelphia, Sept. 30.

New product making its bow this sesh is getting a frigid reception from the fans, zingy pace of the week previous having slowed down. There's more than a little compatish along the main stem from legit attractions. For the first time in many moons three shows are running simultaneously at the legiters, and all three seemingly getting a good play.

'Major Barbara' and 'This Woman Is Mine' are getting the cold shoulder among the newcomers, while 'Ladies Meet' is faring better on strength of marquee draft. 'Harmon of Michigan' plus Jan Savitt's orchestra at the Earle satisfactory, with 'Law of Tropics,' checking in about par.

Estimates for This Week

Aldine (1,303; 35-46-57-68)—'Major Barbara' (UA). Poor $7,000. Last week, 'Lady Be Good' (M-G) slightly better with $7,500 for holdover turn. 'Lydia' unwinds Fri. (3).

Arcadia (Sablosky) (600; 35-46-57)—'Jekyll' (M-G) (2d run) (2d wk). Okay $2,300 for this try. Initialer for deuce run good $3,000.

Boyd (WB) (2,580; 35-48-57-68)—'Ladies Meet' (M-G). Crawford-Taylor-Garson team netting okay $15,000 on name strength alone, with not much help from crix reviews. Last week, 'Jordan' (Col) netted good $12,000 for holdover sesh.

Earle (WB) (2,758; 35-48-57-88-75)—'Harmon Michigan' (Col) plus Jan Savitt orch on stage. Heading for healthy $20,000 for this combo, but not in same league with colossal $34,000 racked up by 'Pittsburgh Kid' (Rep) and Glenn Miller band last week. Latter take tied all-time band gross at this house.

Fox (WB) (2,423; 35-46-57-68)—'Woman Mine' (U). Ultra-sour $9,500. Last week, 'Navy Blues' (WB) likewise poor with only $13,000 for an eight-day stay. 'Yank in R.A.F.' (20th) unfolds Fri. (3).

Karlton (WB) (1,066; 35-46-57-88)—'Jordan' (Col) (2d run). Clicking along to nice $5,000 for this run. Last week, 'Aloma' (Par), just hit house par of $4,000, also for second run.

Keith's (WB) (2,220; 35-46-57-88)—'Lady Be Good' (M-G) (2d run). Pallid $4,000 for moveover trip. Last week, 'Belle Starr' (20th) limped along with bad $3,500 for second run.

Stanley (WB) (2,918; 35-48-57-68)—'Nothing But Truth' (Par) (2d wk). Hope starrer netting $11,500, okay for holdover, but not up to expectations set by $20,000 for initial week.

Stanton (WB) (1,457; 35-46-57)—'Law of Tropics' (WB). Sultry meller netting okay $5,000. Last week, 'Highway West' (WB) chalked up not bad $4,800.

First Runs on Broadway

(Subject to Change)

Week of Oct. 2

Astor—'Dr. Jekyll and Mr. Hyde' (M-G (8th week).
(Reviewed in VARIETY, *July 23)*
Broadway—'Fantasia' (Disney) (47th week).
Capitol—'Honky Tonk' (M-G) (2).
(Reviewed in VARIETY, *Sept. 17)*
Hollywood—'Sergeant York' (WB) (14th week).
(Reviewed in VARIETY, *July 23)*
Music Hall—'It Started With Eve' (U) (2).
(Reviewed in current issue)
Paramount—'Hold Back the Dawn' (Par).
(Reviewed in VARIETY, *July 23)*
Rivoli—'Unfinished Business' (U) (5th week).
(Reviewed in VARIETY, *Aug. 27)*
Roxy—'A Yank in the R.A.F.' (20th) (2d week).
(Reviewed in VARIETY, *Sept. 10)*
Strand—'The Maltese Falcon' (WB) (3).

Week of Oct. 9

Astor—'Dr. Jekyll and Mr. Hyde' (M-G) (9th week).
Broadway—'Fantasia' (Disney) (48th week).
Capitol—'Honky Tonk' (M-G) (2d week).
Music Hall—'It Started With Eve' (U) (2d wk).
Paramount—'Hold Back the Dawn' (Par) (2d week).

'NEVER GET RICH' $11,500 IN K. C.

Kansas City, Sept. 30.

Flicker trade continues to have some snap as favorable standard of attractions is maintained by new films and holdovers. Midland is in the van with combo of 'You'll Never Get Rich' and the tropical 'Harmon of Michigan.' Tower is noteworthy with 'Ice Capades.' Weather continues favorable.

Estimates for This Week

Esquire and Uptown (Fox-Midwest) (820 and 2,043; 10-30-44)—'Belle Starr' (20th) as a holdover is combined with 'This Woman Is Mine' (U). Double Harness should help to $6,700, normal week, and more than 'Starr' would have won on its own. Last week, 'Belle Starr' (20th), solo, did a bit above average at $6,800, but not up to expectations.

Midland (Loew's) (4,101; 10-28-44)—'Never Get Rich' (Col) and 'Harmon Michigan' (Col) twinned for happy combo. Take of $11,500, very good and above the recent figures here. Last week, 'Lady Be Good' (M-G) and 'Tillie Toiler' (Col), $9,200, qute acceptable.

Newman (Paramount) (1,900; 10-28-44)—'Hold Back Dawn' (Par). Off to a pleasing start with good fem biz, $7,300 okay though doubtful of extended run. Last week, 'New York Town' (Par) singled for mild take as couldn't get going after a brisk opening day. $5,800 was so-so.

Orpheum (RKO) (1,500; 10-28-44)—'Diva Bomber' (WB) stays for a second week. Doing nicely at $6,000, strong, after swell first week at $9,800.

Tower (Joffee) (2,110; 10-30)—'Ice Capades' (Rep) with variety bill on stage. Film getting plenty of plugging and notice and will net healthy $7,300, which betters most takes here. Last week, 'Under Fiesta Stars' (Rep) and vaude bill, light $5,200.

'Yank in RAF' Explosive $67,000 In N.Y.; Fite, Holiday, Series Up B.O., 'Lydia' H.O. 80G, 'Hardy'-Vaude 21G

Backed by a terrific campaign, 'Yank in the R. A. F.' is outdistancing everything on Broadway. It opened at the Roxy, Friday (28), and, on the first three days through the weekend, claim is that attendance has topped 'Alexander Ragtime Band' in August, 1938. That film grossed $87,000 on its first week.

'Yank' will not do that, but if retarding factors stalking all box-offices do not interfere too much it may hit $67,000 to make the grade as the second best business getter at the post-depression Roxy scale. The elaborate Hal Horne campaign included mezz tickets at $10 each, which embraced admission to a dance in the Roxy rotunda and a carnival-mardi gras in the parking lot adjoining the house. Carnie attracted 20,000 customera at 25c. each. This money went to the British-American Ambulance Corps and is not included in the opening day's gross of the theatre, though attendance figures are. BAAC has not reported amount taken in for its benefit.

The Louis-Nova fight Monday night (29) cut into 'Yank' and other pictures, while an added deterrent is Yom Kippur, which held down grosses for 24 hours from last night (Tuesday) at sundown. However, tonight (Wednesday), the conclusion of the Jewish holidays, should see a good pickup. World Series games beginning today won't help mats.

'Yank' is the only new major first-run on the street. Business among the holdovers rates fair. 'Lydia' at the Music Hall it may nudge up to $80,000 on the second week. Par closed out 14 days last night (Tuesday) with 'Our Wife' and Ken Murray, Judy Canova and Mitchell Ayres' orch on stage with $28,500, rather medium, for the final week. 'Navy Blues' at the Strand, supported by Eddy Duchin, also not a strong holdover at about $28,000.

Par opens 'Hold Back Dawn' and Xavier Cugat today (Wednesday), while Strand ushers in 'Maltese Falcon,' plus the Jan Savitt orch Friday (3). Music Hall brings in 'It Started With Eve' tomorrow (Thursday).

'Life Begins for Andy Hardy.' with Joe E. Lewis in person, will bring the State a satisfactory $21,000, or thereabouts.

Theatres expecting to get Louis-Nova fight films yesterday (Tuesday), including RKO N. Y. circuit and Rialto, were disappointed since RKO is not releasing the film.

Estimates for This Week

Astor (Loew's) (1,012; 35-55-65-$1.10-$1.25) — 'Jekyll-Hyde' (M-G) (7th wk). Last week (8th), $9,800, quite medium.

Broadway (Disney) (1,895; 55-75-$1.10-$1.65-$2.20) — 'Fantasia' (Disney) (47th wk). Increased advertising after passing long-run roadshow record set by 'Gone.' Last week (46th) built to $11,200, pickup over previous week.

Capitol (Loew's (4,820; 35-55-85-$1.10-$1.25)—'Lady Be Good' (M-G) (2d-final wk). Severe disappointer here, getting less than $15,000 on holdover, while getting only $21,000 initial seven days. 'Honky Tonk' (M-G), on which the teaser ads have been clever, comes in tomorrow (Thurs.).

Criterion (Loew's) (1,662; 35-44-55-75) — 'Harmon of Michigan' (Col). Moves in today (Wed.) after mild week with 'Ice-Capades'. (Rep), only $5,500. 'Kildare's Wedding Day' (M-G) got $8,000, good.

Globe (Brandt) (1,180; 28-35-55)—'Smiling Ghost' (WB). Looks o.k. at $8,500. Last week, fourth for 'No Greater Sin' (University), $8,000, very good.

Hollywood (WB) (1225; 75-$1.10)—'York' (WB) (14th wk.-8th and final here). Picked up last week over Jewish holidays for $16,000 take, as compared with $14,500 prior week (6th here). Closes Sun. (5) night. Skedded to open at Strand with pop prices, Oct. 17.

Palace (RKO) (1,700; 28-35-44-55-85-75) — 'Dive Bomber' (WB) and 'Sun Valley' (20th), both 2d run. Open today (Wed.) after good week with 'Hold That Ghost' (U) (2d run) and 'Unexpected Uncle' (RKO) (1st run), $8,400. Final six days on second week of 'Kane' (RKO) was $12,000, big.

Paramount (Par) (3,864; 35-55-85-99)—'Hold Back Dawn' (Par) and Xavier Cugat open this morning (Wed.), after two weeks with 'Our Wife' (Col) and Ken Murray, Judy Canover and Mitchell Ayres; first week $40,000, okay; second $28,500, mildish.

Radio City Music Hall (Rockefellers) (5,945; 44-55-85-99-$1.65)—'Lydia' (UA) and stage show (2d-final wk). Holding up well for possibly $80,000 after first week's take of $98,000, aided by Jewish New Year's. 'It Started With Eve' (U) opens tomorrow morning (Thurs.).

Rialto (Mayer) (594; 28-44-55)—'Bowery Blitzkrieg' (Mono) opened here yesterday (Tues.) after eight satisfactory days with 'Pittsburgh Kid' (Rep), $7,500. 'Badlands of Dakota' (U), on its second week, was $8,100, good.

Rivoli (UA) (2,092; 35-55-75-85)—'Unfinished Business' (U) (5th-final wk). Ended fourth week Sunday night (28) at $18,000, after prior week (3d) at $18,000, and goes another five days. 'This Woman Is Mine' (U) debuting Saturday (4).

Roxy (20th) (5,888; 35-55-85-75-85)—'Yank in R.A.F.' (20th) and stage show. A sock that was ably exploited by Hal Horne and may hit very fancy $67,000, in spite of opposition from world's series and other factors. Begins second week Friday (3). Last week, third for 'Sun Valley' (20th), $40,000, excellent.

State (Loew's) (3,450; 28-44-55-75-90-$1.10)—'Andy Hardy' (M-G) (2d run) and Joe E. Lewis heading vaude bill. Good $21,000 indicated. Last week, 'Kiss Boys Goodbye' (Par) (2d run) and Larry Clinton orch, $24,500, strong.

Strand (WB) (2,758; 35-55-75-85-99)—'Navy Blues' (WB) and Eddy Duchin, Navy Blues Sextet, others, on stage (2d-final wk). About $28,000, moderate, in sight. The first seven days was $42,000, very fine. 'Maltese Falcon' (WB) and Jan Savitt comprises new show Friday (3).

Defense Slows Up Auto Prod., Detroit Biz Slips; 'Kane' $19,000, 'Starr' 16G

Detroit, Sept. 30.

Faced with a 40% cut in automobile production because of defense priorities, biz here is starting to reflect the spending slowdown with grosses dropping away from the former peaks. While conditions still are good, managers are starting to chew their fingernails wondering about the future and if defense contracts will compensate the lay-offs for thousands. It's a scary moment.

'Citizen Kane,' well exploited in the two newspapers which accepted the advertising, is off to top-flight grosses at the Michigan, coupled with 'West Point Widow.' Fox won't be far off the normal pace with 'Belle Starr' and 'Two Latins.' Everything else in the five first-run houses is holdover.

Estimates for This Week

Adams (Balaban) (1,700; 30-40-55)—'Sun Valley' (20th) (3d wk) and 'Harmon of Michigan' (Col) (2d wk). Latter is another move-over from the Fox, kept on through local angle, with nice $7,000 in sight. Last week, 'Sun Valley,' coupled with 'Mystery Ship' (Col), potent $9,000.

Fox (Fox-Michigan) (5,000; 30-40-55)—'Belle Starr' (20th) and 'Two Latins' (Col). Okay $16,000. Last week, (Mr Jordan' (Col) and 'Harmon Michigan' (Col), bolstered with personal appearance of Tommy Harmon, choice $23,000.

Michigan (United Detroit) (4,000; 30-40-55)—'Citizen Kane' (RKO) and 'West Point Widow' (Par). Lively $19,000. Last week, 'Manpower' (WB) and 'Reluctant Dragon' (RKO) good $15,000.

Palms-State (U. D.) (3,000; 30-40-55)—'Manpower' (WB) and 'Reluctant Dragon' (RKO) (2d wk). Nice $9,000. Last week, 'Diva Bomber' (WB) (3d wk) and 'Father Steps Out' (Mono), fair $7,000.

United Artists (U. D.) (2,000; 30-40-55)—'Lady Be Good' (M-G) and 'Down San Diego' (M-G). (2d wk). So-so $7,500, after $9,500 last week.

'Navy Blues' Oke $3,000 In Lukewarm Lincoln

Lincoln, Sept. 30.

'Navy Blues' leading the pack, with most figures a little pale. 'Here Comes Mr. Jordan' and 'Wild Geese Calling' splitting what's left about evenly. Nebraska, Cooper-Par No. 3 house goes to split week Friday (3) maintaining first-run schedule.

Estimates for This Week

Colonial (Monroe-Noble-Federer) (750; 10-15)—'Ellery Queen Detective' (Col) and 'Pioneers West' (Rep) split with 'Little Abner' (RKO) and 'Arizona Gangbusters' (PRC). Fair $1,000. Last week, 'Wanderers West' (Mono) and 'Wolf Takes Chance' (Col) split with 'Saint Palm Springs' (RKO) and 'Son Crockett' (Col). Good $1,000.

Lincoln (J. H. Cooper-Par) (1,503; 10-25-40)—'Navy Blues' (WB). Should garner $3,000 for 6½ days, not bad. Last week. 'Belle Starr' (20th). Month's biggest disappointment. Weak $2,800.

Nebraska (J. H. Cooper-Par) (1,238; 10-15-20)—'Horror Island' (U) and 'Man Made Monster' (U). Despite strong opening probably won't better light $1,800. Last week, 'John Doe' (WB) and 'Here Comes Happiness' (WB). 'Doe' the attraction for potent $2:800.

Stuart (J. H. Cooper-Par) (1,884; 10-25-40)—'Wild Geesc' (20th). Just plodding along for off key $2.500. Last week, 'Ladies Meet' (M-G). Bore up for winning $3,300.

Varsity (Noble-Federer) (1,100; 10-30-40)—'Mr. Jordan' (Col). Nice word-of-mouth and good reviews preventing complete loss. So-so $2,500. Last week, 'Dive Bomber' (WB), Hefty $3,500, led the town.
$950. Last week, 'Wanderers West'

Glenn Miller-'Battalion' Great $31,000 In Pitt; 'Lydia' 14½G, 'Jordan' Big H.O.

Pittsburgh, Sept. 30.

Wow of the week is Glenn Miller at Stanley. Linked with 'Parachute Battalion,' with picture discounted almost entirely, house is heading for Andrews Sisters-Gene Krupa biz and should come close to their phenomenal biz done in a holiday week. Another lulu is 'Here Comes Mr. Jordan,' more than doubling average h.o. trade on second week at Senator.

Penn's getting back into line again with 'Lydia' which should do enough to grab h.o. at Warner and raves and word-of-mouth for 'Stars Look Down,' on twin bill with 'Smiling Ghost,' at Warner giving that house considerably more than a double feature there.

Estimates for This Week

Fulton (Shea) (1,700; 25-35-50)—'Woman Mine' (U). Boys couldn't believe this one was turned out by same guy (Frank Lloyd) who made 'Mutiny on Bounty.' Around $4,000 anyway, fair. Last week, 'Sun Valley' (20th) around $1,800 in three days of third week.

Penn (Loew's-UA) (3,300; 25-35-50)—'Lydia' (UA). Getting plenty of femmes in the afternoon and the prospect of weeps seems to be overcoming the generally indifferent notices. Looks like around $14,500, all right. Last week, 'Aloma' (Par), just a little better than $11,000.

Ritz (WB) (800; 25-35-50)—'Ladies Meet' (M-G) (3d wk). Brought here by way of Warner and Penn. Will get at least $2,500, oke. Last week, 'Dive Bomber' (WB), same route, around $2,300.

Senator (Harris) (1,750; 25-35-50)—'Mr. Jordan' (Col) (2d wk). Robert Montgomery click holding up in great fashion and more than $7,000, nearly twice as much as a picture does here on its h.o. Holds a third week, one of few pix to rate that playing time at this spot. 'Yank in R.A.F.' (20th) comes in Oct. 8. Last week, 'Jordan' knocked at house record with swell $10,200.

Stanley (WB) (3,800; 25-40-60)—'Parachute Battalion' (RKO) and Glenn Miller's band. Miller is hotter than a pistol and fact that he was a hit in the Sonja Henie film, which played here recently, isn't hurting any. Heading for sensational $31,000, with house shoving in five stage shows daily as well as six on Saturday. Last week, 'Father Takes a Wife' (RKO) and Vaughn Monroe, $19,000, nice takings.

Warner (WB) (2,000; 25-35-50)—'Stars Look Down' (M-G) and 'Smiling Ghost' (WB). First twin bill this spot has had in couple of months. It's usually a h.o. house for Penn pix. Doing all right though with current twinner due to raves for 'Stars.' Around $5,200 in prospect. Last week, 'When Ladies Meet' (M-G) on move from Penn, didn't quite make $5,000.

L'ville Weather Fair, So Is Biz; 'Never Rich' $8,500, 'Bomber' Big 7G

Louisville, Sept. 30.

Fair weather and fair pics are teaming up to give downtown houses a little better than average takings. Opposish from football and other fall diversions has not hit its stride, with film houses only worrying about strong product. Beginning October 6 it will be different, with the fifth annual Kentuckiana Institute bringing Edgar Bergen, Sammy Kaye, and other name shows for a six-day gala festival.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,400; 15-30-40) — 'Citizen Kane' (RKO) and March of Time. Probably medium $1,800. Last week 'Unfinished Business' (U) and 'Moonlight in Hawaii' (U), healthy $2,800.

Kentucky (Switow) (1,200; 15-25)—'Moon Miami' (20th) and 'Man Hunt' (20th). Zipping along to highly satisfactory $1,700. Last week 'Bride C.O.D.' (WB) and 'Sunny' (RKO), caught excellent $1,600.

Loew's State (Loew's) (3,300; 15-30-40)—'Never Get Rich' (Col) and 'Harmon Michigan' (Col). B.o. snapping out of the lethargic state, an improved $8,500. Last week 'Lady Be Good' (M-G) and 'Stars Look Down' (M-G) started off strong and then sagged, average $7,500.

Mary Anderson (Libson) (1,000; 15-30-40) — 'Dive Bomber' (WB). Town's bright spot, and stepping along at high speed pace to socko $7,000, and sure holdover. Last week 'Navy Blues' (WB) turned in right smart $3,500 on second week.

National (Indie) (2,400; 15-35-50-60)—'Pastor Hall' (RKO) and stage show with five vaude acts. Biz is building each week. Pulls defense workers, particularly at the midnight show Saturdays, and looks headed for okay $6,500. Last week 'Prisoner Devil's Island' (Col) and stage show, excellent $6,000.

Rialto (Fourth Avenue) (3,400; 15-30-40)—'Belle Starr' (20th) and 'Chan in Rio' (20th). Aiming at medium $7,500. Last week 'Citizen Kane' (RKO) and March of Time pulled class trade of the town, and built to very satisfactory $8,000, and moveover.

Strand (Fourth Avenue) (1,400; 15-30-40)—'Badlands Dakota' (U) and 'Sing Another Chorus' (U). Horse opera sticking around for second stanza to light $2,500. Last week same dual garnered quite a slice of the town's patronage for a fine $4,000.

H. Heidt-'Whistling' Colossal $23,000 In Mpls.; 'Jekyll' $9,000

Minneapolis, Sept. 30.

This is Horace Heidt week here. He's monopolizing the major portion of the downtown business at the Orpheum. Indications are that Heidt may come near the $25,000 house record which he himself established two years ago. Teamed with 'Whistling in the Dark,' but the folks primarily are attracted by band.

Other downtown houses are being helped by the Orpheum overflows to some extent. But this tough opposition more than offsets the favorable factor, and is holding down the grosses of most important newcomers, the State's 'Dr. Jekyll and Mr. Hyde' and the Gopher's 'Bad Men of Missouri.' A brace of holdovers, 'When Ladies Meet' and 'Here Comes Mr. Jordan,' are holding up well.

Estimates for This Week

Aster (Par-Singer) (900; 15-28)—'Jungle Cavalcade' (RKO) and 'San Antonio Rose' (U). In for six days and should finish to a satisfactory $1,800. 'Highway West' (WB) and 'Tight Shoes' (U) open Thursday (2). Last week 'Dangerous Game' (U) and 'They Meet Again,' (U) climbed to moderate $1,000 in five days.

Century (P-S) (28-39-44)—'When Ladies Meet' (M-G) (2d wk). Moved here from State, where it fared none too well. May reach good $3,500. Last week 'Hold Ghost' (U) (2d wk), terrific $5,000 after a very big $9,000 first week at Orpheum.

Esquire (Berger) (290; 28)—'Souls in Pawn' (Indie) (2d wk). Catching those who seek sex with a fair $700 in prospect. Last week, good $1,000.

Gopher (P-S) (998; 28)—'Bad Men Missouri' (WB). Well enough liked, but the Orpheum competition is cutting into its clientele. Nice $3,000. Last week 'Dance Hall' (20th), fairly good $2,700.

Orpheum (P-S) (2,800; 28-39-44)—'Whistling in Dark' (M-G) and Horace Heidt on stage. Raves for this show heard all over town and causing a near boxoffice stampede. Five stage shows Friday (opening day), six on Saturday and seven on Sunday and at least five daily is sked for remainder of week. Heidt aiming to top the house mark he made and $23,000 is certain, collosal. Last week 'Jordan' (Col), $6,500. Pretty good, but under expectations.

State (P-S) (2,300; 28-39-44)—'Jekyll-Hyde' (M-G). Not cutting too much of a boxoffice swath. Favorable word-of-mouth may held it to build. Big $9,000 in prospect. Last week 'Ladies Meet' (M-G), $7,000, mild.

Uptown (Par) (1,100; 28-39)—'Dive Bomber' (Par). First neighborhood showing. Oke $2,500 indicated. Last week 'Shepherd of Hills' (Par), first neighborhood showing, $2,800, good.

World (Par-Steffes) (250; 28-39-44-55)—'Mr. Jordan' (Col) (2d wk). Fine attraction for this house, and heading for pretty good $1,500. Last week 'Cockeyed Sailors' (UA), $900, punk.

'NEVER' GET RICH' $8,700 IN INDPLS.; 'GEESE' 8½G

Indianapolis, Sept. 30.

Houses in the downtown sector this week are neck-and-neck at the boxoffice with all first showings in the chips. Loew's is slightly out front with 'You'll Never Get Rich' dualled with 'Harmon of Michigan.' Indiana and Circle are in a photo finish, former showing 'Belle Starr' and 'Private Nurse' and latter with 'Wild Geese Calling' and 'My Life With Caroline.'

Estimates for This Week

Circle (Katz-Dolle) (2,800; 25-30-40)—'Wild Geese' (20th) and 'Life 'Life Caroline' (RKO). Good $8,500. Last week, 'Unfinished Business' (U) and 'Moonlight in Hawaii' (U), okay $7,500.

Indiana (Katz-Dolle) (3,100; 25-30-40)—'Belle Starr' (20th) and 'Private Nurse' (20th), okay $8,400. Last week, 'Sun Valley' (20th) and 'Dressed to Kill' (20th), terrific $11,000.

Loew's (Loew's (2,400; 25-30-40)—'You'll Never Get Rich' (Col) and 'Harmon Michigan' (Col). Slick $8,700. Last week, 'Lady Be Good' (M-G) and 'Tillie Toiler' (Col) ditto $8,500.

Lyric (Katz-Dolle) (1,900; 25-30-40)—'Sun Valley' (20th) and 'Dressed Kill' (20th) (2d wk). Weak $3,500, after duet was milked first week at Indiana. Last week, 'Citizen Kane' (RKO) and 'Baines Broadway' (RKO) (2d wk), poor $2,700.

'Honky'-'Harmon' Smash $40,500 In 2 Hub Spots

Boston, Sept. 30.

All film stands here are on the upbeat, with everybody ignoring the alibi book 'Honky Tonk,' playing Loew's Orpheum and State, opened Saturday (27) to a terrific standee response and this will easily lead the parade. 'Navy Blues' is peppy at the Met, and holdover of 'Sun Valley Serenade' at the Keith Memorial is satisfactory. 'Hold Back the Dawn,' now in its third week here, still is staunch. Vaude show at the RKO, Boston, headed by Three Stooges, John Boles and Mitzi Mayfair is doing okay.

Estimates for This Week

Boston (RKO) (3,200; 28-33-44-55-85)—'Mexican Spitfire's Baby' (RKO) and stage show. Good $16,500. Last week 'Parachute Battalion' (RKO) and 'Beachcombers' stage unit turned in nifty $18,000.

Fenway (M&P) (1,373; 28-39-44-55)—'Hold Back Dawn' (Par) and 'Aldrich for President' (Par) (both continued from two weeks at Met), aiming at pleasing $6,500. Last week 'New York Town' (Par) and 'Flying Blind' (Par), $5,500.

Keith Memorial (RKO) (2,900; 28-39-44-55)—'Sun Valley' (20th) and 'Gay Falcon' (RKO) (8 days) (2d wk). Pointing to adequate $18,000. First week, same combo rang up a big $22,000.

Metropolitan (M&P) (4,387; 28-39-44-55)—'Navy Blues' (WB) and 'Highway West' (WB). Heading for $17,500 or better. Last week, holdover of 'Hold Back Dawn' (Par) and 'Aldrich for President' (Par), $15,500.

Orpheum (Loew) (2,900; 28-39-44-55)—'Honky Tonk' (M-G) and 'Harmon Michigan' (Col). Whamming out a smash $23,000, and holdover. Last week 'Mr. Jordan' (Col) and 'Ringside Masie' (M-G), $18,000, very good, but not up to expectations.

Paramount (M&P) (1,797; 28-39-44-55)—'Hold Back Dawn' (Par) and 'Aldrich for President' (Par) (both continued from two weeks at Met). Anticipating $8,500, very good. Last week 'N.Y. Town' (Par) and 'Flying Blind' (Par), $7,800.

State (Loew) (3,600; 28-39-44-55)—'Honky Tonk' (M-G) and 'Harmon Michigan' (Col). Chalking up socko $17,500. Last week 'Mr. Jordan' (Col) and 'Ringside Masie' (M-G), $14,800, dandy.

Translux (Translux) (900; 15-25-44)—'Mystery Ship' (Col) and 'Only Live Once' (Par) (revival). Clicking at $4,500 gait. Last week 'Hold Ghost' (U) and 'Men Timberland' (U), $5,000.

'Little Foxes' Omaha's Best, $6,500; 'Lady' 9½G, 'Jekyll' Mildish $8,000

Omaha, Sept. 30.

'The Little Foxes,' single-featured at the Brandies, is the town's leader doing smash business. Orpheum is doing nicely with 'Lady Be Good' and 'The Great Mr. Nobody.' The Omaha is only so-so with 'Dr. Jekyll and Mr. Hyde,' Weather has been cold, wet, warm and dry. Outside attractions especially football have been getting many night patrons.

Estimates for This Week

Brandeis (Mort Singer) (1,500; 10-25-35-40) — 'Little Foxes' (RKO) smash $8,500. Last week, 'Father Takes Wife' (RKO) and 'Parachute Battalion' (RKO), light $4,000.

Orpheum (Tristates) (3,000; 10-30-40)—'Lady Be Good' (M-G) and 'Great Mr. Nobody' (WB), fair $9,500. Last week, 'Belle Starr' (20th) and 'Road Show' (UA) $8,500, not so good.

Omaha (Tristates) (2,000; 10-30-40)—'Jekyll-Hyde' (M-G) and 'Tanks Million' (A) light $8,000 or less. Last week, 'Kiss Boys' (Par) and 'Blackout' (UA), Mild $7,500.

State (Goldberg) (900; 25-35)—'Met Bombay' (M-G), 'Queen Penthouse Mystery' (Col), split with 'Life Caroline' (RKO), 'Little Men' (RKO) 'Getaway' (M-G), good $1,000, aided by amateur night and cosmetic giveaways. Last week, 'Moon Miami' (20th), 'Barnacle Bill' (M-G) split with 'Voyage Home' (UA), 'Double Date' (U), 'Magic Music' (Par), fair $950.

Town (Goldberg) (1,500; 10-20-25)—'8-Gun Gold' (RKO), 'Misbehaving Husbands' (Cap), 'Tom, Dick' (RKO) triple split with 'Prairie Stranger' (Col), 'Men Talk Too Much' (WB), and 'Rawhide Rangers' (U), 'Moon Miami' (20th), 'Safari' (Par), nice $1,200. Last week, 'Bad Men Missouri' (WB), 'Men Timberland' (U), 'Mr. Dynamite' (U) triple split with 'Love Rides On' (Cap), 'Mr. District Attorney' (Rep), 'Kansas Cyclone' (Rep) and 'Flame New Orleans' (U), 'Roundup' (Par), ordinary $900.

Avenue - Military - Dundee (Goldberg) (960; 600; 300; 25) 'Met Bombay' (M-G), 'Ellery Queen Penthouse' (Col) split with 'Life Caroline' (RKO), 'Little Men' (RKO), 'Getaway' (M-G), pretty good $1,100. Last week, 'Moon Miami' (20th), 'Barnacle Bill' (M-G) split with 'Voyage Home' (UA), 'Bride Crutches' (20th), 'Magic Music' (Par), nice $1,000.

'Starr' Immense $8,700 In Sturdy Port.; 'Dawn' Fine 8½G, 'Harmon' 8G

Seattle, Sept. 30.

In anticipation of the new fed tax encompassing 10-25 centers, Oct. 1, Palomar goes on new price scale, fare to 5 p. m. lifting from 20c. to 25c. Hamrick-Evergreen first-runs are increasing to 58c. at night. Other first runs continue unchanged.

'Sun Valley' takes second week at Paramount, after a rousing first stanza. 'Aloma' is doing a third week on the moveover from Orpheum to Roosevelt. Car giveaways helped Monday biz at the Palomar, Liberty Orpheum, Fifth Ave. and Paramount.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (850; 30-40-50)—'Jekyll' (M-G) and 'Whistling Dark' (M-G) (3d wk), hot from Fifth. Getting a big $3,000. Last week 'Ladies Meet' (M-G) and 'Ringside Maisie' (M-G) (4th), $2,300, good.

Coliseum (H-E) (1,900; 21-35)—'Tom, Dick' (RKO) and 'Man Hunt' (20th) (2d run). Good $2,700 on tap. Last week 'Manpower' (WB) and 'Blossoms Dust' (M-G) (2d run), $2,700, okay.

Fifth Avenue (H-E) (2,349; 30-40-50)—'Hold Back Dawn' (Par) and 'Scattergood Meets Broadway' (RKO). Zooming along to a great $8,500. Last week 'Jekyll' (M-G) and 'Whistling Dark' (M-G) (2d wk), $5,500, good.

Liberty (J-vH) (1,650; 30-40-50)—'Our Wife' (Col) and 'Harmon Michigan' (Col). These two 'gems' likely will land a smash $8,000. Last week 'Mr. Jordan' (Col), solo, $3,500, good on fourth week downtown.

Music Box (H-E) (850; 30-40-50)—'Charley's Aunt' (20th) solo (5th wk). Swell $2,800. Last week, same film, $3,000, big.

Orpheum (H-E) (2,600; 30-40-50)—'Belle Starr' (20th) and 'Town in Santiago' (M-G). Immense $8,700 now in sight. Last week 'Aloma' (Par) and 'Flying Blind' (Par) (2d wk), $4,800, good.

Palomar (Sterling) (1,350; 25-50)—'Doctors Don't Tell' (Rep) and 'Hurry, Charlie' (RKO), plus vaude. Robust $8,000 for the triple setup. Last week 'Sucker' (U) and 'Hurricane Smith' (Rep), plus stage, $4,200, fair.

Paramount (H-E) (3,039; 30-40-50)—'Sun Valley' (20th) and 'Broadway Limited' (UA) (2d wk). Hefty $7,500 for the eight-day run. Last week, same films, $11,700, magnificent.

Roosevelt (Sterling) (800; 30-40-50)—'Aloma' (Par) (3d wk), hot from Orpheum. Excellent $3,800, might trim biz for third stanza. Last week (21-35), 'Uncertain Feeling' (UA) and 'Sunny' (RKO) (2d run), $2,300, okay.

Winter Garden (Sterling) (800; 16-30)—'Met Bombay' (M-G), solo Saturday-Sunday, then dualed with 'People vs Kildare' (M-G), which begins new policy at this house. Big lines on weekends is cause for the dual not starting till Monday. Big $2,800 or thereabouts. Last week 'Knew Answers' (Col) and 'Dare Not Love' (Col), $2,700, big.

B'KLYN BIZ HOLDS UP

'Hold Ghost' $16,000—'Ladies Meet' Ditto—'Bomber' 15½G on 3d

Brooklyn, Sept. 30.

Three good holdovers in this town which has had the Dodgers on the brain and tongue ever since they nailed the National League emblem. All cinematic palaces stopped their shows when the 'Bums' clinched it last week to announce tidings to supper show crowds and attendant results resembled the armistice after the first World War. There was dancing in aisles a la jitterbug fashion and in some places special aides

(Continued on page 25)

'Honky Tonk' Cleve. Super Grosser At $20,000; 'Kane'-Pastor Slick $19,000

Cleveland, Sept. 30.

Not since Gable's 'San Francisco' has Loew's State had such a supergrosser as 'Honky Tonk' at regular prices. Even standing room's been scarce since initial showing, and pic's rolling along to a great $20,000.

'Citizen Kane,' with Tony Pastor's orch pulling in the jive fans, also is racing nose to nose with it for another big purse, while 'Here Comes Mr. Jordan' is doing surprisingly well at the Hipp.

Estimates for This Week

Allen (RKO) (3,000; 30-35-42-55)—'Sun Valley' (20th). Smart $5,000 for this moveover. Last week, 'Dive Bomber' (WB) (3d wk), zingy $5,000.

Alhambra (Printz) (1,200; 10-20-35)—'Hold Ghost' (U). Jumping into second-runs for one shots, but worth it at close to $3,000. Last week, 'Naval Academy' (Col) and 'Cracked Nuts' (U), fairish at $1,200 for three days.

Circle (Polster) (1,800; 20-35)—'This Way Please' (Par) and 'Flying Blind,' (Par). Satisfactory $2,500. Last week, '40,000 Horsemen' (Indie) and 'World Premiere' (Par), fine $3,200.

Hipp (Warner) (3,700; 30-35-42-55)—'Mr. Jordan' (Col). A little good for this house's regular clientele, but critical raves bumping it up to $12,000, nice. Last week, 'Sun Valley' (20th) enjoyed a spurt of biz that pulled around $13,000.

Palace (RKO) (3,700; 30-35-42-55)—'Citizen Kane' (RKO) plus Tony Pastor's orch on stage. Smooth teamwork in this combo that's climbing steadily to $19,000, perhaps better. Last week, 'Smiling Ghost' (WB) with 'Scandals' unit hit a slump, drawing less than $18,000.

State (Loew's) (3,450; 30-35-42-55) 'Honky Tonk' (M-G). Ropes hauled out by beseiged ushers, for heftiest crowds in two years at this scale. No doubt about terrific $20,000 and h. o. Last week, 'Ladies Meet' (M-G), better than okay at $14,000.

Stillman (Loew's (1,872; 30-35-42-55)—'Ladies Meet' (M-G). Shiftover keeping up the neat work, $4,500. Last week, 'Aloma' (Par), healthy $5,000.

'Our Wife' Nice $10,000 Denver; 'Dawn' 7G on 2d

Denver, Sept. 30.

'When Ladies Meet' plus 'Whistling in Dark' at Orpheum and 'Our Wife' topping another double bill, at the Denver, are running close together for top coin here. 'Hold Back the Dawn' is getting an above-average second week at the Denham, with biz all over town on the upbeat.

Estimates for This Week

Aladdin (Fox) (1,400; 25-40)—'Belle Starr' (20th), after week at Denver. Good $4,000. Last week, 'Wild Geese' (20th), after week at Denver, nice $5,500.

Broadway (Fox) (1,040; 25-35-40) 'Jekyll' (M-G) and 'Down San Diego' (M-G), after week at Orpheum. Nice $3,000. Last week, 'Mr. Jordan' (Col), after week at each Denver and Aladdin and day-date with Rialto, good $3,000.

Denham (Cockrill) (1,750; 25-35-40)—'Hold Back Dawn' (Par), (2d wk). Spicy $7,000 for second stanza. Last week, same picture packed them in with $14,000.

Denver (Fox) (2,525; 25-35-40)—'Our Wife' (Col) and 'Mystery Ship' (Col). Nice $10,000 for this combo. Last week, 'Belle Starr' (20th) and 'Two Latins Manhattan' (Col), trim $12,000.

Orpheum (RKO) (2,600; 25-35-40) 'Ladies Meet' (M-G) and 'Whistling Dark' (M-G). Robust $10,000 in sight, with first picture the real draw. Last week, 'Jekyll' (M-G) and 'Down San Diego' (M-G), poor $6,500 on second week.

Paramount (Fox) (2,200; 25-40)—'Ice-Capades' (Rep) and 'Pittsburgh Kid' (Rep). Slick $6,000, rated highly satisfactory. Last week, 'Harmon Michigan' (Col) and 'Smiling Ghost' (WB), nice $7,000.

Rialto (Fox) (878; 25-40)—'Wild Geese' (20th), after week at each Denver and Aladdin, and 'Raiders of Desert' (U). Okay $2,200. Last week, 'Mr. Jordan' (Col), after week at each Denver and Aladdin and day-date with Broadway, and 'Prisoner Devil's Island' (Col), good $2,500.

'BADLANDS'-VANITIES GIANT 10G, MEMPHIS

Memphis, Sept. 30.

Touring Earl Carroll's 'Vanities' is gutting the town of cash this week. Twinned at the Malco with Universal's 'Badlands of Dakota,' Carroll's traveling tab is playing to capacity audiences at every performance during four-day engagement ending tonight (30).

Only other attraction of serious

(Continued on page 25)

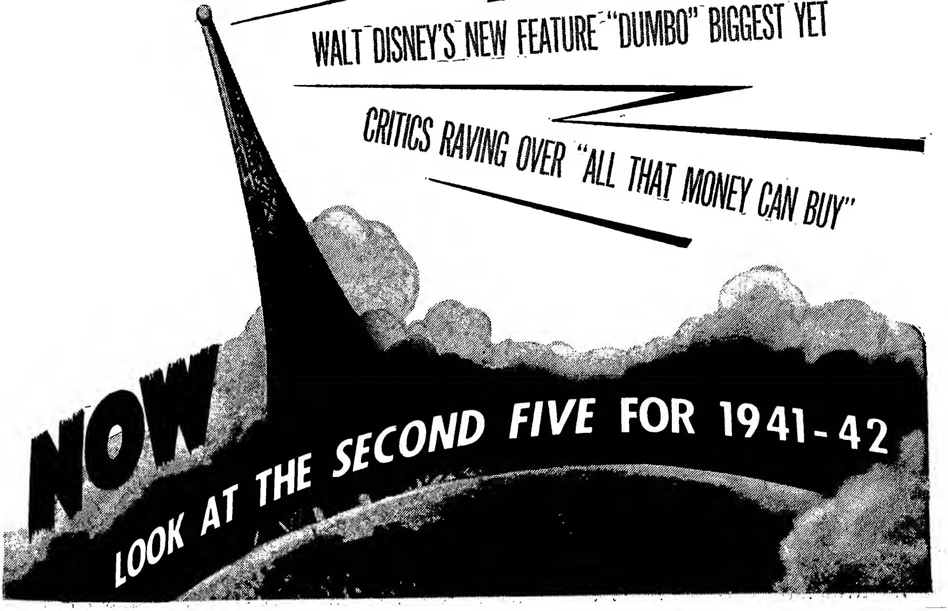
"CITIZEN KANE" DOING SENSATIONAL BUSINESS

SAMUEL GOLDWYN'S "LITTLE FOXES" BREAKING RECORDS

RKO RADIO IS ON THE BEAM!

WALT DISNEY'S NEW FEATURE "DUMBO" BIGGEST YET

CRITICS RAVING OVER "ALL THAT MONEY CAN BUY"


NOW
LOOK AT THE SECOND FIVE FOR 1941-42

Suspicion

The master director of mystery-romance . . . the beautiful star of "Rebecca" . . . a hitherto unrevealed Cary Grant . . . THESE THREE MAKE MOVIE HISTORY with this amazing drama of a bride's love and terror, done with a power of suspense thrillingly new to the screen!

CARY GRANT IN **JOAN FONTAINE**

"SUSPICION"

with

Sir Cedric Hardwicke • Nigel Bruce • Dame May Whitty

DIRECTED BY ALFRED HITCHCOCK

Screen Play by Samson Raphaelson, Joan Harrison, Alma Reville

Unexpected Uncle

Liberty Magazine's sensational romantic serial zestfully brought to the screen . . . The story of a love affair that raised a thousand eyebrows in the nation's most shockproof playground—Palm Beach . . . A shop girl-millionaire romance with enough laughs and dreams-come-true for everybody.

"UNEXPECTED UNCLE"

WITH

ANNE SHIRLEY • JAMES CRAIG

CHARLES COBURN

Produced by Tay Garnett • *Directed by* Peter Godfrey

Screen Play by Delmer Daves and Noel Langley

Look Who's Laughin

EDGAR BERGEN AND CHARLIE McCARTHY

FIBBER McGEE AND MOLLY

LUCILLE BALL

IN

"LOOK WHO'S LAUGHING"

Produced and Directed by ALLAN DWAN

Story and Screen Play by James V. Kern

Radio's "four-most" fun stars in a furious fiesta of frenzied folly—forty-four times funnier than they've been on the air . . . with Lucille Ball in there for the glamour as she bombards Bashful Bergen and kindles Charlie Cordwood . . . IT'S THE LAUGH LIFT OF THE YEAR!

The Mexican Spitfire's Baby

Lupe's got Leon on the lam again—all because of his interest in a poor, helpless war orphan (that's her in the photo up there, cuddling Leon) . . . Oh, baby, what fun! . . . It's slightly scandalous—but completely screwy—and a riot for the customers.

LUPE VELEZ • LEON ERROL
IN
"THE MEXICAN SPITFIRE'S BABY"
WITH
Charles "Buddy" Rogers • ZaSu Pitts
Elisabeth Risdon • Fritz Feld
PRODUCED BY CLIFF REID
DIRECTED BY LESLIE GOODWINS
Original Screen Play by Jerry Cady and Charles E. Roberts

MICHAEL ARLEN's master crime-buster of fiction brought to life on the screen by the star who played "The Saint."... THE FIRST OF A GREAT NEW SERIES presenting the high spots in the career of the most charming adventurer who ever talked his way into a woman's heart.

"THE GAY FALCON"
WITH
GEORGE SANDERS
WENDY BARRIE
Allen Jenkins • Anne Hunter
Gladys Cooper • Edward Brophy
Produced by Howard Benedict • Directed by Irving Reis
Screen Play by Lynn Root and Frank Fenton

The Gay Falcon

RKO
RADIO
PICTURES

THE SECOND FIVE FOR 1941-42

Par's Raises to Lesser H.O. Workers May Forestall Company Unionization

Paramount is reported to have voluntarily granted raises to many of its lesser employees which may have the effect of retarding a movement within the company for the formation of a union unit similar to those in Warners, Metro, Columbia and 20th-Fox. Procedure among these distributing organizations seems to be the organization of company unions, with ultimate goal the banding together of those formed for greater strength.

In Warner Bros. the office employees have made the most headway with an election scheduled to be held there shortly on orders of the National Labor Relations Board. Stenos, clerks, office boys and others in Col and Metro are said to have voted in favor of a union, but not elsewhere, although the Par employees held a meting to discuss the matter. No vote on whether they will go in or not is known to have been taken.

Understood surveys show that in some home office departments of picture companies the average salary is less than $25, and no increases have been handed out, except for those just given by Par, in many years.

In addition to wage increases, the movement of office employees to unionize is backed by demands for preferences according to seniority when opportunity for promotions occur; prevention of arbitrary dismissals and submission to arbitration of dismissals for just and reasonable cause.

NLRB Certifies N.Y. WB Personnel's Union Move

Washington, Sept. 30.

Permission for a majority of employees of Warner Bros. Pictures, Inc., Warner Bros. Circuit Management Corp. and subsidiary corporations using the West 44th street address—even those handling what the companies termed 'confidential matters'—to participate in a union election was given Thursday (25) by the National Labor Relations Board.

In directing the companies to hold a secret ballot election within 30 days, for the purpose of determining how many of approximately 600 workers desired to be represented by Warner Bros. Associated. Office Employees of Greater New York, an unaffiliated union, the Board bluepencilled complaints that employees in the legal trust, tax and other departments of the companies were not eligible for membership in the union because they have access to confidential records of Warners.

'While all the employees in such departments undoubtedly have access to certain information which may be considered 'confidential,' the record indicates that the same is true of the vast majority of the employees in the West 44th street office,' the NLRB ruled. 'We have recently held that employees must have access to confidential information which relates directly to the problem of labor relations if they are to be excluded from the unit, and that the possession of important information is of itself not sufficient to justify deprivation of the right to collective bargaining.'

Execs, supervisory amployees with the power to hire and fire, persons who spend more than 50% of their time away from the 44th street headquarters, lawyers, engineers, publicists and artists will be excluded.

'Photo-Nite' No Lottery

Vancouver, B. C., Sept. 30.

An assize court jury acquitted Frank Soltice and B. W. Holt, theatre managers, and Sterling Films, Ltd., of charges of conducting a lottery by the operation of 'photo-nite' contests.

The defense submitted the scheme was not a lottery, as the theatre was not bound to pay prize money to a selected contestant until the contestant entered into a contract with the theatre whereby he later purchased the winner's photograph with the right to use it for advertising.

Eugene Zukor Called

Hollywood, Sept. 3.

Eugene Zukor was called up by the Navy as lieutenant-commander and reports Oct. 31 to the commandant of the La Area.

He left today for New York to pass a week with his family. He was an ensign in the last war.

IATSE Demands

Continued from page 7

demands for increases, ranging from 10%-25% for each union, cameramen are asking jurisdiction over all classes of cameramen, including the American Society of Cinematographers, it is reported.

The producers will probably resist the added jurisdiction being sought and also the stiff scale increase being asked.

On Monday (29) the property men with C. B. DuVal, representing the Hollywood local and grips, with William Barrett, no set increases but which, through added classifications and working conditions, would amount to substantial increases in their cost to the studios.

Local 706, Makeup Artists, seeks the same scale as at present but to be paid for 54 hours to members now working 60 and for 48 hours to those on a 54-hour basis.

Local 728, Gaffers, want a 62-hour week reduced to 48 with time and a half for overtime; while Local 705, Costumers, seeks a 9-hour day for men and 8 hours for women.

Local 165, Studio Projectionists, is demanding increases and changes in working conditions which amount to about 20%.

IATSE Moved in On Friday

First intimation of IATSE intervention in the negotiations with the producer group came Friday (28) when Local 44, Studio Propertymen, and Local 80, Grips, notified the Casey committee that it had asked the assistance of the IA in working out their deals. The locals of the studio laborers, sound technicians, cameramen, gaffers, costume workers, studio projectionists and makeup artists, presented their own demands previously without anyone from the IA sitting in, though assumed then that International representatives would ultimately figure in the negotiations, giving approval to deals or declaring for better terms.

Negotiations for the gaffers were opened by W. Moran and J. Dennison; for the costume workers by Bill Edwards, studio projectionists by John Schwartz, makeup artists, Norbert Miles; studio laborers, Z. Fairbanks; soundmen, Harold Smith, and cameramen, Herb Aller.

Although the film technicians, Local 683, recently formulated its own deal with the studios in Coast huddles, obtaining an increase, the local sent Dave Lory east for the meetings as an observer. Satisfied that the IA was not being returned to the studio basic agreement, with the film technicians deal standing as is, he returned to the Coast Friday (28).

Teamsters Set

In addition to receiving demands of locals outside the basic agreement, Casey's producer group reached an agreement with the Teamsters covering various classes of labor over which it has jurisdiction, but for dispatchers and carwashers, over which a question of jurisdiction exists, negotiations covering them are deferred for later Coast attention.

A contract covering the culinary workers who were admitted into the studio basic conference at the Newark meeting Sept. 20, will also be worked out on the Coast. Because of no urgency concerning minor changes in working conditions affecting the musicians, also a member of the basic agreement, Joseph N. Weber, honorary president of the American Federation of Musicians, has agreed to also take this up on the Coast. Though Laborers, Teamsters, Carpenters, Plasterers, Hodcarriers and Electrical Workers received increases of 10%, the musicians sought no advance in scale.

Chauffeurs, truckdrivers, wranglers and automotive service employees other than mechanics, are to get $1.28 per hour under the agreement effected. Drivers operating equipment requiring a special license will receive $1.50, while motorcycle drivers are to get $1. When drivers are on distant location they will receive $100 weekly, while the foremen will get 10% additional.

Producer group east on the labor deals, of which Casey is chairman, includes his associate, Fred Pelton; Sid Rogell, representing RKO; Fred S. Meyer for 20th-Fox, D. S. Garver, Universal; Charles Boren, Paramount, and Carroll Saxe, Warner Bros.

A Gem of a Part

Hollywood, Sept. 30.

Second film chore for Helen Fortescue Reynolds, socialite, is femme lead in 'Blue, White and Perfect,' opposite Lloyd Nolan and directed by Herbert I. Leeds at 20th-Fox.

Story deals with diamonds used as drills in the manufacture of precision instruments employed in the defense industry.

Coast Labor Group Flays Film Probe

San Francisco, Sept. 30.

Several resolutions of interest to show biz were adopted at the 42nd annual sesh of the California State Federation of Labor in sesh here all last week.

A resolution condemning the U. S. subcommittee investigating the film industry was also adopted. Introduced by Pat Somerset of Screen Actors Guild, the paper charged the committee's actions with being 'a censorship on the free expression of American culture, to which the SAG is unalterably opposed,' and that 'the inquiry has quickly indicated that it is designed to breed religious and racial discord . . . thereby to destroy . . . unity.' Committee's actions were branded 'an immediate threat to free thought, free speech and to the very fundamentals of liberty upon which our great nation was founded.'

On motion of Vince Silk, secretary of the American Guild of Variety Artists here, the legislative committee was instructed to prepare a measure for introduction into the state legislature which would give AGVA members the benefit of unemployment insurance. Due to interpretations of the term 'independent contractor' in the state act, AGVA members are unable to draw aid during extended layoffs.

Resolution by Magnus Nielson of the IATSE projectionists, Los Angeles, also was adopted calling for legislation for adequate ventilation of projection rooms.

Other resolutions praised the 'Our America Radio Council' and the 'This Is Our America' broadcast, labor program which has had a trial in Southern California and will be expanded.

Re-elected prexy of the State Federation was Neil Haggerty. Also reseated were Edward Venderleur, secretary, and Tony Noriega, v.p, for the 10th district including Frisco. Noriega also was re-elected secretary-treasurer of the State Federation of Theatrical Employes, which also met last week and which retained Ben Williams as chief. Noriega is a member of the projectionists and Williams is an IATSE stagehand.

As Long as It's Wet

Hollywood, Sept. 30.

Studio lakes, ponds, pools and whatnot are growing valuable in southern California, due to regulations by the Coast Guard about shooting pictures on the ocean.

When 20th-Fox started shooting 'Son of Fury,' the Coast Guard told the producers where and at what hours they could shoot. Every sea picture on the West Coast today is under naval supervision.

Film Reviews

Continued from page 9

Chinese forces, 'Burma Convoy' is a fast actioner displaying melodramatics of familiar texture against the new background. Picture is good meller support for the dual houses and nabes.

Charles Bickford is a convoy driver between the takeoff town of Lashio and Chungking. Deciding to return to the States to resume auto mechanic trade, plan is sidetracked when his younger brother, Frank Albertson, shows up, gets involved in spy intrigue, and is mysteriously murdered. Bickford sticks around to avenge his kin's death; and eventually uncovers a spy ring of Eurasians who plot the hi-jacking of convoys.

Bickford delivers a vigorous and heroic performance in the lead, with Evelyn Ankers competently supplying romantic interest. Albertson is okay as the flyer-brother, while adequate support includes Cecil Kellaway, Willy Fung, Keye Luke and Truman Bradley.

Noel Smith directs in a straight line for the dramatic effect in compact footage, with a good script supplied by Stanley Rubin and Roy Chanslor. Photography of John Boyle is uniform, while inter-cut stock shots are edited in competent fashion. *Walt.*

Twilight on the Trail

(WITH SONGS)

Paramount release of Harry Sherman production. Features William Boyd, Brad King, Andy Clyde. Directed by Howard Bretherton. Screenplay by J. Benton Cheney, based on characters created by Clarence E. Mulford; camera, Russell Harlan; film editor, Fred Feitshans, Jr. Tradeshown in N. Y., Sept. 10, '41. Running time, 58 MINS.

Hopalong Cassidy	William Boyd
Johnny Nelson	Brad King
California	Andy Clyde
Brent	Jack Rockwell
Lucy	Wanda McKay
Kervy	Norma Willis
Drake	Robert Kent
Gregg	Tom London
Steve	Frank Austin
Stage Driver	Clem Fuller
Drummer	Johnny Powers

Jim Wakely Trio

All the Hopalong Cassidy films now follow a set formula; all aim strictly at the juvenile trade and all, including this one, pretty much succeeding. They're all so pat, in fact, that exhibs buy them virtually blind, knowing they're going to attract a certain amount of kid customers to whom a hoss opry is different if the cast is at least slightly revised.

Thus, producer Harry Sherman sometimes switches the villains to honest men and vice versa in the different chapters of the series. But Hopalong and his two sidekicks, Brad King and Andy Clyde, always remain the same Robin Hoods of the range. They always manage to defeat the rustlers, save their rancher friends from rack and ruin and King always manages to meet up with a cute little blonde whose fair skin and Antoine coiffure are incongruous with a life on the range. In this film she's Wanda McKay, whose not too overburdened with her acting assignment and does fairly well.

This is a rustler story also, filmed according to the set rules and regulations of the series. Hopalong and his pals win out in the end and honesty on the cow pastures reigns until the next in the series. This chapter has a crooked foreman and Cassidy and his crew impersonating eastern detectives. This affords some comedy that kids will appreciate and sets the stage nicely for the shooting and chasing. In between, the Wakely Trio harmonizes cowboy ballads, with King lending a hand in a couple of solos.

Direction, camera work and screenplay are all standard. *Scho.*

Death Valley Outlaws

Republic release of George Sherman production, directed by Sherman. Features Don 'Red' Barry. Screenplay, Don Ryan and Jack Lait, Jr.; camera, Edgar Lyons; editor, Tony Martinelli; music, Cy Feuer. Previewed in Projection Room, N. Y., Sept. 25, '41. Running time, 56 MINS.

Johnny	Don 'Red' Barry
Carolyn	Lynn Merrick
Jeff	Milburn Stone
Doc Blake	Bob McKenzie
Charles W. Gifford	Karl Hackett
Jim Collins	Rex Lease
Johnson	Jack Kirk
Bill Weston	Michael Owen
Snowflake	Fred S. Toones

Western along familiar lines will hold interest for sagebrush fans because of some apparently new faces. Sufficient gunplay and riding action abound to lend additional satisfaction.

In this one, Don 'Red' Barry fulfills his vow to a murdered friend to wipe out a band of cutthroats who are posing as vigilantes. Singlehanded, he opposes the western hamlet's principal banker, who is in cahoots with the town marshal in looting the ranchers of their gold and cattle. He restores law and order in the climax, aided by his long-lost brother, an unwilling member of the gang. Latter atones for his lawlessness with his life.

There is no attempt at comedy to relieve the numerous killings. Script, camera work and backgrounds are average. Barry and Michael Owen, latter killed off early, fit into western roles nicely; ditto Rex Lease. Femme interest, Lynn Merrick, who has appeared previously in the series, is improving.

Direction paces film well throughout.

Growing Night Grid Games (Used To Be B.B., Remember?) Add to B.O. Woes

Night football, which has been growing in recent years as severe competition to the motion picture theatre weekend business, promises to be a bigger bugaboo for the exhibitor than ever this fall. Popularity of professional grid games in larger key cities west of the Mississippi and an increasingly large number of night contests on smaller college schedules is blamed for further competish from the pigskin sport.

While not generally used on the skeds of eastern big-time universities, the middlewestern schools and many on the Coast have been adding more and more to their nocturnal contests. Full appreciation of what a nightime football battle means in increased attendance is held responsible for this trend. It enables the small colleges to attract town folks and even out-of-towners.

Fact that after-dark games are held either on Friday or Saturday nights is the big exhib headache because it cuts into two of the choice dates of the week, Friday being even stronger than Sunday in college communities. It particularly hurts exhibitors in such university towns because it means a virtual blackout at the boxoffice on game nights. Also, some exhibs claim, it hurts biz on the following night to certain extent both because the coin spent for a grid game prevents attendance at the theatre for several days and also because football fans are interested in college parties the following night and afternoon.

Professional grid teams drew the largest crowds in history last season. Cities like Philadelphia and Pittsburgh attract 20,000 to 40,000 on Friday and Saturday nights.

The only way exhibitors have figured out to combat this fall competish is to employ flat-rental films on the game dates, and plug for additional attendance the following day with specials on the grid contest.

A Road Co. of Brooklyn

Toledo, Sept. 30.

Theatre managers have two good reasons for severe headaches on Friday evenings during the football season. First is that all the high school trade attends the games, played under lights. Second is the celebrations the kids throw after the games, which are over before 11 p. m. The kids rush downtown in assorted jalopies, tie up traffic, indulge in noise-making with horns, firecrackers, bells, backfiring, and create various disturbances.

Managers on two successive Fridays (19; 28) have complained to police that the noise has penetrated the theatres and interfered with film showings. When patrons emerge from the houses, they find streetcar and bus routes changed to avoid the traffic tieup, sidewalks impassable, and bedlam on every corner.

Although Police Chief Ray E. Allen had announced after the first Friday night's disturbance that additional policemen would be assigned to control the post-game disturbances, only one foot patrolman was on duty along Adams street, the center of activity last Friday. A police scout car was on duty in the area, but patrolmen found difficulty in nabbing the culprits because they could not maneuver their car through the heavy traffic.

Ten of the young merrymakers were arrested in the melee. Five of these, arrested on driving charges, denied they were students.

SPECIAL FILMS HELP TRAIN CANADIAN ARMY

Regina, Sask., Sept. 30.

Motion pictures, both of an educational nature to interest the whole army and of a technical type to assist the training of men in specific branches of the service, are being used in increasing numbers in the Canadian army.

In addition to standard films showing the various phases of military training, a special picture has been prepared to show German methods of warfare. It will be shown to every class of recruits during their training period.

VAUDE UPTURN FOR LONDON

Anglo-American (British) Exec in N. Y., Lauds Picture Production in England

Envisioning a British film industry that is growing constantly stronger despite wartime conditions, Louis Jackson, chairman of the Anglo-American Film Corp., Ltd., who clippered into New York from London via Lisbon last Thursday (25), expressed confidence in the current condition of the production, distribution and exhibition end of the business in Britain. Jackson brought in prints of the outstanding films in a group of 16 which British National completed for his company. He plans disposing of U. S. distribution rights to all, but will sell only to larger American distributors, setting deals during his four-week stay here.

Jackson pointed to the improved quality of British-made pictures in general during the last six or eight months as plainly indicating that Britain's film business is carrying on despite the war. Fact that business at British theatres' boxoffice is on the upbeat has contributed to this situation, he indicated, but the ability of British producers to do their best work under the stress of present times was the principal factor in higher film quality. Jackson admitted that fewer British-made films and fine theatre business have made more playing time available to U.S. productions, with weekly grosses running higher than any time in several years.

There have been no air raids of any size over England in nearly five months, according to Jackson.. This naturally has helped in speeding up producing activity but there still is much difficulty in getting the essential number of technical workers because of the government's call on their services.

On deals which Jackson plans making in this country, American distributors may employ frozen coin in Britain for U. S. distribution rights. Additionally, they can use such films to apply on the British quota.

Speaking of the new 10% tax on theatre admissions down to 10c, which go into effect in the U. S. today (Wednesday), Jackson said the theatre tax had remained unchanged on the British Isles since the outbreak of the war. It runs about 15% of the admission price.

So British Lion Ups And 'Marries the Girl'

London, Sept. 16.

Mercury Films, newly formed producing company, of which Captain Richard Norton, Dr. Galperson and Gerald Freeman are heads, walked into terrific blitz on sale of 'I'll Marry the Girl,' their first production.

They closed deal with Sam Eckman, Jr., local head of Metro, for picture to be made for his company. It was to cost $140,000 and to be paid for on completion. Deal was made by exchange of letters, which in England constitutes a contract. Same deal was concluded with Sam Smith, head of British Lion Films, only difference being that Smith was to advance best part of production cost, and also have American rights, with Republic to distribute. Eckman threatened to sue for picture, with Mercury in turn threatening to sue Smith to finance, as per contract.

Upshot of it is, BLF is committed to make film for Metro, which is also to have option for American release.

4,847 British Cinemas

London, Sept. 16.

Statement from Board of Trade indicates 4,847 cinemas in Britain, based on licenses issued in September, 1940.

There's no official figures on number shuttered by war.

Phil Reisman Return From Rio Expected

Phil Reisman, RKO's foreign sales chief, is due back by boat in New York Oct. 6 from his Latin-American trip. He recently presided at the South American RKO sales convention in Rio de Janeiro.

Mike Hoffay, RKO's foreign ad-publicity chief, who went to Havana to attend the Central American sales confab of the company, reports one of the biggest turnouts for an American distributor there. More than 135 attended the RKO luncheon which climaxed the sales conference.

PAR, RKO JOIN STRUCK U. S. COS. IN MEX

Mexico City, Sept. 30.

Labor Union No. 29, composed of film exchange workers, has added Paramount and RKO to a strike list that already includes Metro, Columbia and Warner Bros. Unionists have granted a respite until Oct. 14 to the other American majors, Universal, United Artists and 20th-Fox.

It's reported here that U. S. distribs may rid themselves of the present labor headache by abandoning operations in Mexico City, but continuing to distribute from nearby spots where they will be able to get more breaks.

This setup might include actual distribution through agents not affected by the labor plan.

N. Y. offices indicated they might avoid labor difficulties in Mexico by distributing either from Vera Cruz or Toreon, good-sized Mexican cities. A. L. Pratchett, U. S. industry trouble-shooter, is on his way from Cuba to Mexico to check on latest developments.

Crawford-'Face' Tops With 8½G (U.S.) in B.A.

Buenos Aires, Sept. 23.

Another fairish week here, spotty for the most part.

Other estimates, given in Argentine pesos currently worth 25c. U. S. (4.15 to the U. S. dollar) follows:

Ambassador (Lautaret and Cavalo) (1,400; $2-$1.50)—'John Doe' (WB). Frank Capra and Gary Cooper an excellent marquee draw for $30,000 and due for a holdover.

Ideal (Lococo) (1,046; $3-$2.50)—'Major Barbara' (UA). N.s.h. second week of $8,700. First week surprisingly good for $17,800.

Rex (Cordero, Cavalo and Lautaret) (3,305; $1.50)—'Woman's Face' (M-G). Joan Crawford pic top of the week with $34,000 and set for holdover.

Normandie (Lococo) (1,420; $2-$1.50)—'Citizen Kane' (RKO). Second run with a wow $18,000. Also slated for second week. A surprise in view of the fact that pop appeal was not considered great.

Monumental (Coll and Di Fiore) 'Cancion de Cuna' ('Cradle Song') (Generalcine - Gallart; Argentine - made). Fair $11,000 but probably better in the nabes.

Opera (Lococo) (2,500; $2.50-$2-$1.50)—'Buck Privates' (U). Wasn't expected to do much here but got fairly good $23,000 and building at the close.

Broadway (Lautaret and Cavalo) (1,863; $2-$1.50)—'Men of Boys Town' (M-G). Flopola at $7,500. Apparently all squeezed out for these prices because of two weeks at the Gran Rex, its preem house.

Suipacha (Lococo) (950; $2-$1.50)—'Reaching for Sun' (Par) and 'Power Dive' (Par). Very weak $8,-000 on a second week; first week was strong $10,500.

5 THEATRES SEEN SET FOR SHOWS

For Nearly a Year West End Was Without a Variety House, But Many Schemes Now in the Offing—Grand & Smith Started It All At Stoll, Kingsway

BUXTONS' DEAL

London, Sept. 16.

With a spurt that is amazing all those connected with it, vaudeville is suddenly assuming a renewed importance in the West End.

For nearly a year there wasn't a variety house in that area, and now, if the many schemes being discussed were to mature, there's a likelihood of at least five spots playing variety before long.

It started with a pair of agents, Grand and Smith, comparative newcomers to the field, who are operating the Stoll picture house, Kingsway, on percentage with Sir Oswald Stoll. House is not making profits, but is gradually building up, with chances of sticking pretty even.

Venturer No. 2, is Cecil Lyle, local magico. He's been making plenty coin in the sticks, and is now at the Aldwych on percentage with owner A. E. Abrahams. Theatre has small overhead, and should split even, and with a break could even make money.

Next one is M. B. Bloom, who dabbles in property. He acquired the Phoenix theatre sometime ago. Property cost $600,000, and was sold for $270,000. It's been a tradeshow film house for sometime, but owner is now taking the plunge with vaude. Has plenty of money to play with, with opening attraction being Maurice Winnick's band and the vaudeville unit he has been touring for over a year. Popular prices will be charged, which should draw the military trade. Opens Sept. 29.

London Pavilion

Biggest venture is the London Pavilion, for which the Buxton brothers, who operate 22 picture houses in the Midlands and North of England, are reportedly dickering. Teddy Carr, managing director of United Artists, which controls this house in a contract that has another

(Continued on page 29)

MILIZA KORJUS DRAWS SOCKO $5,500, HAVANA

Havana, Sept. 23.

Miliza Korjus drew $5,500 with six song concerts in five days under impresario Ernesto Smith, her three appearances at the upstage Auditorium where she was approvingly but politely received drawing $3,500 and three appearances at the National Theatre, where the applause and demands for encore numbers was almost riotous, drew $2,000.

Miss Korjus broke a precedent and Panaired to Mexico Monday (22), her first plane flight, presaging the acceptance of future contracts in B.A. and Rio, which previously she has turned down because of her reluctance to fly.

McConville to B. A. For Col. Convention

J. A. McConville, Columbia's foreign chief, is on his way to Buenos Aires, having left New York by boat Monday (29) to attend the company's second Latin-American convention there starting Oct. 23.

McConville recently returned from Havana, where he attended Columbia's first convention for Central American countries. Company managers from Argentina, Chile, Brazil and Peru will attend the confabs in B.A.

Argentine Group Carries Out Threat To Fight Producer Pay Cuts, Forms United Artists Setup on Co-op Basis

Buenos Aires, Sept. 23.

In much the same way as United Artists was formed group of Argentine film personalities has made good its threat and completed organization of Artistas Argentinos Asociados (Associated Argentine Artists) to make and handle their own picts rather than submit to salary cuts from the Big Five local producers.

Organization claims to have arranged financing from personal resources and from figures outside the industry. Its top figures will be Lucas Demare, rated one of the best local directors, and Enrique Faustin, one-time manager of Pampa Film and more recently with the indie Generalcine. Latter will act as manager.

Under present plans, actors Enrique Munio and Elias Alippi will make two films in collaboration; Angel Magana, juvenile lead, and Francisco Petrone, stage and screen actor, will also make two. Just which Demare will handle is uncertain as are plans on other directors and stars. Group will not build studios but probably work at SIDE or one of the other indies available. Company will also import indie productions from the States and Europe for local showings.

All films will be high-budget, which means about $60,000 to $75,-000 (U. S.) apiece. Formation of organization came after the Asociacion Productores Peliculas Argentinas (APPA) issued a solid-front ultimatum that salaries of stars would have to be cut from 30 to 40%. Order was a result of what the producers claimed was a severe drop in receipts, especially in the interior, rising costs and the need to cut bidding for star services.

Considerable talk of a general strike of stars preceded formation of the AAA. Number of partner-members was deliberately held down, because of arrangement by which all will get minimums and a share of the profits.

Schless Clippering To U. S. From N. Z.

Robert Schless, Warners' foreign chief, now in Auckland, New Zealand, was scheduled to leave there by Clipper yesterday (Tuesday) for the U. S.

He has been in Australia and New Zealand giving the territory a looksee for more than six weeks. Schless is due in N.Y. early next week.

AWAIT BRITISH DECISION ON DRAFT

London, Sept. 16.

What the Government manpower panel has in store for picture producers is soon expected to be revealed. Committee appointed to decide what personnel should be made available is understood to have reached agreement on a draft report. They've been on the job since early summer. Producers have been out on a limb ever since.

Grapevine reports have it there'll be a minimum of studio workers released from soldiery. Right now 3,400 technicians are all left to an industry which payrolled over 8,000 prior to hostilities.

Mooted upswing in British production by U. S. majors will have a lot to contend with; as is, local interests can't find enough workers to go along with.

U.S. Film People Join Argentines in Move to Develop Theatre B.O.

Buenos Aires, Sept. 23.

Formation of the Asociacion Cinematografica Argetina (Argentine Cinema Association) has been completed here with U. S. distribs, local exhibs, producers, directors and critics joining for the first time in backing organization which will have as its primary purpose the development of patronage.

Organization has been in process of formation for many months and represents idea which industry leaders have been mulling some years. Expected that cooperation with U. S. organizations may develop shortly as a practical means of putting good-will efforts into effect.

Named to the Supreme Council were Stuart Dunlap, M-G head here; Monroe Isen, Universal chief; Alberto Lautaret, Pablo Coll, Angel Luis Mentasti, Clemente Lococo and Cesar J. Guerrico, theatre operators. Named to the board of directors were C. Anzuola, E. Dreyfus, A. Coconier, A. Cozzani, Q. Cristiani, B. Curell, Chas. de Cruz, D. Di Fiore, F. Iaria, D. Leone, E. M. Etchegoin, J. Lofiego, O. Moner, A. Muruzeta, E. Pardo, M. Pena Rodriguez, F. Reich, E. Rodriguez Remy, V. Rubio, M. Sanchez, A. Sualdo and L. Valls.

Honorary members chosen were Phil Reisman, RKO foreign chief; Walter gould, head of UA's foreign department; Arthur M. Loew, Metro; John Hicks, Jr., Paramount; Joseph H. Seidelman, Universal; Robert Schless, Warners; Walter Hutchinson, 20th-Fox; Joseph McConville, Columbia, and local exhibs Max Glucksmann, Julian Ajuria and Andres Cordero.

At the suggestion of Sidney Horen, 20th head for Argentina, the second Monday of November was chosen as national 'Day of the Cinema.'

BBC EXPLOITATION ON U.S. PIC RELEASES

London, Sept. 18.

Radio as a boxoffice aid will come in for much attention during the winter, with film majors supplying BBC with air rights to forthcoming releases. All are musicals and include 'Great American Broadcast,' 'Kiss Boys Goodbye,' 'Ziegfeld Girl,' 'Sis Hopkins' and 'Babes on Broadway.'

So far, picture companies have only been experimenting with ether publicity; feeling seemed to be air version detracted from the celluloid vehicle. But Douglas Moodie, BBC producer, persevered in straightening out the misapprehension.

Pay $36,143,472 In British Amus. Taxes

London, Sept. 16.

Figures released by Treasury for year ending March 31, 1941, indicate gross receipts from Entertainments Tax stood at $36,143,472.

There's no breakdown available yet to determine how much of this came from cinemas.

Mayer Back to Java

C. Mayer, 20th-Fox sales representative in the Dutch East Indies, who has been in New York for the past three months for business conferences, will sail for Java, the end of this month.

Mayer reports native accounts want more action pictures, especially those with oriental, Hawaiian or Latin-American backgrounds.

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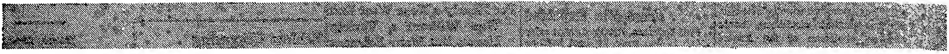

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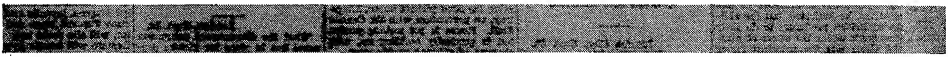

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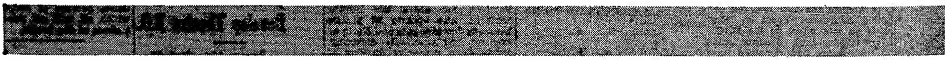

HISTORY

WORLD PREMIERE RUN AT NEW YORK'S ROXY SMASHES "ALEXANDER'S RAGTIME BAND" RECORD TO SMITHEREENS IN FIRST THREE DAYS! AND IN LOS ANGELES . . . . "ALEXANDER'S RAGTIME BAND" RECORD BLASTED BY WEEK-END GROSS OF THE OTHER THREE WORLD PREMIERE RUNS! TORONTO OPENING TOPS "ALEXANDER'S RAGTIME BAND" WITH A COLOSSAL SATURDAY'S BUSINESS!

N THE R.A.F.

REATEST

R IN 20TH'S

!

20th CENTURY FOX

Advance Production Chart

Hollywood, Sept. 30.

Studios have shifted their operations into high and are moving along briskly with their obligations for the 1941-42 schedule. Ten studios have contracted to fulfill 521 films for the current season and to date have 215 films either completed, cutting or shooting.

Monogram and 20th-Fox lead the list for the past month with 15 pictures completed and ready for the exhibition field. Paradoxically, Monogram, although tied with 20th-Fox for most completed films, still has 32 films, out of its contract of 50, to get under way.

Paramount is furthest ahead with but 12 remaining on its '41-42 schedule already completed or cutting and shooting stage are 26 pictures. The consent decree has acted as a spur to the five majors, contractees of the consent decree, as each was eager that he be first in readying 'package of fives' for the market. Columbia, Republic and Universal lead the studios in scheduled films with 68, 66 and 65 respectively. Among the 10 studios listed there are 71 pictures in the cutting stage and 45 in production. RKO out of its 44 scheduled has completed, previewed or tradeshown, 14 with six shooting, seven in the cutting room and but 17 left to go. Universal will have 17 films ready in short notice, what with 17 of its pictures in the editors' hands. The studios as a group have not yet reached the half-way mark in their season's output having delivered only 215 films out of 521, with 284 still to be produced.

Columbia

	Promised 41-42	Completed	Shooting	Now Cutting	To go
Features	48	9	5	7	27
Westerns	16	3	1	4	8
Serials	4	0	1	0	3
Totals	68	12	7	11	38

Pictures in cutting room or awaiting releases:

GO WEST YOUNG LADY, musical; prod., Robert Sparks; dir., Frank Strayer; camera, Henry Freulich; screenplay, Richard Flournoy and Karen De Wolf; story, Karen De Wolf. Cast: Penny Singleton, Glenn Ford, Ann Miller, Allen Jenkins, Charles Ruggles, Jed Prouty, Onslow Stevens, Edith Meiser, Bob Wills and Texas Playboys.

BLONDE FROM SINGAPORE, drama; asso. prod., Jack Fier; dir., Edward Dmytryk; story, Houston Branch; screenplay, George Bricker; camera, Lou O'Connell. Cast: Florence Rice, Leif Erickson, Gordon Jones, Don Beddoe, Adele Rowland, Alexander Darcy, Emory Parnell, Robert Stone, Paul Singh.

THREE GIRLS ABOUT TOWN, comedy; prod., Sam Bischoff; dir., Leigh Jason; original screenplay, Richard Carroll; camera, Franz Planer. Cast: Joan Blondell, Janet Blair, John Howard, Binnie Barnes, Robert Benchley, Eric Blore, Una O'Conner, Dorothy Vaughn, Chester Clute, Almira Sessions, Walter Soderling.

YOU BELONG TO ME, comedy; prod.-dir., Wesley Ruggles; screenplay, Claude Binyon; camera, Joseph Walker. Cast: Barbara Stanwyck, Henry Fonda, Edgar Buchanan, Melville Cooper, Harold Waldridge, Charles Arnt, Mary Treen, Maude Eburn, Renie Riano, Ralph Peters, Ruth Donnelly, Gordon Jones, Roger Clark, Eloise Hardt.

SECRETS OF THE LONE WOLF, formerly **LONE WOLF DOUBLECROSS**, meller; prod., Jack Fier; dir., Edward Dmytryk; original screenplay, Stuart Palmer; camera, Phil Tannura. Cast: Warren William, Ruth Ford, Eric Blore, Thurston Hall, Fred Kelcey, Marlo Dwyer, Victory Jory, Victor Killian.

ROYAL MOUNTED PATROL, western; prod., Wm. Berke; dir., Lambert Hillyer; original screenplay, Winston Miller; camera, George Meehan. Cast: Charles Starrett, Russell Hayden, Wanda McKay, Lloyd Bridges, Don Curtis, Nina Campana, Ted Adams, Jessie Arnold, Chester Conklin.

BULLETS FOR BANDITS, formerly **HONOR OF THE WEST**, western; prod., Leon Barsha; dir., Wally Fox; no writing credits; film editor, Mel Thorsen; camera, George Meehan. Cast: Bill Elliott, Tex Ritter, Dorothy Short, Joe McGuinn, Ralph Theodore, Frank Mitchell, Art Mix, Forrest Taylor.

ROARING FRONTIERS, western; prod., Leon Barsha; dir., Lambert Hillyer; camera, Benjamin Kline; no writing credits. Cast: Bill Elliott, Tex Ritter, Ruth Ford, Hal Taliaferro, Bradley Page, Triston Coffin, Joe McGuinn, Francis Walker, Frank Mitchell, George Chesebro.

HARVARD HERE I COME, comedy; prod., Wallace MacDonald; dir., Lew Landers; camera, Franz Planer. Cast: Maxie Rosenbloom, Arline Judge, Marie Wilson, Don Beddoe, Stanley Brown, Byron Foulger, Virginia Sale, George McKay, John Tyrrell, Mary Ainslee, Julius Tannen, Tom Herbert, Larry Parks, Lloyd Bridges, Boyd Davis, Walter Baldwin.

NORTH OF THE ROCKIES, western; prod., Leon Barsha; dir., Lambert Hillyer; camera, George Meehan. Cast: Bill Elliott, Tex Ritter, Frank Mitchell, Larry Parks, Earl Gunn, John Miljan, Ian MacDonald, Shirley Patterson, Lloyd Bridges, Boyd Irwin, Frances Sayles.

Columbia Pix in Production

SING FOR YOUR SUPPER, musical; prod., Leon Barsha; dir., Charles Barton; no writing credits; camera, Franz Planer. Cast: Jinx Falkenburg, Buddy Rogers, Eve Arden, Bert Gordon, Benny Baker, Henry Kolker, Don Beddoe, Bernadine Hayes, Harry Harris, Red Stanley, Perce Launders, Larry Parks, Lloyd Bridges, Walter Sandy, Don Porter, Sig Arno.

THE LADY IS WILLING, comedy-drama; prod.-dir., Michell Leisen; no writing credits; camera, Theodore Tetzlaff. Cast: Marlene Dietrich, Fred MacMurray, Aline MacMahon, Roger Clark, Marietta Canty, Ruth Ford, Stanley Ridges, Chester Clute, David James, Eddie Acuff.

BEDTIME STORY, comedy-drama; prod., B. P. Schulberg; dir., Alexander Hall; no writing credits; camera, Joseph Walker. Cast: Loretta Young, Fredric March, Robert Benchley, Eve Arden, Allyn Joslyn, Helen Westley, Grady Sutton, Joyce Compton.

CONFESSIONS OF BOSTON BLACKIE, meller; prod., William Berke; dir., Edward Dmytryk; no writing credits; camera, Phil Tannura. Cast: Chester Morris, Harriet Hilliard, Richard Lane, George E. Stone, Lloyd Corrigan, Ralph Theodore, Kenneth McDonald.

OUTLAW RANGER, western; prod., William Berke; dir., Howard Bretheron; no writing credits; camera, Benjamin Kline. Cast: Charles Starrett, Russell Hayden, Cliff Edwards, Edith Leach, Ilene Brewer, Kay Hughes, Roy Bancroft, Ethan Laidlaw, George Lewis.

BLONDIE GOES TO COLLEGE, comedy; prod., Robert Sparks; dir., Frank Strayer; no writing credits; camera, Henry Freulich. Cast: Penny Singleton, Arthur Lake, Larry Simms, Daisy, Janet Blair, Cliff Nazarro.

HONOLULU LU, comedy-drama; prod., Wallace MacDonald; dir., Charles Barton; no writing credits; original story, Elliot Gibbon; screenplay, Paul Yawitz. camera, Franz Planer. Cast: Bruce Bennett, Lupe Velez, Leo Carrillo, Adele Mara, Eileen O'Hearn, Roger Clark, Larry Parks, John Tyrrell, Don Beddoe, Marjorie Gateson.

Serial in Production

HOLT OF THE SECRET SERVICE; prod., Larry Darmour; dir., James Home; no writing credits; camera, James Brown. Cast: Jack Holt, Evelyn Brew, Joe McGuinn, Tristram Coffin, Ray Parsons, Ted Adams, George Larkin, Pierce Lyden, John Ward.

Metro

	Promised 41-42	Completed	Shooting	Now Cutting	To go
Features	50	9	7	5	29

Pictures in cutting room or awaiting release:

THE CHOCOLATE SOLDIER, musical; asso. prod., Victor Saville; dir., Roy Del Ruth; no writing credits; camera, Karl Freund. Cast: Nelson Eddy, Rise Stevens, Nigel Bruce, Florence Bates, Dorothy Gilmore, Lydia Westman.

UNTITLED GARBO, drama; prod., Gottfried Reinhardt; dir., George Cukor; no writing credits; camera, Joseph Rittenberg. Cast: Greta Garbo, Melvyn Douglas, Ruth Gordon, Robert Sterling, Roland Young.

UNTITLED TARZAN, drama; prod., B. P. Fineman; dir., Richard Thorpe; no writing credits; camera, Clyde DeVinna. Cast: Johnny Weissmuller, Maureen O'Sullivan, Philip Dorn, Tom Conway, John Sheffield.

UNHOLY PARTNERS, formerly **THE NEW YORK STORY**, drama; prod., Sam Marx; dir., Mervyn LeRoy; camera, George Barnes; no writing credits. Cast: Edward G. Robinson, Edward Arnold, Laraine Day, Marsha Hunt.

SHADOW OF THE THIN MAN, comedy-drama; prod., Hunt Stromberg; dir., W. S. Van Dyke; no writing credits; camera, William Daniels. Cast: William Powell, Myrna Loy, Donna Reed, Robert Nelson, Richard Hall, Sam Levene.

Metro Pix in Production

HER HONOR, formerly **ACHILLES**, comedy; prod., John Considine, Jr.; dir., Norman Taurog; no writing credits; camera, Leonard Smith. Cast: Walter Pidgeon, Rosalind Russell, Lee Bowman, Claire Trevor, Vera Vague, Richard Nichols.

BABES ON BROADWAY, musical; prod., Arthur Freed; dir., Busby Berkeley; no writing credits; camera, Lester White. Cast: Mickey Rooney, Judy Garland, Fay Bainter, Ray MacDonald.

PANAMA HATTIE, musical; prod., Arthur Freed; dir., Norman McLeod; no writing credits; camera credits not set. Cast: Ann Sothern, George Murphy, Red Skelton, Rags Ragland, Ben Blue.

H. M. PULHAM, ESQ., drama; dir., King Vidor; original story, J. P. Marquand; camera, Ray June. Cast: Hedy Lamarr, Robert Young, Ruth Hussey, Charles Coburn, Van Heflin, Bonita Granville.

THE GIRL ON THE HILL, formerly **KATHLEEN**, drama; prod., George Haight; dir., Harold S. Bucquet; original story, Kay Van Riper; camera, Sid Wagner. Cast: Shirley Temple, Herbert Marshall, Laraine Day, Felix Bressart, Gail Patrick.

THE YEARLING (production suspended until spring), drama (Technicolor), asso. prod., Sidney Franklin; dir., Victor Fleming; orig. screenplay, Marjorie Kinan Rawlings; camera, Hal Rosson. Cast: Spencer Tracy, Gene Echman, Ann Revere, Chill Wills, Adeline deWalt Reynolds.

WOMAN OF THE YEAR, drama; prod., Joseph L. Mankiewicz; dir., George Stevens; original, Michael Kanin, Ring Lardner, Jr.; camera, Joseph Ruttenberg. Cast: Spencer Tracy, Katharine Hepburn, Fay Bainter, Reginald Owen.

STEEL CAVALRY, drama; prod., J. Walter Ruben; dir., S. Sylvan Simon; no writing credits; camera, Clyde DeVinna. Cast: Wallace Beery, Marjorie Main, Lewis Stone, George Bancroft, William Lundigan, Donna Reed, Henry O'Neill, Chill Wills.

JOHNNY EAGER, drama; prod., John Considine, Jr.; dir., Mervyn LeRoy; no writing credits; camera, Harold Rosson. Cast: Robert Taylor, Lana Turner, Van Heflin, Virginia Grey, Pat Dane, Henry O'Neill, Diana Lewis, Robert Sterling, Edward Arnold.

THE VANISHING VIRGINIAN, drama; prod., Edwin Knopf; dir., Frank Borzage; original, Rebecca Yancey Williams; camera, Charles Lawton. Cast: Frank Morgan, Kathryn Grayson, Spring Byington, Louise Beavers, Juanita Quigley, Elizabeth Patterson.

Monogram

	Promised 41-42	Completed	Shooting	Now Cutting	To go
Features	26	2	2	1	21
Westerns	16	5	0	0	11
Weyne re-issues	8	8	0	0	0
Totals	50	15	2	1	32

Pictures in cutting room or awaiting release:

SPOOKS RUN WILD, comedy; prod., Lindley Parssons; dir., Jean Yarbrough; screenplay, Edmond Kelso; camera, Max Stengler. Cast: Nat Pendleton, Carol Hughes, Sterling Holoway, Marjorie Reynolds, Frank Faylen, Charles Hall, Tom Neal, Betty Blythe, Dick Elliott, Maynard Holmes, Wonderful Smith.

Monogram Pix in Production

SIS-BOOM-BAH, musical; prod., Sam Katzman; dir., William Nigh; no writing credits; camera, Marcel Le Picard. Cast: Peter Lind Hayes, Grace Hayes, Mary Healy, Benny Rubin, Skeets Gallagher, Betty Compson, Leonard Sues.

DOUBLE TROUBLE, comedy; prod., Dixon Harwin and Barney Sarecky; dir., William West; no writing credits; camera, Arthur Martinelli. Cast: Harry Langdon, Charles Rogers.

Paramount

	Promised 41-42	Completed	Shooting	Now Cutting	To go
Studio	29	9	2	12	6
H. Sherman	9	4	1	0	4
Pic. Carp. of Am.	3	0	0	1	2
Fleischer	..	..	..	..	..
Totals	41	13	3	13	12

Pictures in cutting room or awaiting release:

THE GREAT MAN'S LADY, formerly **PIONEER WOMAN**, drama; asso. prod-dir., William A. Well-

(Continued on page 34)

FILM BOOKING CHART

(For information of theatre and film exchange bookers VARIETY *presents a complete chart of feature releases of all the American distributing companies for the current quarterly period. Date of reviews as given in* VARIETY *and the running time of prints are included.)*

Key to Type Abbreviations: *M—Melodrama; C—Comedy; CD—Comedy Drama; W—Western; D—Drama; RD—Romantic Drama; MU—Musical. Figures herewith indicate date of* VARIETY*'s review and running time.*

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WEEK OF RELEASE—8/15/41

Ellery Queen and Perfect Crime (Col)		M	68	R. Bellamy-M. Lindsey
King of Dodge City (Col)	8/13	W	63	B. Elliot-T. Ritter
Life Begins for Andy Hardy (M-G)	8/13	C	100	M. Rooney-A. Rutherford
World Premiere (Par)	8/27	C	70	J. Barrymore-F. Farmer
Ice-Capades (Rep)	8/20	C	88	J. Ellison-D. Lewis
Wild Geese Calling (20th)	7/30	D	78	H. Fonda-J.Bennett
This Woman Is Mine (U)	8/27	D	91	F. Tone-C. Bruce

WEEK OF RELEASE—8/22/41

Here Comes Mr. Jordan (Col)	7/30	C	93	R. Montgomery-R. Johnson
Dr. Kildare's Wedding Dey (M-G)	8/20	D	82	L. Ayres-L. Day
The Parson of Panamint (Par)	6/25	W	84	C. Ruggles-E. Drew
Scettergood Meets B'way (RKO)	8/27	CD	70	G. Kibbee-E. Dunn
Under Fiesta Stars (Rep)		W		Gene Autry
Privete Nurse (20th)	7/30	M	60	J. Herwell-B. Joyce
A Dangerous Game (U)	3/5	M	69	A. Devine-R. Arlen
Highway West (WB)	8/6	D	62	B. Mershall-A. Kennedy

WEEK OF RELEASE—8/29/41

Our Wife (Col)	8/20	C	92	M. Douglas-R. Hussey
When Ladies Meet (M-G)	8/27	C	103	J. Crawford-R. Taylor
Saddle Mountain Roundup (Mono)		W		Range Busters
Aloma of the South Seas (Par)	8/27	RD	76	D. Lamour-J. Hall
Flying Blind (Par)	8/20	M	69	R. Arlen-J. Parker
Little Foxes (RKO)	8/13	D	115	B. Davis-H. Mershall
Doctors Don't Tell (Rep)		D		J. Beal-F. Rice
Pittsburgh Kid (Rep)	9/3	W	76	B. Conn-J. Parker
Sun Valley Serenade (20th)	7/23	CD	86	S. Henie-G. Miller
Major Barbara (UA)	5/7	D	115	W. Hiller-R. Morley
Dive Bomber (WB)	8/13	D	130	E. Flynn-F. MacMurrey

WEEK OF RELEASE—9/5/41

Mystery Ship (Col)	8/6	D	65	P. Kelly-L. Lane
Gentleman from Dixie (Mono)		D		J. LaRue-M. Marsh
Jekyll and Hyde (M-G)	7/23	D	127	S. Trecy-I. Bergman
Citizen Kane (RKO)	4/16	D	120	O. Welles-J. Cotton
Bad Man of Deadwood (Rep)	9/17	W	61	R. Rogers-G. Hayes
Charley Chan in Rio (20th)	8/27	D	60	S. Toler-M. B. Hughes
Badlands of Dakota (U)	9/10	W	74	R. Dix-F. Farmer
Smiling Ghost (WB)	8/13	D	71	W. Morris-B. Marshall

WEEK OF RELEASE—9/12/41

Harmon of Michigan (Col)		D		T. Hermon-A. Louise
Let's Go Collegiate (Mono)		C		F. Darro-M. Moreland
Parachute Battalion (RKO)	7/16	D	75	R. Preston-N. Kelly
Outlaws of the Cherokee Trail (Rep)		W		3 Mesquiteers
Apache Kid (Rep)		W		D. Barry-L. Merrick
Belle Starr (20th)	8/27	D	87	R. Scott-G. Tierney
Unfinished Business (U)	8/27	RD	94	I. Dunne-R. Montgomery
Navy Blues (WB)	8/13	D	108	A. Sheriden-J. Oakie

WEEK OF RELEASE—9/19/41

Ladies in Retirement (Col)	9/10	D	91	I. Lupino-L. Hayward
Down in Sen Diego (M-G)	7/30	CD	69	R. McDonald-B. Granville
We Go Fast (20th)	9/10	C	64	L. Bari-A. Curtis
Sing Another Chorus (U)	9/10	CD	64	J. Frazee-J. Downs
Kid from Kansas (U)		W	61	D. Foran-L. Carrillo
A Girl Must Live (U)		D		M. Lockwood-R. Houston
Nine Lives Are Not Enough (WB)	9/3	M	63	R. Regan-J. Perry

WEEK OF RELEASE—9/26/41

You'll Never Get Rich (Col)		CD	88	F. Astaire-R. Hayworth
Gun Man From Bodie (Mono)		W		B. Jones-T. McCoy
Hold Back the Dawn (Par)	7/30	D	114	C. Boyer-O. de Havilland
Death Valley Outlaws (Rep)		W		D. Barry-L. Merrick
Sailor Be Good (Rep)		C		W. Lundigen-S. Ross
Lady Scarface (RKO)	7/23	D	65	D. O'Keefe-J. Anderson
Last of the Duanes (20th)	9/10	D	57	G. Montgomery-L. Roberts
It Started With Adam (U)		D		D. Durbin-C. Laughton
Sergeant York (WB)	7/2	D	134	G. Cooper-J. Leslie

WEEK OF RELEASE—10/3/41

Two Latins from Manhattan (Col)		D		J. Davis-J. Woodbury
Father Takes a Wife (RKO)		C		A. Menjou-G. Swanson
Man at Large (20th)	9/10	M	70	M. Weaver-G. Reeves
Burma Convoy (U)		D		C. Bickford-E. Ankers

WEEK OF RELEASE—10/10/41

Texas (Col)		W		W. Holden-C. Trevor
Lady Be Good (M-G)	7/16	MU	110	A. Sothern-E. Powell-R. Young
Tonto Basin (Mono)		W		Range Busters
Skylark (Par)	9/10	C	92	C. Colbert-R. Milland
Mercy Island (Rep)		D		R. Middleton-G. Dixon
Riders of Purple Sage (20th)	9/17	W	58	G. Montgomery-M. Howard
Great Guns (20th)		C		Leurel-Hardy
New Wine (UA)		MU		I. Massey-A. Curtis
Hellzapoppin' (U)		C		Olsen-Johnson

WEEK OF RELEASE—10/17/41

Blonde From Singapore (Col)		D		F. Rice-L. Erickson
Top Sargent Mulligen (Mono)		C		N. Pendleton
Nothing But the Truth (Par)	7/30	C	89	B. Hope-P. Goddard
All That Money Can Buy (RKO)		D		E. Arnold-W. Huston
Weekend in Havana (20th)	9/17	MU	80	A. Faye-J. Payne
South of Tahiti (U)		D		B. DonLevy-M. Montez
Down Mexico Way (Rep)		M		G. Autry-S. Burnett
Jesse James at Bay (Rep)		W		R. Rogers-G. Hayes

WEEK OF RELEASE—10/24/41

Three Girls About Town (Col)		C		J. Blondel-B. Barnes
The Men in Her Life (Col)		D		L. Young-C. Veidt
Buy Me That Town (Par)	7/30	CD	68	L. Nolan-C. Moore
Spooks Run Wild (Mono)		C		B. Lugosi-East Side Kids
The Gay Falcon (RKO)	9/17	D	67	G. Sanders-W. Barrie
Gauchos of Eldorado (Rep)		W		B. Steel
Public Enemy (Rep)		D		P. Terry-W. Barrie
Flying Cadets (U)		D		W. Gargan-E. Lowe
The Masked Rider (U)		W		J. M. Brown-F. Knight
Lydia (UA)	8/20	RM		M. Oberon-E. M. Oliver
Moon Over Her Shoulder (20th)		CD		L. Barti-J. Sutton

TRADESHOWN AND FOR FUTURE RELEASE

Aldrich for President (Par)	7/30	C	73	J. Lyden-J. Preisser
All Money Can Buy (RKO)	7/16	D	100	E. Arnold-W. Huston
Among the Living (Par)	8/3	D	67	A. Dekker-S. Hayward
Birth of the Blues (Par)	8/3	MU	80	B. Crosby-M. Martin
Glamour Boy (Par)	9/10	C	79	J. Cooper-S. Foster
International Squadron (WB)	8/13	M	85	R. Reagan-O. Bradne
Married Bachelor (M-G)	9/10	C	81	R. Young-R. Hussey
New York Town (Par)	7/30	RD	75	M. Mertin-F. MacMurray
Smiling Thru (MGM)	9/17	RD	100	J. MacDonald-B. Aherne
The Prime Minister (WB)	9/17	RD	94	J. Gielgud-D. Wynward
One Foot in Heaven (WB)	10/1	D	106	F. March-M. Scott.
Night of January 16th (Par)	9/10	D	80	E. Drew-R. Preston
Look Who's Laughing (RKO)	9/17	C	75	E. Bergen-L. Ball-F. Redman
Dumbo (RKO)	10/1		64	(Cartoon)
Unexpected Uncle (RKO)	8/17	C	67	A. Shirley-J. Craig
Riding the Wind (RKO)	9/10	W	64	T. Holt-M. Douglas

'Warmonger' Films Are Truthful Portrayals of Existing Conditions, Film Chiefs Tell Senate Inquiry

Washington, Sept. 30.

Isolationists' charges drew vigorous denials from heads of four major companies at the Senate war propaganda hearings last week, with Barney Balaban, Darryl Zanuck, and Harry M. Warner echoing the disclaimers of Nicholas M. Schenck, but obviously not convincing the skeptical probers. But several films previously mentioned as likely to whet the nation's appetite for war were removed from the blacklist before the week ended.

Schenck received the toughest workout, though Warner was prodded repeatedly about his personal views toward the war, while Zanuck made a deep impression with a curtain speech declaring his pride in the industry's record. Balaban got off easiest, spending only 15 minutes on the stand and being excused after supplying a thumbnail sketch of Paramount's theatre holdings and explaining his studio lacks manpower to turn out 'serious—topical' pictures.

While the isolationist majority of the senatorial grand jury remained unconvinced, the audience sided clearly with the industry and consensus of the press was the major company spokesmen had demolished the case against them. Warner in particular was credited with having done an impressive job, though all of the quartet was applauded frequently by the substantial crowds. Isolationist sentiment was apparent at times, but in the minority, and there were occasional hisses for the filmgoaders.

No White House Pressure

Each of the company heads unconditionally denied insinuations the Roosevelt administration pressured their studios into making pro-war or anti-Nazi pictures, and all disclaimed any thought of turning out films that would breed racial hatred. Schenck and Warner, quizzed most intensively, pretty successfully spiked the theory that independents cannot get into the business and that affiliated houses are a public menace because they make it possible to vaccinate the bulk of the theatre-going public with pictures containing insidious ideas.

Theme of all the testimony was that assailed films are truthful portrayals of conditions abroad and merely a response to public interest in the war and developments in Europe. It's impossible to show the Nazis in a favorable light and still turn out screen entertainment based on the truth, the execs chorused. They also made the point that today a high percentage of all literature deals with the Nazi and war topics, so the film industry is simply following an established trend.

Idea of any major-company plot was laughed at by Schenck, Warner and Zanuck, while the former also made a strong denial he talked at any time about the tone of screen entertainment with 'representatives of the British government or any of its dominions.' Schenck and Warner agreed the reasons no comparable pictures have been made dealing with the Russians is a shortage of material, not because the Soviets have jumped into the war on the side of Britain. Zanuck scored with his observation the pictures damned by the isolationists were turned out while 'Stalin and Hitler were pals.'

Both Warner and Schenck minimized their part in production activities, but Zanuck frankly declared, 'If the pictures are bad or incite anybody to war, the blame is on me; I make 'em.' Schenck said he seldom confers about stories or casting over five times a year and spends only about six weeks annually on the Coast. Warner told how possible stories are scrutinized by numerous individuals, while Schenck said he has little to do with examining scripts though he generally is familiar with the books and plays M-G-M uses.

On the issue of Government pressure, Schenck was examined most intensively, because of the yelp from Fulton Cook, exhibitor in St. Mary's, Idaho, about 'compulsion' by Maurice Saffle, the Metro Seattle exchange manager, when he spurned 'Land of Liberty.' The only Government person he talked with about this educational film (unreeled Friday (26) at the National Archives

(Continued on page 24)

No Blitz, This Serial

Hollywood, Sept. 30.

'Dick Tracy vs. Crime, Inc.,' a cops-and-robbers cliffhanger adapted from the newspaper strip, went into action at Republic on its first chapter, with 14 more to come.

Picture is William O'Sullivan's first production at Republic, with Ralph Byrd starring and Ralph Morgan in the second spot, making his debut as a serialist.

TOBIN OF TEAMSTERS SCORES D.C. PROBE

Seattle, Sept. 30.

The Senate sub-committee probe of alleged propaganda films is 'entirely unjustified and unwarranted,' according to Daniel J. Tobin, president of the AFL Teamsters union. Tobin is here for the meeting of the Teamsters' council and the American Federation of Labor convention, which opens next Monday (6).

Tobin has seen all of the pictures, which the sub-committee branded as propaganda, 'and they carry a patriotic appeal to our Americanism,' he stated. 'They portray dictatorship in its own unfavorable light and the menace it is. Even if themes unfavorable to the dictator countries are 'propaganda,' I wish more people could see them. They are a type of picture that is needed to make some people awake to a true appreciation of the issue between democracy and dictatorship.

'There is no fairer group of employers anywhere than the motion picture producers. Their attitude toward organized labor is 100% right. We have about 6,000 men in Hollywood and their relations with employers are ideal. I don't know where one could find finer cooperation,' he added.

Other labor councils holding meetings before the opening of the AFL convention include the Building trades and the Metal trades, with Presidents William L. Hutcheson and John P. Frey, respectively, already on the scene.

Philly WB Houses May Use Usherettes

Philadelphia, Sept. 30.

Due to the inroads made in the ranks of male ushers by the draft and the competish of lucrative defense jobs, the Stanley-Warner circuit will soon use girls in many of its 121 theatres, it was revealed here by Ted Schlanger, S-W zone chief.

He spoke at the annual managers' meeting at the Ritz-Carlton Hotel at which the awards for the year's best managers were made in the Joseph Bernhardt competition.

New autos were presented to the three top managers—Irving Blumberg, Oxford; Joseph Murdock, Stanley, Camden, N. J., and Joseph Dougherty, Tower.

Bernhard, WB v.p. and g.m. of the theatre circuit, told the men that individual efforts were now more important than ever under the consent decree.

Looks Like They Better Cast Their Chi Pickets

Chicago, Sept. 30.

A nondescript group of women, carrying placards, marched in front of the downtown theatres over the weekend, urging the public not to attend 'propaganda pictures.' They were about the most bedraggled and unhappy looking lot of females that has been seen around town since the Cherry Sisters, but not quite as amusing.

They disappeared as suddenly as they came.

Nobody seems to know where they came from or who engineered the entire sorry looking mess. But there were rumors immediately tying up the pickets with the America First group.

WARNER FRANK ABOUT PRO-NAZI NEWSREELS

Washington, Sept. 30.

Newsreel shots of scenes in Germany will be banned in Warner theatres until the Nazis permit American cameramen to go where they want and American film editors to make up the reels. Harry M. Warner told the Senate film investigating committee last week he won't tolerate any sugar-coated Nazi screen propaganda in his houses.

Quizzed about an order prohibiting shots 'portraying anything about Germany,' the WB prexy readily admitted he has issued such an injunction. It was a result of realization the Germans are sending over pictures intended to 'fool the American people,' Warner explained.

'We will not show just what they produce. If we were allowed to portray everything that goes on in Germany, we'll show them,' he said. 'I issued orders there could be no screen propaganda in our theatres. I found pictures were sent here that were deliberately made to fool the American people.'

When Chairman D. Worth Clark asked, 'What kind of censorship is that?' Warner retorted 'That's not censorship; it's running my own business.'

Chi Trib Shows Bias in Coverage Of Wash. Probe

Chicago, Sept. 30.

Following its long-established policy of restrained opposition to show business, an attitude which has lasted through a period of years, the Chicago Tribune again showed its attitude in its handling of the motion picture witch hunt in Washington. Twisting of testimony and unblushing use of innuendo color the Tribune stories.

Bias bristles through the entire 'reportorial' account of the hearings by William Strand, and the heads and sub-heads punch the point even stronger. The head on one story screamed: 'Schenck Tells His Firm's Film Stake in Britain,' and the story went on to say '. . . The industry is a monopoly controlled by a few men who are producing propaganda pictures through which they hope to wreak vengeance on Adolf Hitler by inflaming the American people to war.'

Then the story noted that '. . . . a small group of men in control of the industry are attempting to arouse the American people to war in order to satisfy personal aims.' This is in line with the frequent Tribune editorials about 'international bankers,' 'alien refugees,' etc.

Testimony of Nicholas Schenck was treated with sub-heads as follows: 'Has Investment in Britain,' 'How He Guides Loew's,' 'God Help Stockholders.'

Theatre men here are and have been burned up at the Tribune's persistent anti-show business attitude, with the Tribune giving practically no space to theatres yet charging the top per-line show business ad rate.

Tribune owns and operates radio station WGN, the new FM station. W59C, and has a considerable stake in the Mutual radio chain. Theatre wonder if the Tribune's policy is aimed to prejudice Tribune readers against motion picture and thereby build up radio automatically.

Dietz's Footnote

Washington, Sept. 30.

Echoes from Howard Dietz, advertising director of M-G-M and Loew's:

'It's a tempest in a teapot, a mountain out of a molehill, or choose your own cliche. I never wrote to the Nashville Banner, M-G-M never withdrew advertising. The postcript in Mr. Stahlman's (James G. Stahlman, publisher of the Nashville Banner) letter bears out what I say. His complaint died aborning before his letter was even mailed. M-G-M stands shoulder to shoulder with Mr. Stahlman fighting for the freedom of the press. And let's have freedom of the screen, too.'

Sweet Interlude

Los Angeles, Sept. 30.

Candy, sold during intermissions, is so much sugar to the Fox-West Coast that theatre chain is remodelling its lobbies on a sweeter scale.

Architects have been ordered to design lobby bars for the dispensation of ice cream and soft drinks.

FILM WRITERS DEMAND TO REBUT QUIZZERS

Hollywood, Sept. 30.

Protest against the delay of the Wheeler Senate sub-committee in calling on writers to testify in the investigation of Hollywood was set forth in a resolution by the Screen Writers Guild. The letter charges 'undue procrastination' by the committee in failure to set dates for the hearings of Marc Connelly and Ralph Block, who are prepared to present briefs whenever they are called to Washington. Message to the Senate says in part:

'Both speakers will represent a traditional point of view of the Screen Writers Guild and of the Authors League, and indeed of all American writers of standing: that it is primarily writers who initiate and create ideas, and that the wish to convey a point of view on any aspect of life is explicit in the very act of expression; that a dangerous contradiction exists between any attempt by legislative action to censor expression (beyond the generally accepted restrictions of morality of any popular art) and our fundamental constitutional guarantees; by the fact that the American people may be confronted with a hypothesis that the democratic process can be safeguarded by officially labeling any expression as a specific kind of propaganda, the question arises as to who can be entrusted with this labeling function.'

Connelly and Block are ready to leave for Washington to testify the moment they are called.

Philly Allied Okays What Nat'l Group K.O.d

Philadelphia, Sept. 30.

Allied Independent Theatre Owners of Eastern Pennsylvania yesterday (Mon.) passed a resolution endorsing the all-industry committee idea which was slapped down by the recent national Allied convention.

The local Allied unit endorsed the idea without a dissenting voice and also went on record as giving a vote of confidence to the national officers, who resigned in a body at the national convention here 10 days ago after they were accused of 'selling out' the membership by various opposition exhib leaders.

Particularly singled out for praise by the Pennsy group was Abram F. Myers, chairman of the national board and general counsel who is generally credited with fathering the harmony plan. (The plan, which was voted down after a blast by Nate Yamins, ex-Allied prexy, would have a committee of exhibs and distribs, to work out problems and set policies for industry.)

The local exhib body also discussed the new admish tax at length and announced they would pass it down to the 'consumer' rather than absorb it themselves. Exhibs, representing upwards of 200 theatres, attended. Sidney E. Samuelson, business manager of Pennsy Allied, presided.

Here Come the Gobs

Hollywood, Sept. 30.

'The Fleet's In' weighed anchor at Paramount with Dorothy Lamour, William Holden and Eddie Bracken on the bridge and Jimmy Dorsey and his band as features members of the crew.

Pilot is Victor Schertzinger, who collaborated with Johnny Mercer on nine song numbers.

No Voucher Okays; Film Execs' Excellent Rebuttal; General 'Face-Saving' May End D.C. Quiz

Washington, Sept. 30.

Cloudy with threatening showers is the forecast for the Senate film probers after a week of heavy wind. The inquisition into war propaganda may be rained out before scheduled resumption of the hearings Monday (6), though Chairman D. Worth Clark is determined to keep going regardless of the storm signals.

Democratic leaders are even more determined to shut off the meandering quiz—which ranged last week from Wilkie's campaign speeches to the employment policies of British Government agencies in this country —following oblique attacks on President Roosevelt's policies and the increasingly frequent rows which characterized examination of four major company executives. The squeeze seems to be having some effect. for Chairman Clark suggested Saturday (27) that Charlie Chaplin may not have to appear, was uncertain about the necessity of hearing anybody from RKO, and acknowledged 'there is a point' where the subcommittee must quit taking testimony and make up its mind about reporting to the full committee (and the Senate) whether there is need for a more comprehensive trial of film industry.

The hearings haven't developed a 'rounded picture' yet, in Clark's estimation, especially since there has been no testimony about newsreels and charges of radio one-sidedness have been pretty much forgotten. Soon after the solons inspect some of the assailed features—they don't expect to go through the whole list and have given several a clean bill of health already—the time will come when continued testimony-taking will lay the subcommittee open to justified criticism, Clark confessed last week.

Exchequer

Expected meeting of the Senate Audit and Control Committee Monday (29) to pass on vouchers already submitted for approval did not take place. But that did not alter the fact that heat is making the isolationists uncomfortable. Also the probers are fighting viciously among themselves. Clark is running out of patience with witchburning Senator Charles W. Tobey of New Hampshire. So is Senator C. Wayland Brooks. And Senator Ernest W. McFarland has penetrated Clark's skin with constant protests the group is 'going far afield.'

There were numerous outbursts last week, most of them of headline quality. Such as Willkie's accusation that the sub-committee chairman is guilty of an 'absolute falsehood' and McFarland's taunt 'Go before the Senate and get approval. . . . I predict you won't get 18 votes.' Though still a minority of one, McFarland has been registering hits with his frequent squawks and stirred widespread Capitol comment with his Friday (26) assertion that Tobey's insistence on detouring into British employment policies is 'highly prejudicial to the American people and to Great Britain.'

Though much testimony—chiefly denials of warmongering and producer conspiracy charges — was recorded, the high spots last week were the explosions about foreign policy and American attitude toward England. Generally they overshadowed the film discussion.

Isolationists grabbed some hot potatoes, as when Tobey and Clark debated with Harry M. Warner about freedom of the seas, and the President's handling of the war. While Nicholas M. Schenck and Darryl F. Zanuck also waved the flag, Warner really drove the isolationists with such queries as 'Would you feed somebody who came into your house to murder your family?', and, 'Either we help the people over there and give them material to fight or our children will have to fight. I'd rather do the fighting.' Schenck also threw some telling harpoons, such as his observation he didn't think the American people 'want unity with Hitler.'

Witch-Hunting?

Every now and then McFarland put a broomstick between the isolationists' legs, to the pleasure of the audience which showed, while enjoying the repartee. a definite con-

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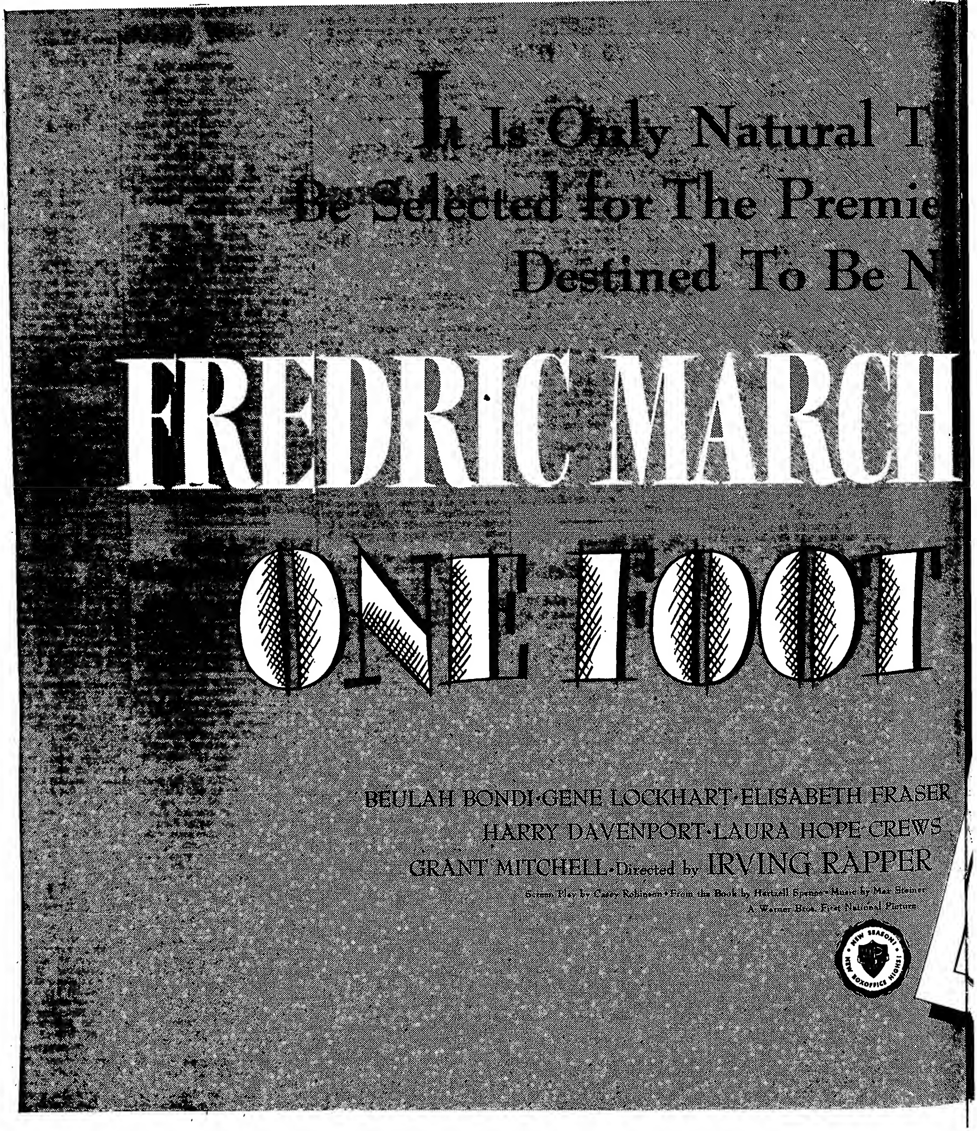
In the footsteps of "Sergeant York"



It Is Only Natural T
Be Selected for The Premie
Destined To Be N

FREDRIC MARCH

ONE FOOT

BEULAH BONDI · GENE LOCKHART · ELISABETH FRASER
HARRY DAVENPORT · LAURA HOPE CREWS
GRANT MITCHELL · Directed by IRVING RAPPER

Screen Play by Casey Robinson · From the Book by Hartzell Spence · Music by Max Steiner
A Warner Bros. First National Picture

NEW SEASON! NEW BOXOFFICE HIGHS!

t the Nation's Capital
Engagement Of a Picture
onally Important . . .

★ MARTHA SCOTT

IN HEAVEN"

WORLD PREMIERE TOMORROW! WASHINGTON, D.C.!
With all the excitement and importance you always get from Warners!

'Stop Film Censorship' Move In N. Y. Rallies Many Groups

Campaign to bring the pressure of thousands of voters on the Senate to force a halt to the present investigation of alleged film propaganda by the Clark subcommittee was launched Monday (29). Reps of more than 100 civic, religious, labor and civil rights organizations. pledged themselves and their members to that end. They were called together in an emergency conference at the Martin Beck theatre, N. Y., by the Stop Film Censorship Committee.

Those attending pledged their organizations to become part of a permanent committee to 'concern itself with the danger of censorship to all forms of culture.' They promised to 'bring into active participation in the fight against the Senate subcommittee thousands of organizations and individuals, to be accomplished by soliciting the passage of resolutions, by statements of individuals and by the further enlistment of individuals in the committee itself.'

They also pledged their groups to provide finances necessary to carry on the work of the committee and to 'call such conferences, meetings and rallies as are indicated by the development of the campaign.'

Conference unanimously adopted a resolution asking that the current inquiry be stopped, declaring 'It is designed to breed religious and racial discord, thereby to destroy the unity of the vast majority of the American people who support the foreign policy of the nation, as expressed by our President, Franklin D. Roosevelt.'

Bert Lytell, Chairman

Bert Lytell, president of Equity, served as chairman of the conference and was named as permanent chairman of the Stop Film Censorship Committee. He was assisted by Joseph Gould, president of the Screen Publicists Guild of New York, who was named administrative secretary. Frank Gillmore, president of Associated Actors and Artistes of America, was appointed honorary chairman and Elmer Rice treasurer.

Among those who spoke at the conference, which was not open to the public, were Thomas Murtha, president of the Central Trades and Labor Council of New York; Paul Dullzell, exec secretary of Equity; James F. Reilly, executive secretary of the League of New York Theatres (legit producers); Mady Christians, former European actress now in the cast of the Broadway legiter, 'Watch on the Rhine'; Stanley M. Isaacs, Borough President of Manhattan; Rev. Dr. Floyd Van Keuren, personal rep of Bishop William T. Manning; R. W. Chandler, corporation counsel for the City of New York, who came as personal rep of Mayor LaGuardia; Arthur McManus, personal rep of Thomas Lyons, president of the New York State Federation of Labor, and legit producers Brock Pemberton and Herman Shumlin.

Other groups represented included National Lawyers Guild, Jewish War Veterans, Friars Club, American Federation of Musicians Local 802, Painters District Council 1, Friends of Democracy, American Civil Liberties Union, Newspaper Guild of New York, United Mine Workers, Hadassah (Jewish women's organization), Screen Actors Guild, Amalgamated Clothing Workers, American Federation of Teachers, Textile Workers Union, United Parent-Teachers Associations, International Ladies Garment Workers Union, ministers' Union, United Electrical, Radio and Machine Workers of America, CIO Joint Council, stagehands local of the IATSE, National Association for the Advancement of Colored People, Domestic Workers Union, New York College Teachers Union and the National Federation for Constitutional Liberties.

50G Suit vs. RKO

Suit by Jay George Stein against RKO-Radio Pictures, Inc., for $50,000 was revealed in the N.Y. federal court last week (24), when the film company shifted the action due to diversity of citizenship. Suit claims plagiarism.

Stein asserts 'New Faces of 1939' was based on his unpublished, 'Turkey With Dressing.' An injunction, accounting of profits and damages are sought.

Not So Literal

Hollywood, Sept. 30.

Chorines at Earl Carroll's offered to throw a benefit for Mae West when they read in the daily rags that she was broke, or so she testified in defending her suit against Frank Wallace for separate maintenance.

The gals were told she's not 'that broke.'

'LIBERTY' PROCEEDS TO WAR CHARITIES

Washington, Sept. 30.

Proceeds from 'Land of Liberty' will be distributed among various charities—'war charities,' no less—Nicholas M. Schenck told the Senate film probers Wednesday (24). Decision will be made by a committee of which he is a member.

Some of the money already has been handed over to Bundles for Britain, he stated, when Chairman D. Worth Clark showed suspicion that the English will benefit from the screenings. After a particularly heavy bombardment, when there was great suffering, $50,000 was advanced to help the victims of Nazi ruthlessness, Schenck said. He thinks outfits like U.S.O. and Red Cross should be chief beneficiaries.

Bands' Record Yr.

Continued from page 1

tal, there is also an increase in theatre playing time for bands. Last season there were around 20 weeks for those orchestras getting from $3,500 per week up to as high as $10,000, not counting those bands playing on percentage and frequently going well over the 10G take for themselves. This season bands can command upwards of 30 weeks of playing time—not far removed from the 40-week routes of vaudeville's heydays.

One example of the greater fertility for name bands this season is Boston, where both the RKO Boston and the Paramount-affiliated Metropolitan are booking high-priced orchs, latter starting Nov. 14 with Xavier Cugat. In sharp contrast, last season the RKO house played only moderate-priced, straight vaude three or four days a week, with dual pix the balance, while the Met was entirely a straight-film spot.

Passaic's Click

Another brand new band outlet is the Central, Passaic, N. J., which is itself a new house, having opened four weeks ago. Unable to get film product, the Passaic house is booking the higher-priced band names, complementing them with strictly film shorts and newsreels, and thus far has been doing handsomely on a full-week policy. Latter is likewise a clear indication of the drawing power of bands; even in vaude's best years Passaic was only a split-week town.

This story is repeating itself all over the country, with theatre operators everywhere looking to bands as a boxoffice stimulus, or as a means of putting more oomph in their moderate profit columns. In those territories where defense spending is especially heavy, and where prosperous workers can stand upped admission scales necessitated by the playing of stage shows, bands appear the best magnet for a quick dollar. With a natural ballyhoo via radio, records and jukeboxes, the name orchs are tailor-made for theatres.

Only factor that may put a crimp in the bands' record year is if the present negotiations between the major theatre circuits and the American Federation of Musicians on the latter's new form contract become seriously ruptured. However, the fact that the musicians union has even consented to talk it over, after decreeing that the contract, making theatres, etc., responsible for paying social security taxes on individual musicians and leaders, would go into effect Sept. 1, strikes an optimistic note that a settlement of some kind will be reached.

It's not likely that the union will seriously jeopardize the name bands' most lush field of income; nor is it likely that the theatres will close their doors against their most surefire headliners.

Charges Husband-Mgr. Averse to Entertainment

St. Louis, Sept. 30.

Although her husband, George K. Rixner, is manager of the Missouri, a Fanchon & Marco operated house in midtown, he refused to take her to flicker shows and other places of amusement was the testimony given last week by Mrs. Mary G. Rixner who was awarded a divorce by Circuit Judge John J. Wolfe of Clayton in adjacent St. Louis County. Mrs. Rixner also charged general indignities testifying that her husband left her on Thursday (11) after telling her to get a divorce.

For five years Mrs. Rixner said her husband refused to speak to her, eat breakfast with her, take her to places of amusement or to visit friends. By stipulation Mrs. Rixner received their home in Webster Groves, a residential suburb, and $10 a week for a year. Rixner retains his personal property and one of their several dogs.

He was represented by counsel but was AWOL from court during the trial.

The couple were married in Union, Mo. July 8, 1931.

Soundproof Proj. Room Not Surefire for Yeggs

Detroit, Sept. 30.

Two yeggs here thought a soundproofed projection room would be a nice place to blow a safe but it didn't work out.

The pair broke into the Palmer Park and carried the office safe into the projection room figuring its soundproof construction would prevent passersby from hearing them cracking the combination. They forgot to close the door tightly and Verne Rasmusson, a probationary cop, heard the sound of their electric drills.

The sad ending—for the yeggs—is that there is only one door to the projection room and when the cops came there was no escape. For a moment they thought the projection room was bulletproof, too, and refused to come out until after nine shots were fired into the cubicle, wounding Leon Kachane in the leg. Both he and Albert D'Annunzio were held on burglary charges while police checked up because of their technique to see if they were guilty of other theatre jobs.

$150 Theatre Theft

Waterford, N. Y., Sept. 30.

Cash totaling $150 was stolen from the Casino here by someone who entered a rear door Sunday night (21). Report of the theft was made to Waterford police by Victor Burns, proprietor.

A back door of the theatre had been jimmied. The thief or thieves then proceeded upstairs to the office, broke a panel in the office door large enough to put a hand through and thereby opened the door. A filing cabinet in which the money was kept was jimmied open.

They Went That Way

Hollywood, Sept. 30.

'Hashknife Hartley,' a new series of sagebrushers, gallops Oct. 15 for Sunbeam Film Productions, Inc., with W. C. Tuttle, author of the stories, as president of the company. First group of five consists of 'Twisted River,' 'The Deadline,' 'Ghost Trails,' 'Bluffer's Luck' and 'Wild Horse Valley.'

Nate Watt, producer and director, is touring the southwestern states for cowboy acting talent. Tuttle is president of Pacific Coast (baseball) League.

Dangling Over the Side

Hollywood, Sept. 30.

Cliffhanger without cliffs went into action at Universal when 'Don Winslow of the Navy' weighed anchor, with Henry MacRae as admiral of production and Ford Beebe and Ray Taylor as co-captains of direction.

Chapter play was launched with Don Terry in the title role and Claire Dodd in whatever femme lead there is on a naval cruise.

Blake's (Col.) N. Y. Short

Columbia Pictures has completed production of a two-reel filmusical short in New York, featuring the Condos Bros., Peters Sisters, Gracie Barrie, Billy Vine, Barry Sisters, Ben Yost's singers and Marquita & Pancho.

B. K. Blake produced.

'Warmonger' Films Truthful

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but not witnessed by the probers] was Edward J. Flynn, now Democratic National Committee Chairman and then U. S. Commissioner to the N. Y. World's Fair. While he felt Saffle made a 'mistake' and denied the Government wants names of exhibitors refusing to show 'Liberty,' the Loew's head felt 'every man, woman and child' should see it and acknowledged he'd try himself to 'persuade' a hesitant exhibitor to book it.

All Deny Propaganda

Repeated attempts of Chairman Clark to get Schenck, Warner and Zanuck to concede some of their product might have the effect of knocking Americans off their emotional balance, the company heads stuck firmly to the contention there is little chance of such a reaction. If the probers want to know just what average patrons feel about any of the pictures, they ought to query the ticket-buyers, not depend on appraisals by Louella Parsons or Pete Harrison, the trio advised.

The films about conditions in Europe are 'nowhere near as bad as what happens,' Schenck argued. Giving the history, Warner noted 'Confessions of a Nazi Spy' is based on newspaper, magazine, and courtroom disclosures of the way German agents operated here and 'Sergeant York' is straight biography approved by the World War hero as accurate; Zanuck observed 'Four Sons' is a dramatization of I. A. R. Wylie's novel, though 'modernized and brought up to date.'

'The only sin of which Warner Bros. is guilty is that of accurately recording on the screen the world as it is or as it has been,' Warner argued. 'Unfortunately, we cannot change the facts in the world today.'

Zanuck made a similar justification.

'Hollywood didn't create the underworld nor did it create Hitler and tha Nazis. We have portrayed them no differently than they are pictured daily in newspapers, magazines, books, and all other mediums of expression. In fact, we have merely portrayed them as they are,' the 20th Century-Fox production head echoed.

'Public Moulds Pix'

Schenck, maintaining the patrons are discerning judges and have a good advance idea what film stories are about, remarked the industry 'doesn't mould the public; the public moulds us.' While the war cycle is somewhat unusual, it is due to the world situation, he analyzed. 'No how can I agree the so-called propaganda pictures referred to are propaganda,' Schenck declaimed.

All of the trio knelt at the free speech altar, appealing for the identical opportunity for films that is accorded the press. And they ultimatumed the isolationists they will not be legislated or terrified into stopping production of such films as long as the public wants them. Schenck and Zanuck concurred in Warner's observation that 'the proof of the pudding is in the eating' and boxoffice reports show the customers like the war film fare.

All three of the producers were questioned closely about the condemned films credited to their companies.

'Mortal Storm' isn't 'one hundreth part of what we know is going on in Germany,' Schenck opined, and there isn't 'anything like' racial hatred in it. After witnessing it, he felt 'it's a little bit like what's happening there.' He happened to be on the lot during the shooting but got only glimpses, he related.

Schenck acknowledged he was anxious to have 'Escape' produced, but said he was not responsible for its production. After reading the book on the train to the Coast, he urged the studio to buy it quickly because 'some other company would get it...there was a lot of competition to get that book.'

When asked if he thinks 'Mortal Storm' likely to 'create unity among the people of the United States,' Schenck remarked he didn't think 'we want unity with Hitler.' In reply to a question along the same line about 'Confessions of a Nazi Spy,' Warner asked the solons if they would like pictures showing characters kissing the German agents.

'Dive Bomber' isn't propaganda, Warner argued, but 'a picture showing what our national defense is doing.' Senator Tobey agreed it should not be criticized because 'I cannot see how under the widest stretch of the imagination it could be considered propaganda.'

The public derived considerable amusement from Clark's momentary discomfiture during this sort of quizzing of Zanuck. When the 20th Century-Fox exec insisted 'Four Sons' had not been changed basically, particularly that the family was still German, despite the modifications, the subcommittee chairman began reading Harrison's description. Coming to name of Eugenie Leontovitch, he queried 'Is that German—Leontovitch?' Zanuck explained 'That's the name of a great Russian actress we hired,' but Clark kept going under the impression it was one of the characters. Upon discovering the name of Don Ameche a few lines further, he red-facedly stopped that sort of quizzing.

Warner upheld 'Underground' as a film treating sympathetically the plight of a German family, though Clark still insisted—on the basis of reviews, not having seen it yet—that it couldn't be anything except inflammatory. When the chairman read a review terming it 'depressing, harrowing, terrifying,' the company head said, 'If you portray the truth, it may hurt—and that's truth. I think it would incite a Nazi, but I don't think it would incite you.'

One of the high points in defense of individual pictures came while Warner was reading events leading up to 'Confessions of a Nazi Spy.' With telling effect, he recalled that Senator Gerald P. Nye, co-sponsor of the inquiry resolution and most vigorous industry attacker, had praised it. He quoted the telegram from one of WB's advertising staff who talked with the North Dakota isolationist after a private screening here more than two years ago.

'The picture is exceedingly good. The cast is exceptionally fine. The plot may or may not be exaggerated, but is one that ought to be with every patriotic American. As for myself, I hope there may be more pictures of a kind dealing with propaganda emanating from all foreign lands. Anyone who truly appreciates the one great democracy upon this earth will appreciate this picture and feel a new allegiance to the democratic cause,' Nye was reported as saying.

Concerning alleged major company conspiracies, Schenck declared 'we know nothing about one another's business; we are very jealous in our business'; Zanuck pointed out he does not belong to the Association and only attended one meeting—'as a guest.' Warner also ridiculed the thought.

No Voucher Okays

Continued from page 21

viction the isolationists are making much ado about nothing when not engaged in wild goose chases. The gentleman from Arizona kept getting more and more indignant until Friday (26) when he opened the session with a declaration he doesn't intend to listen to any more speeches by Clark or Tobey attacking Roosevelt policies and declared he's going to ask the Dies un-Americanism investigators to find out who's feeding the probe sponsors. He also took some telling jabs at Senator Gerald P. Nye, remarking he'll be glad to participate in a verbal bout on the Senate floor with him or any of his gang.

The technique devised by the anti-Roosevelt bloc may lead to a significant Senate decision. Senator Scott Lucas, the Audit & Control chairman, is thinking about a rule which will specify how far a standing committee can go in getting material upon which to base a judgment about the need for a special investigation. He fears Clark & Co. will set a dangerous precedent if allowed to decide for themselves, though he doesn't want to be accused of gagging the investigators.

If the matter of continuance reaches the Senate floor, the outcome is a foregone conclusion. Isolationists are very much in the minority, while some of the orginal probe backers are showing decided signs of embarrassment and would like a face-saving way to end the whole affair.

Pitt Variety's Big Day

Pittsburgh, Sept. 30.

Harry Kalmine, general chairman of the 13th annual banquet of Variety Club's Tent No. 1, which will be held here at the William Penn hotel Nov. 2, the day after the Pitt-Ohio State football game, has appointed John H. Harris and M. J. Cullen assistant chairmen and Dr. L. G. Beinhauer, treasurer.

U. S. Road Co. of France?

Foreign department film company executives recall a parallel to the current Nye-Clark senate sub-committee probe in France about five years ago, when the French Senate attempted to check up on various ramifications of the American film business. As in the current senatorial investigation into so-called propaganda films, the French Senate dragged in so many extraneous subjects that the probe practically bogged down of its own weight. The French investigation proved the film business faultless.

The French investigation into the U. S. film business was one of several witch hunts dragged up in the French parliament about that time. While these aimless probes were going on, the matter of defense in that country was overlooked in the confusion.

Various Frenchmen who have returned to N.Y. since then are convinced now that the Nazis had various stooges operating in the French parliament, attempting to stir up such probes and divert attention from the pressing needs of national defense.

Picture Grosses

Continued from page 12

MEMPHIS

competitive nature is Loew's State's 'Lydia,' which is having a fair week. Loew's Palace found 'Father Takes a Wife' disappointing. Gala charity horse show and coming of football season are furnishing furious rivalry to Main Street runs.

Estimates for This Week

Malco (Lightman) (2,800· 33-44-55)—'Badlands' (U) and Carroll 'Vanities' on the stage. Picture adequate programmer for this socko stage show. Terrific $10,000 in four days. 'Hold Back Dawn' (Par) opening set back until tomorrow and will overlap into new week. Last week, 'Citizen Kane' (RKO), $6,750, wow for Welles.

Warner (WB) (2,000; 10-33-44)—'Law Tropics' (WB). Slight appeal; should do so-so $3,800. Last week, 'Highway West' (WB), four days; 'Navy Blues' (WB), return showing; $2,400, terrible.

State (Loew) (2,600; 10-33-44)—'Lydia' (UA). Woman appeal and unusual treatment prodding to mebbe $5,000, not bad. Last week, 'Lady Good' (M-G), $5,800, about as expected.

Palace (Loew) (2,200; 10-33-44)—'Father Takes Wife' (RKO). Swanson comeback not clicking here and will do well to grab $3,000. Last week, 'Parachute Battalion' (RKO), $2,750, surprising floperoo.

Strand (Lightman) (1,000; 10-22-33)—'Mr. Jordan' (Col) (2d run) and 'Mystery Ship' (Col), split week. Ought to nab fair $1,500. Last week, 'Puddin' Head' (Rep), three days; 'Tillie' (Col), two days; 'Kid from Kansas' (U), two days; $1,600, very good.

BROOKLYN

had to be called in to restore order.

Third week of 'Dive Bomber' and 'Two in Taxi' at Paramount will bring snappy returns, as will 'Aloma of South Seas' and 'Citadel of Crime' in second week at Fabian Fox. Good biz on second week at Loew's Metropolitan with 'When Ladies Meet' and 'Dr. Kildare's Wedding Day.'

Estimates for This Week

Albee (RKO) (3,274; 30-40-50-55)—'Hold Ghost' (U) and 'Unexpected Uncle' (RKO). Breezy $16,000 in view. Last week, 'Citizen Kane' (RKO) (2d wk), derived satisfactory $13,500.

Fox (Fabian) (4,023; 30-40-50-55)—'Aloma' (Par) and 'Citadel Crime' (Rep) (2d wk). Brooklyn Dodgers Victory Committee celebration on stage last Friday helped. Good $12,000. Last week, nifty $17,500.

Met (Loew's) (3,618; 30-40-50-55)—'Ladies Meet' (M-G) and 'Kildare's Wedding Day' (M-G) (2d wk). Okay $18,000. Last week pair drew firstrate $19,000.

Paramount (Fabian) (4,126; 30-40-50-55)—'Dive Bomber' (WB) and 'Two in Taxi' (Col) (3d wk) and Dodger celebration Friday resulted in attractive $15,500. Last week splendid $18,000.

Strand (WB) (2,800; 30-40-50-55)—'Passage Hong Kong' (WB) and stage show featuring Cab Calloway's outfit. Satisfactory $13,000. Last week, Tommy Tucker's band and 'Point Widow' (Par) okay $12,000. House runs only four days per week.

'LADIES MEET' SMASH $15,000 IN NEWARK

Newark, Sept. 30.

Business this week more or less on an even keel, with managers pushing exploitation stunts to tilt the grosses as much as possible. Starting Tuesday (29) the Paramount will show preview of their pic the evening before film is skedded to open. Proctor's will throw in an extra night of vaude Wednesday (30), making it a three-day variety week instead of the usual two.

Last Wednesday (23) house presented a sneak preview of 'Look Who's Laughing.' The Branford, with 'Navy Blues' on the screen, is using newspaper space to push the local boy angle regarding Jackie Gleason, comic having formerly stinted as emcee in several local niteries.

Estimates for This Week

Branford (WB) (2,800) 28-33-44-55)—'Navy Blues' (WB) and 'Officer Lady' (Col). Bright $15,000. Last week, 'Badlands Dakota' (U) and 'Smiling Ghost' (WB) (5 days), weakish $6,500.

Paramount (Adams-Par) (2,000; 30-35'-44-55)—'Ice-Capades' (Rep) and 'Bowery Blitzkrieg' (5 days), both films in second week, should do an okay $7,000 after a nice initial canto of $11,000.

Proctor's (RKO) (2,400; 28-44-55)—'Father Takes Wife' (RKO) and 'Parachute Battalion' (RKO). Okay $11,000, aided by three nights of RKO vaude. Last week, 'Citizen Kane' (RKO) and 'Mexican Spitfire's Baby' (RKO) (2d wk.), both clicked for bangup $14,000 after doing smasheroo $20,000 first time out.

Little (Indie) (300; 33-39-44-55)—'No Greater Sin' (University). This hush-hush flicker set for okay $1,800 after doing nice $2,200 last week.

State (Loew's) (2,600; 28-33-44-55)—'Ladies Meet' (M-G) and 'Wild Man Borneo' (M-G). Sock $15,000. Last week, 'Life Andy Hardy' (M-G) and 'Blackout' (UA) (both 2d wk.), fine $12,000.

Sper's Grid Forecast Pix

San Antonio, Sept. 30.

'Football This Week,' with Norman Sper, has made its appearance at several Interstate houses. Each week he will forecast the winners of eight major football battles. At the same time he shows scenes of the two teams in action and the reason for picking the winner.

Houses carrying the pictures are the Majestic and Texas, downtown houses and the Uptown and Broadway nabe houses.

SOUND TRUCK 'PICKETING'

Competitive Indies Utilize Audible Ballyhoo

Minneapolis, Sept. 30.

A fight that has broken out among a group of independent exhibitors here has resulted in a new sort of 'picketing.'

Because Max Torodor apparently tried to aid David Gilman to obtain film product for latter's lower loop Gayety, former home of burlesque, owners of three other lower loop theatres are using a sound truck in his neighborhood to try to lure patronage away from Torodor's 28c de luxe suburban house.

Truck, which passes the Torodor theatre on an average of once an hour, carries banners reading, 'Patronize downtown Bijou, Grand and Crystal theatres. Admission always 10c. Big double show. Why pay more?'

Exhibitors in question tried to block license for Gayety as film house, contending district already was overseated and there wasn't enough business for an additional theatre. Gayety now is offering double features and five vaudeville acts four nights a week for 15c.

Harry Dryer, who owns the Bijou, says that Torodor is 'suspected' of being interested financially in the Gayety. 'If he invades our district, we're going into his for business,' Dryer explains.

The three exhibitors also will run large joint newspaper ads for the first time, calling attention to the Gateway (lower loop) section double features for a dime. There are two other theatres in the district not taking part in the present fight.

1st Television Newsreel

San Francisco, Sept. 30.

Ellis Levey, who has been in Seattle where he opened the fourth coast Telenews house (the former Capitol) on Sept. 19, hops next to Dallas where he'll supervise construction of the next link in the chain.

Meanwhile his assistant, John Tobin and Andy Potter of Photo & Sound are producing a Television Newsreel, which is being peddled to broadcasting stations with visio equipment. This is believed to be the first weekly newsreel being produced and edited exclusively for television. Boys don't expect to show a profit for some time, main idea being to get a toe-hold.

Dallas' First Telenews

Dallas, Sept. 30.

The south's first newsreel theatre will be opened here late this year by the Telenews chain; capacity 600.

DISNEY'S TOUR ENDING OCT. 20

Walt Disney and his entourage, who have been touring Latin America gathering cartoon material and filming a good will picture as they go, return to the U. S. Oct. 20.

Travelog in color which the group has been making includes many shots of the pen-and-ink maestro himself in the South American setting. It will be shipped back there after processing and editing in the United States as a good neighbor gesture, being handled in 16 mm. form via the Embassy and consulate exchange setup arranged by the Rockefeller Committee on S. A. Relations.

Disney's trip south is said to have been highly productive of the good will the U. S. is seeking, with not a single knock being registered in either the extremely sensitive Latin press or on the radio.

FILM SALESMAN IN BOND FORFEIT JAM

Des Moines, Sept. 30.

Steps toward forfeiture of the $1,500 appearance bond of Howard Golden, itinerant film salesman charged with embezzlement, have been in district court here. Notice was served on the professional bondsmen that they have 10 days in which to show cause why the bond should not be forfeited.

Golden is charged with absconding $1,000 sent to him here Aug. 4, 1940 in a telegraphed money order by Ed Mapel, Denver theatreman. Mapel and Willis Kent, Van Nuys, Cal., film producer, were here this week for Golden's trial.

Golden wired court officials Monday that he had been involved in an auto accident in Tennessee and would be delayed. Tennessee officials were contacted and could find little evidence of an accident that would have detained the defendant.

Mapel and Kent, who previously had made one trip here to testify before the grand jury, were released as witnesses and their expenses to and from their homes were paid again. Mapel and Golden, while supposedly making arrangements in Des Moines for exhibiting of a so-called morals film in which they were interested, telegraphed him for $1,000 to hire a theatre, then for $100 as additional expense money.

Fulton, Pitt, Also Ups to 50c Admish

Pittsburgh, Sept. 30.

First price-hike among the downtown first-run spots in years was announced by Fulton, Shea house, upon reopening recently following summer shutdown. Spot was last of the group to hold on to a 40c top but has raised it to four bits, same as all the other Golden Triangle spots playing straight pix.

Exchanges for some time have been trying to get house to go along with the crowd, but management consistently held out until this fall. Penn, Senator, Warner and Ritz have maintained 50c scale for years, only Stanley charging more, 60, but it has presentations in addition to films.

Under new price range, John Walsh, manager of Fulton, said spot would for the most part stick to single features, doubling only on rare occasions.

Alleged Press Intimidation by Pic Distribs, via Threat of Pulling Ads, Almost Eclipses 'Warmonger' Probe

Washington, Sept. 30.

Whether the film industry did or didn't try to intimidate or otherwise interfere with freedom of the press—particularly the asserted Metro-Goldwyn-Mayer row with the Nashville Banner—almost became a more important question than the war propaganda issue last week at the Senate sub-committee's probe on 'warmongering' film propaganda.

Prospect that the inquisition, if continued, will be devoted considerably to the matter of strained relations between Hollywood studios and the Los Angeles Times, and will make the Nashville incident a cause celebre, was strong when the word-weary public defenders took a breathing spell Friday. They had spent a good part of their time prodding Harry M. Warner, Nicholas M. Schenck and Howard Dietz and reading three-year old letters pulled from files of James G. Stahlman, the Banner publisher and former president of the American Newspaper Publishers Association.

Threatening to call Norman Chandler, president and general manager of the L.A. Times, the committee got the following information about relations between the film industry and the two widely-separated newspapers:

1. Metro's agency ordered cancellation of 'Marie Antoinette' advertising in the Banner and then changed its mind, after W. A. Crull, manager of Loew's Vendome theatre, made suggestions Jimmie Fidler's column should be censored and the contract not renewed.

2. Mutual grievances between the Times and studios were aired at a huddle where Louella O. Parsons and Fidler were only part of the conversation.

3. Warner advertising was not yanked from the Chandler sheet or pruned in resentment over Fidler's copy.

Freedom of the Screen

The subject grew into monumental proportions because of the repeated industry yelps the isolationists' attitude constitutes a serious attack on 'freedom of the screen.' Probe leaders retorted by implying that the major companies haven't been any too solicitous about publishers' freedom—and were determined to prove it if given the backing of newspaper owners and editors who have locked horns with picture people.

Most of Fidler's squawks were pretty well substantiated by the information gleaned from Dietz, M-G ad chief; and the correspondence which Stahlman produced, though various angles of the Times-studio trouble still have to be measured. Senator Clark wants Chandler to appear later so the committee can check Schenck's attempt to minimize the whole affair and Warner's declaration there was no attempt to whip the Times into line by hurting its pocketbook.

Both Schenck and Warner were grilled about the newspaper phase of the hearings, but Darryl Zanuck and Barney Balaban escaped without having to tell whatever they may know on the subject of films' attitude toward the press.

Dietz's Fidler Brushoff

Dietz was the principal Fidler derider, terming the gossip vendor 'a congenital liar' and advising the solons that 'telling the truth would be against his conscience.'

Senator Tobey rode Dietz and Schenck hard, chiefly because they didn't mete out any punishment to Crull for his swipes at the Banner. He also upbraided the Metro publicity department for not calling Schenck's attention to Fidler's testimony, but won from Warner a promise that any subordinate who would threaten the press can't work for WB.

Schenck declared censorship is reprehensible and described papers carrying Fidler as undoubtedly reputable but insisted he was entirely without personal knowledge of the Los Angeles differences or what went on in Nashville. He assured Tobey he 'would never tolerate' any Loew's employee who threatened a newspaper which offended the company with its criticism and would immediately guillotine anybody who tried to bribe a writer (as charged by Fidler). In 14 years as company head, Schenck never received any complaints along these lines.

The Los Angeles trouble was a 'local situation which has been all ironed out,' Schenck said Dietz informed him. But if any Metro people tried to scare the Times, he'll 'have to take some measures.' The Loew's head declared, 'I would denounce any attempts to censor the press or radio, but I don't think it's quite fair to ask me about something I don't know.'

As for Fidler's beef about trouble with the networks, Schenck maintained he knew nothing of any restriction of the spieler, though not liking the 'bells' system of reviewing films. At the same time, if he heard any microphonist trying to 'destroy' an individual, he'd react, 'By gosh, that man should not be allowed to talk on the radio.'

N. Y. News' Star System

Futile appeals to Capt. Joseph M. Patterson, editor-publisher of the New York Daily News, in an attempt to eradicate the star method of rating pictures were admitted by Schenck. He felt that requesting a newspaper or commentator to change tactics is wholly different from threatening.

'I went myself to Mr. Patterson but I didn't threaten to stop our advertising,' Schenck related. 'I asked would it be possible to do away with the star system. It's misleading. Sometimes you see a picture with a two-star rating and you read down and find out it's a pretty good picture. At one time he said maybe he would. Then he changed his mind and said it was established and would keep it. I think I was within my rights. He was not angry. He didn't do what I wanted him to do but I did not try to interfere with his free speech.'

Dietz, it turned out, had only hearsay information about the Los Angeles rumpus, gained from talking with Howard Strickling, and maintained he knew relatively little about the Nashville affair. In turn, he condemned Fidler for giving the solons 'pure hearsay' evidence.

Fidler's statement that he wrote 140 papers carrying the gossip column is untrue, Dietz maintained. 'I did not write any papers at any time on any such subject,' he protested, adding 'No threats ever were made to curtail or withdraw advertising if papers persisted in running Fidler copy.

'I make it a point never to mention or think about Fidler,' he snorted. 'People react differently to Fidler. I just ignore him.'

Statements that Stahlman wrote Hays about the Nashville incident are 'absolutely false,' Dietz declared (though subsequently the letter was produced by the publisher). After Fidler made unpleasant remarks about Norma Shearer in 1938, both in print and over the air, Loew's Nashville manager did go to Stahlman threateningly, but 'without authority of any kind,' the M-G-M official conceded. When informed of his actions, Dietz sought out a Banner representative to emphasize the action was not in accord with Metro policies but was due solely to the 'overzealous manner' of the exhibitor, the committee was told.

He said also he phoned the Loew's theatre department to remonstrate. Clark observed Dietz seemed willing to let the manager 'take the rap and say he didn't have the authority' but Dietz retorted, 'You have to be patient and tolerant when dealing with a large organization.' Asked if he took any punitive steps, the advertising director confessed, 'Frankly, I didn't.'

L. A. Times Case

Regarding the Los Angeles fuss, Dietz insisted there was nothing of importance between the Times and the studios. Fidler certainly was not an issue, he contended, and 'no advertising ever was withdrawn.' He wasn't sure what Loew's contract with the Times required, though it is possible lineage was reduced because of changes in methods of buying space and placing ads.

L. B. Mayer told him he had conferred with Harry and Norman Chandler about 'various news relationships,' Dietz said, and the Chandlers were 'convinced Mr. Mayer's point was a good one.' The 'point,' he related was that the Times had many columns besides its re-

(Continued on page 31)

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L, NEW YORK

STATE, N. Y.

Joe E. Lewis, Paul Remos & Co., Peters Sisters (3), Billy Wells & 4 Fays, Boyd Heathen, Ruby Zwerling House Orch; 'Life Begins for Andy Hardy' (M-G).

This bill is well balanced and reasonably entertaining, with only Joe E. Lewis as a name. But it has appeal for vaude fans. However, judging by the number leaving just before and during the show, many were drawn mainly for the Andy Hardy picture. About a two-thirds house for the final show Thursday (25).

Besides Lewis, the lineup includes two singing acts, an acrobat turn and a novelty. All are standard except Boyd Heathen (New Acts), a part-Indian singer, a tremendous guy with a large voice, apparently limited experience, but an attractive manner. Peters Sisters, a trio of ultra-hefty Negro gals, offer their familiar calliope-style vocalling, with incidental comedy. They were on 16 minutes at show caught, including a bit of stretching and milking of applause.

Paul Remos, with his two midgets, does his same balancing routine for the customary satisfying response. Billy Wells and the Four Fays, another standard act, open the bill with assorted acrobatics and a few brief comedy bits. In addition to Wells, the troupe includes another man and three girls. Some of their stuff is unusual and all of it proficient. As a closer, they bring out the 'baby' of the family, a teen-age girl who does a few tough-looking flips.

Including three short appearances as m.c., Lewis was on a total of 32 minutes at performance caught. Much of his material is standard with him, but occasional bits appeared to be more or less extemporaneous, one or two being sharply topical. Probably because it was the late-evening show, he used racier stuff than he normally offers during the daytime or early-evening. Final song, a broad double-entendre called 'The Groom Could'nt Get In,' is quite blue, but seemed not to displease anyone. In any case, though, Lewis is a funny guy. *Hobe.*

APOLLO, N. Y.

Lucky Millinder Orch (15), *Sister Tharpe, Trevor Bacon; Burnham, Harris & Scott, Demay, Moore & Martin, Strutt Flash, McCain & Ross; 'Officer and Lady'* (Col).

Lineup fills 80 minutes of satisfactory entertainment. Although Lucky Millinder, doubling here from the nearby Savoy ballroom, was here only recently, his aggregation is considerably improved over last appearance. Outfit is going in more for spotlighting instrumentalists and choral work, a smart move.

Millinder, still doing his familiar gymnastics in batoning the crew, has added Sister Tharpe to his combo and is focusing attention on Archibald Johnson, trumpeter; Trevor Bacon, his male balladist and several others. Miss Tharpe's guitar strumming and spiritual vocalizing are familiar, but at show caught a throat ailment prevented her from swinging out on 'That's All,' 'Rock Me' and 'In the Dark.'

Johnson is at his best with his 'Ninety-Six,' recorded number. Bacon is tops with his singing of 'This Love of Mine' and 'Slide Mr. Trombone.' He also leads 'Going Home,' with the band's glee club making the number jell. Demay, Moore and Martin, standard ofay comedy adagio trio in this otherwise all-colored bill, clicked neatly with their clowning of two dance routines.

McCain and Ross (New Acts) rate among the tops for members of their race with their ballroomology. Well liked by audience, Burnham, Harris and Scott finally had to beg off. Trio mixes songs, stepping and general clowning.

Strutt Flash, youthful tapster, indicates the makings of a deft single once he hits on a routine. He has a slick assortment of fancy steps. Registered solidly. *Wear.*

HIPP, BALTO

Baltimore, Sept. 28.

Lew Parker, Monroe & Grant, Alphonse Berg & Co. (4), Geraldine & Joe, Elaine Arden, Ben Yost's Mimic Men (6), Felice Iula House Orch (13); *'You'll Never Get Rich* (Col).

Fairly diverting layout has Lew Parker, in his third of a fourweek stay, pacing matters nicely and welding individual contributions into a fast unit. Setup unfolds in front of the house orch, brought on stage from its usual pit spot.

Taking the band through a brief orchestral session of 'White Heat,' Parker gags his opening intro of Monroe and Grant, sock standard trampoline turn. They win considerable laughter in addition to garnering plaudits for straight stunts.

Geraldine and Joe, youthful boy and girl acro and knockabout combo, register well, particularly in closing stint where lad does some punchy head spins. Makes good spot for Alphonse Berg and his rapid draping of three models with loose materials quickly fashioned into modish gowns. Act has considerable novelty and appeal, particularly to femme patronage, with models supplying an eyeful for the male stubholders as well.

Elaine Arden contributes her Greek monolog and parody and foils smartly for some okay crossfire with Parker. Followed by Ben Yost's Mimic Men, a fast-working sextet who clown their way through impressions of radio personalities and programs and sell some legit vocalizing as well. Lads look good in smart uniforms and work rapidly to good effect. Made the right kind of clincher for this layout. *Burm.*

Shubert, New Haven

New Haven, Sept. 28.

Tommy Tucker's Orch (13) *with Amy Arnell, Don Brown, Kerwin Somerville, Alan Holmes; Bert Walton Co. (2), 4 Sensational Macks; Robbins Bros. & Margie; Ruthie Barnes; 'Bowery Blitzkrieg'* (Mono).

Shubert inaugurated its now-and-then policy of name bands and vaude Sunday (28) with a sock bill that started off by packing 'em in for first two shows. Tommy Tucker was the maestro and he clicked solidly with a flock of fans who paid up to 65c for a gander. Show is in for four days (26-1) and is first of the vaude fill-ins between legit dates.

New policy is an outcropping of Yorkhaven Enterprises (Morris Nunes and Maurice Bailey) taking over the spot in place of the Shuberts, who operated here for 26 years, primarily for legit. House hasn't had a vaude bill since the Shuberts' ill-fated venture along that line some years ago. Packing some 1,650 seats, it's scaled at 35-50c for mats and 40c-65c nights. Opening bill was in competish with Tommy Dorsey at the Arena at $1.10 top (one day). Acts are booked by Al and Belle Dow.

Show is niftily routined by weaving the acts into the Tucker band pattern, with Bert Walton emceeing the 75-minute proceedings. Walton's work is smooth enough, but he could kill off a couple of gags not for the family trade. Tucker opens with pop tunes, then brings on Don Brown, who mixes straight and novelty vocals for a nice hand. Herb Waters gets a featured spot at the ivories, then Walton takes over to intro Ruthie Barnes, attractive hoofer doing taps. Only objection here is a too-long spell of stepping sans music, otherwise okay. Next on are Four Sensational Macks, who bring the rafters down with a whirlwind skating act.

Back to the band, with Amy Arnell in for a trio of ditties. Lass scores and begs off. Allan Holmes, from the band, does a brief routine playing assorted instruments; a neat job. Kerwin Somerville gets over a couple of good comedy numbers, then Miss Arnell and the Voices 3 are back for 'Set World on Fire,' a click.

Swinging to vaude again, Walton and a femme stooge punch out some laughs in a good turn that supplements his emceeing. Vaude closer is Robbins Bros. and Margie in a speedy dance-tumbling combo. Tucker band polishes off the finale.

Harry Berman's house band is in for an overture only. *Bone.*

GOLDEN GATE, S. F.

San Francisco, Sept. 23.

Gaudsmith Bros. (2), Lew Hoffman, Brown Sisters (3), Rosita & Deno, Sylvia & Clemence, William McNamara, Peggy O'Neill House Line, Charles Kaley House Orch (13); *'Life With Caroline' (RKO).*

For the second time in a row, the Gate has a holdover flick with a new stage show, which found only a slim crowd on hand to greet the opener.

Following initial line routine, Charles Kaley introduces William McNamara, KPO amateur winner, who tenors 'Summertime' and 'Little Bit Heaven.' Chap gets over particularly well and shows vocal promise.

Lew Hoffman, juggling various items, deuces for okay returns, working smoothly sans chatter. In the trey are Sylvia and Clemence, gals with a knockabout routine, highlighted with precision taps, which is both violent and funny.

Three Brown Sisters, who have also been here before, are still solid clicks with their jiving of 'Daddy,' 'I Got It Bad,' 'Lady Behave' and 'Beat Me Daddy.' Central sister's piano thumping is plenty okay.

Gaudsmith Brothers (2), vet vaude comics with three amazingly well trained French poodles, are as slick an act as ever rocked an audience here. Dogs are unbelievable, participating in acrobatics, control comedy and bits of biz with amazing sense of timing.

Closer, backgrounded by the line, is the half-pint dance team of Rosita and Deno. Pair are trim troupers, plenty fast and displaying a couple of new lifts and spins which register.

Biz mild at show caught. *Wern.*

ROXY, N. Y.

Nicholas Bros. (2), Don Arres, Sharkey the Seal, Archie Robbins, 'Miss America' (*Rosemary LaPlanche*), *Gae Foster Roxyettes* (36), *Paul Ash House Orch; 'Yank in the RAF'* (20th), *reviewed in* VARIETY, Sept. 10.

Roxy has a tight, nicely balanced show which ties in well with 'Yank in RAF,' current screen tenant at the house. In addition to a couple strong standard turns, Nicholas Bros. and Sharkey the Seal, it's spiced with an appearance by Rosemary LaPlanche (New Acts), who recently won the 'Miss America' title in Atlantic City. The regular Friday opening this week was attended by a super-hoopla, detailed in the Exploitation department.

Finale by the Roxyettes, segueing right into the picture, makes for a neat curtain. Femmes do what is said to be an authentic RAF drill with rifles and bayonets. Its authenticity—or the type of stuff the RAF supposedly teaches its officers—is open to doubt, but is provides a fitting routine. Gals are in adaptations of RAF uniforms. They are also strong in two earlier numbers, one a circus and the other a southern belle motif. Both are marked by outstanding costuming.

Nicholas Bros. run through tap numbers which have made the two colored boys virtually regulars in 20th-Fox musicals. They click powerfully. Sharkey is as amazing as ever with his balancing, catching plates on the end of his nose and ability to play tunes on the electric bells.

Don Arres, getting to be somewhat of an institution lately at the Roxy, does his standard vocalizing in the South American pattern. He's given a nice, showmanly break with two senoritas capering around him as he warbles, although his rather thin baritone gets only a mild reception in itself. M.c.ing by Archie Robbins is below the par of the rest of the show. His gags need plenty of hypoing, although he redeems himself somewhat in his terping with the Nicholas Bros. *Herb.*

OLYMPIA, MIAMI

Miami, Sept. 26.

Jack Gilford, Dawn & Darrow, Lorraine de Wood, Johnny Sully, Rigoletto Bros. & Aimee Sisters, Charley Shay House Orch; 'My Life With Caroline' (RKO).

Sparked by Jack Gilford's guffaw-getting impressions, this sesh stacks up as fairly punchy entertainment. There's just one setback in the lineup, Johnny Sully, who has a fighting chance to cop credit as 'corniest comic of the year.' If he didn't emcee the show, it wouldn't be so bad, but he's on all the time. An 'in-the-flesh' answer to what happened to vaude. Patter exchange with Muriel Thomas might score on a midwest midway, but not here.

Remainder of the bill, however, is clickish. Gilford hasn't much b.o. value south of the Mason and Dixon line as yet, but he should be a cinch to nab a nitery booking here this winter on strength of this appearance. His slow motion impressions of newsreel sporting events are just about tops, and mono anent double-features keeps 'em howling. Mime impresses as really having something, and might be smart move on his part to give some thought to also assuming emcee duties to bolster value as cafe attraction.

Lorraine de Wood is also a negative factor here in so far as b.o. value is concerned. There's nothing negative, however, about her sultry songalogs. She's an exotic looking item and her richly timbred tones pack plenty of appeal.

The ballroomology of Dawn and Darrow is, as always, marked by spectacular spins and lifts. Otherwise, they're standard, but nevertheless an excellent stage attraction.

Apparently a European importation, the Rigoletto brothers and the Aimee Sisters defy classification, but score a homer with the house. Brothers bow on as wacky magicians, then give way to the Aimee sisters for a toysoldier terp. They're back attired in spangled tights for a howling sequence as gay 90s acrobats. Sisters break up the turn again to flag the brothers back on for a two-man band finale.

Charley Shay is again batoning the house band.

Biz light. *Leslie.*

STATE-LAKE, CHI

Chicago, Sept. 28.

Lionel Hampton Orch (16) *with Rubel Blakely, Evelyn Keyes, Two Zephyrs, Timmy & Freddie, 'Big Store'* (M-G).

Having just completed four great b.o. weeks in the Panther Room of the Hotel Sherman, and after four weeks of powerful radio buildup in this territory, the Lionel Hampton orchestra moves into a loop theatre date with plenty of stuff to make it strong boxoffice. Customers have been lined up here since the opening.

Hampton has a fine colored musical group, and a different colored group in that there is an absence of the hodge-podge type of music usually associated with a sepia orchestra. It is carefully and finely orchestrated with deft delivery. Hampton is, of course, outstanding on his own with the vibraharp and drums. He had this audience clamoring for more every time he hit it out on his own. Thus, already set as a top-flight music and dance orchestra, the Hampton band now demonstrates that it is equally as fine on a stage.

Rubel Blakely, with the band, turns in a good vocal assignment. Evelyn Keyes is a neat single tapster and dancer with good delivery. Two Zephyrs were with the Hampton orchestra in the Panther Room, and they score here also. Their slow motion fight bit remains a high point of colored comedy. This audience made 'em speech away. Timmy and Freddie are a couple of hoofers who attempt some comedy interludes, but a good deal of it fails to come off. Had better stick to the hoofology at which they have a certain knack. *Gold.*

STRAND, B'KLYN

Cab Calloway Orch (16) *with Avis Andrews, Benny Paine, Chu Berry, Cozy Cole, Cab Jivers (5), Calloway Boys and Girls (6), Otto Eason, Paul, Slim and Eddie; 'Passage from Shanghai'* (Rep.)

Cab Calloway's showmanly stage antics remain, as always, a draw and a source of glee to audiences. His own work and that of the acts which he has assembled stack up as a neat session. It's doing business, too. When caught opening night (26), house was full and little of the draw could be credited to the film.

Calloway makes one mistake. Band is composed of some good musicians, but lacks much in the final analysis. It proved pleasant listening with jive and sweet stuff, but lacks the spark in its arrangements that means the difference between an acceptable and click combo. Made up of three trombones, three trumpets, five sax and four rhythm, aggregation is worth much more attention.

Band is stocked with good takeoff men. Chu Berry, outstanding tenor sax, who takes the spot in almost every number, is one, and Cozy Cole, similarly rated drummer, is another. At this catching latter's 'Paradiddle' drum work was too long despite its excellence. Cab Jivers, combo of guitar, drums, tenor, and sock vibraphone, maintains lively pace. 'Stompin' At Savoy' was their contribution this trip. Also with the band is a line of three girls and three boys working into production numbers easily.

Avis Andrews, vet vocalist with the outfit, is something less than satisfying on 'Heart Alone' and 'Man I Love,' latter particularly ordinary as sung, but she clicked with this mob. Benny Paine, pianist, handles ballads. He dug solid response with 'Set World on Fire.'

Calloway himself, however, is most of the show. Besides his 'Minnie Moocher' stuff and the animated batoning, which have been his stock for years and still goes over solidly, he makes virtual productions out of two numbers. First is 'Yes, Indeed,' which brings him on in silk hat-frock coat and glasses as a spiritualist-parson. It sells. Second is built around an original followup to 'Minnie' and 'Smoky Joe,' called 'Geechy Joe.' He puts it over, but considering the buildup given it, It's too short.

Otto Eason is the first of two outside acts. His tapping on roller skates elicits solid appreciation. Uses two fast-rhythm routines; then shifts to a set of stairs a la Bill Robinson, finishing with some tricky work on them. Paul, Slim and Eddie, comedy-dance turn, is made up of three different sized guys outfitted for laughs. Trio is okay but lacks cohesion in routining and the real punch that their comedy dancing could possibly achieve.

'Chile Con Conga' production, using the line in costume, bringing on the rest of Calloway's cast, winds things up. It's a bit weak. Wood.

KEITH'S BOSTON

Boston, Sept. 26.

Helen Reynolds Skaters (8), Watson Sisters (2), Mitzi Mayfair, John Boles, Three Stooges, Larry Flint House Orch; Mexican Spitfire's Baby' (*RKO*).

Billed as a tripleheader, this week's offering has for its top interest, Mitzi Mayfair, John Boles and the Three Stooges. Masters of low comedy and shaggy banter, Stooges, with their split-hair timing and hokum business, register heavily.

Helen Reynolds girls open okay on roller skates. Watson Sisters, introduced as vaude vets of 25 years, play the deuce, using mostly ancient gags. They also sing.

John Boles vocals niftily, as always, and was a big click with this audience on his standard repertoire.

Mitzi Mayfair, in the trey, dances neatly in snappy routines. Opens with tap-kicks, and follows with assorted other terps, all enhanced by Miss Mayfair's showmanship and personality.

Larry Flint, house leader, m.c.s, mumbling introductions. *Fox.*

STOLL'S, LONDON

London, Sept. 1.

Billy Cotton Band, Randolph Sutton, Clifford & Marion, Jim Emery & Co. (3), Duncan Gray, Reading & Grant, Mariora & Marietta Dancers (16).

Stoll's, the former London Opera House, built by Oscar Hammerstein in 1912 to compete with Covent Garden at a cost of about $4,000,000, has been Sir Oswald Stoll's baby since assorted policies followed the original one. Turning it into a picture theatre proved a moneyspinner for its stockholders for years. Only recently, due to opposition, resulting in difficulty in getting product, has theatre begun to feel the draught. Change of policy comes at a time when the West End is minus a vaudeville house, and house in its solo effort should command good following. Unfortunately present bill has very little to laud, although prices (75c top) are suburban standard.

Marietta dancers, line of gals, are fair lookers, with ordinary routine. As house troupes are generally adjunct to its vaudeville policy, as was the case of Palladium and Victoria Palace, in their vaudeville days, management should have gotten a more competent bunch, especially as Music Corp of America submitted its former Grosvenor House bunch replete with extensive wardrobe.

Mariora, youthful femme juggler, with tennis rackets and ball manipulating on small stick held in mouth, is so—so. Jim Emery, formerly the Patsy of 'Stag Party,' successful radio and vaude show, is in cockney domestic squabble and has no place in modern vaudeville.

Duncan Gray, in line of chatter, mostly blue, should help to keep family trade away; while Randolph Sutton (why have two singles on one bill follow each another?), one of best-dressed solos around, has been a star for years. But Anno Domini is beginning to assert itself. Reading and Grant are coupla men trampolinists in comedy tramp attire. Best part of offering is peculiar laugh by one of the team which is contagious.

Clifford and Marion, Americans, who came here before the war and decided to face it, are still good for big laughs. Femme of team has natural sense of comedy and mimicry. They were applause hit of bill. But despite that, look like emulating tendency of local acts by infrequent change of material.

Billy Cotton band, headlining, ranks among first six British bands, with good radio reputation. Aggregation of 17, with brass section of nine, makes for plenty of noise. But good blending of comedy, with every member giving out as if thoroughly enjoying it. Allen Breeze and Dolly Elsie vocal neatly.

Vaudeville season is in for five weeks, being sponsored by Grade and Smith, local 10%ers who are comparatively new to this biz. Should experiment prove successful, it will continue, with Stoll having promised verbally that G-S will be 'in.'

Rege.

EARLE, PHILLY

Philadelphia, Sept. 27.

Jan Savitt Orch with Allan DeWitt; Toy & Wing, Whitson Bros. (4), *Rufe Davis; 'Harmon of Michigan'* (Col).

A former fiddler with the Philadelphia Symph Orch and onetime head of the local KYW house band, Jan Savitt comes back to the hometown with a crew that rates A-1 in musicianship. The kids in the audience gave Savitt's homecoming a grand reception. Only criticism at this catching was in the vocal division. Only one making with the pipes is Allan DeWitt, who is hardly big-league.

Standout in the Savitt repertoire is the swing arrangements of the classicals. When heard band gave out with the 'Toreador' song from 'Carmen'; 'Hall of the Mountain King' and Rachmaninoff's C Sharp Minor 'Prelude.'

On the low-down side, orch beats out its latest recording, 'Chattanooga Choo-Choo,' 'Darktown Strutters Ball' and 'Stardust.' For DeWitt's tenor solo outfit plays 'I Call It Love,' 'Peaceful in Country' and 'Dream the Rest.' DeWitt's voice is on the croony side with little depth.

Supporting acts are excellent. Rufe Davis does his standard hillbilly turn. It's corn stuff, but clicks with the big-city folk. First there's his usual guitar piece—this time, it's 'When the Mississippi Washes on the Little Southern Shore.' This is followed by his imitation of sounds (airplane, rowboat, jewsharp, bazooka, sax, tap-dancing, etc.). Encores with 'Mamma Don't Want' and takeoff of Donald Duck singing 'Hut-Sut.'

Toy and Wing, Oriental terpers last seen here at Jack Lynch's, are a cute couple with a pleasant manner of presenting their stint. The Whitsons, quartet of adroit acrobats, round out the 55-minute bill.

House almost filled when caught (Saturday matinee). *Shal.*

PARAMOUNT, L. A.

Los Angeles, Sept. 25.
Bob Crosby's Orch. (16) with Ray Bauduc, Bobby Haggert, Eddie Miller, Nappy Lamare, Jess Stacy, Eddie Miller, Liz Tilton; The Duffins (2); 'Hold Back the Dawn' (Par).

Bob Crosby has pared the turns to a snappy medium. Following his radio signature, 'Summertime,' Crosby sings 'Mexicali Rose,' registering easily. Four of the boys do the sentimental 'Time Was,' which is followed by 'Chattanooga.' This is short and snappy, with a pair of singers working at the mike. It gives just a hint of the Dixieland style Crosby's particular fans are waiting to hear.

But Crosby holds off the heat, though, and turns to a new member of the outfit, Tommy Skeppington, a pleasing enough tenor, who got good reaction with 'All the Things You Are.' Reaction was strong enough to warrant his swinging 'My Heart at Thy Sweet Voice'—with a set of fairly commercial ballad lyrics. Bobby Haggert, whistling an obligato to his bullfiddle, got some laughs with a something called 'Whistler's Mother-In-Law.'

Liz Tilton, fresh-looking, blonde and capable, sings 'Easy Street' and 'I want My Mama,' which, at today's opening, got the first big hand. Crosby joined her with 'Something New.' Three of Crosby's henchmen turned in a screwball number, using palmetto fans to travesty the Sally Rand idea. They grabbed some laughs, as did Doc Randall, who imitated divers and sundry name-band leaders, using a tricked up kazoo. Crosby breaks this up with 'Don't Take My Sunshine Away.'

The Duffins are pretty well known around Los Angeles. Their adagio and acrobatic dancing works its way through two numbers, but only gets over with their last, a version of the rag doll routine into which they have worked some amusing variations.

Ray Bauduc, working his traps, and Haggert, with his bullfiddle, put over some very hot stuff. This is what they've been waiting for, and the customers are warmed up for the jam workout of the 'Bobcats.' The boys—Eddie Miller, sax; Nappy Lamare, guitar; Jess Stacy, piano; Bob Goodrich, trumpet; Floyd O'Brien, trombone; D'Amico, clarinet; Bauduc, traps; and Haggert, bass fiddle, really go places in a big way. And the audience goes right with them—up to and including the blowoff with the 'King Porter Stomp.' Show runs 45 mins. *Gruen*

TOWER, K. C.

Kansas City, Sept. 27.
June Hart, Reynolds & Roberts, Tyler & Renoud, Orantos (3), Lester Harding, Herb Six House Orch., Marilyn Ballinger; 'Ice Capades' (Rep) screen.

Entry on the boards of the Tower this week is mild. Stage show wasn't counted on too heavily, however, as 'Ice Capades' film got some heavy campaigning and accounted for more than the usual share of biz charged to the film. Regular four-act formula is followed throughout the 38 minutes for an under-average conclusion.

Herb Six house band make a solid opening with 'Park Ave. Fantasy,' but June Hart, in the follow-up, strikes a lighter tone. Turn of ordinary terping, vocalling and accordian squeezing is too long in 11 minutes. Then it's Reynolds and Roberts, male roller team, who whirl out some close ones and add a final thrill with an ankle swivel which has one member whirling from the neck of his partner by means of a trick hitch. Amateur winning entry is juve Marilyn Ballinger vocalling 'Time Was' in less than an average manner.

Show gets a bit of a lift here from Tyler and Renoud, a tall-short comedy, tapping turn. Duo deadpans through trio of comic eccentric routines and close solidly with a waltz clog to 'Strawberry Blonde' that met with hearty customer approval. Lester Harding leaves the m.c. role to baritone 'World on Fire' as a first-rate contribution.

Closing spot is left to the Oranto trio, balancing headstanders of the big top. Work is accomplished and their closing bit with two members atop a 15-foot pole on shoulder of anchor man is outstanding. *Quin.*

Little Carnegie, N. Y.

(NEWSREELS)

Under new management, the Little Carnegie on 57th Street, New York, shuttered during the summer, reopened last week (25) with a new policy of newsreels and shorts. It previously showed foreign films and revivals. House is now under management of Jack Davis, president of Associated News Theatres, Ltd., England.

Completely renovated, theatre seats 350 instead of 470, the previous capacity. Initial program runs one hour and 15 minutes, a half-hour of news subjects and 45 minutes of shorts. Little Carnegie's policy is similar to, for example, the Embassy newsreel theatre on Broadway, except that the latter limits the shorts to two at the most on each program. Carnegie is running six. House has straight 30c admission as against the Embassy's 15c until 2 p.m. and 25c thereafter.

Davis, a British subject, is also interested in the Forum, a feature-film house, in Metuchen, N. J.

Neither enterprise carries British financing.

EMBASSY, N. Y.

Although replete with world events of wide interest, program this week, with 52 subjects against last week's 34, seems overlong. Voluminous coverage, however, mostly of topical nature, generally lifts presentation to a high level.

Among the more important scenes in the world roundup are action shots of Soviet army in exciting battle (Metro); Arthur Menken's (Par) coverage of the bombing of Chungking; U. S. army sham battles in Louisiana (U) and first scenes of Admiral Byrd's South Pole exploration party in camp (Movietone).

Tex McCrary, Embassy's own news commentator, attempts to defend American labor's part in defense rearming, via the 'Ringside Seat at World War No. 2' series. Narration has overemphasis, and ineffectual montage clips also mar the general effect.

Best of the remaining lineup centers around the usual topical events.

London Vaude Up

Continued from page 17

seven years to go, deny the Buxton negotiations. A VARIETY mugg, however, has seen letters from A. E. Abrahams, who owns the houses to the Buxtons anent the Pavilion proposition. Pavilion has been a headache to UA since it leased it some seven years ago, and it apparently needs it now less than ever due to its tieup with Oscar Deutsch, which gives UA the Odeon, Leicester Square, as West End show window for its product.

The Buxtons' 'deal' with Abrahams calls for stage reconstruction and glass runway in the auditorium to cost $80,000, and boys have head of big London chain store as backer. Holdup at moment is that owner is asking for yearly rental of $70,000, on 22 years lease, while best offer submitted is $60,000.

Tommy Bostock

Then there is Tommy Bostock, head of Associated Theatre Properties, who, despite having burned his fingers some three years ago with vaudeville policy run by George Black at the Adelphi, still has yen for stage entertainment at this house. There's a big project being hatched, very much in the embryonic stage, which may include opening the Adelphi under the Jack Hylton management, with Geraldo's band, supported by vaudeville bill, as season's attraction.

This looks like a new Utopia for vaudeville, but there's one snag. Where are the acts coming from? Now, if the promoters could prevail upon the Government to extend their Lease and Lend act with America to the importing of a couple shiploads of American acts, then vaude could be in for the biggest revival London has had for years.

Credits Radio

Continued from page 3

platform to merely staying away from the concerts in regiments.

Instead, each appearance drew from 750 to 1,500 men—admittedly not as much as a girl show—but the boys paid close attention and showed by demands for encores they were duly appreciative. That they knew what they were listening to was evident from the requests, which called for some of the toughest opera and concert stuff in the book. Performances in almost every case ran 45 minutes over the original one hour planned. Carter followed his regular stint by leading the soldiers in community singing.

Citizens Committee was particularly pleased at the large turnouts inasmuch as concerts got very little plugging and were billed merely as 'An Hour of Music,' followed by names of the performers. Committee feels now that it will be justified in sending other singers and instrumentalists.

Morale officers, who admit it would have been almost impossible to present highbrow names in real highbrow concerts during the last war, credit radio with the change which has taken place. They feel that broadcasting has acquainted the boys with good music from their early youth.

Unit Reviews

ARTISTS AND MODELS

(BROADWAY, CHARLOTTE, N. C.)

Charlotte, Sept. 25.
Clem Belling & Co., Paula Ruparr, Ron & Mary Norman, Don Camp, Claire Hays, Pat Sheridan Models (8); Hugh Emmons Orch (5); 'Private Nurse' (20th-Fox).

Frank Taylor's 'Artists and Models,' first show to play here under new three-days-a-week policy, is a pleasing unit, but would fall on its face without Clem Belling's standard dog act. Assisted by Dora and Maude, he puts a half dozen French poodles through paces, this audience yelling for more. Best bit is acrobatic juggling by two pooches, using a springboard and paper plates.

Rest of the acts are only so-so. Ron and Mary Norman are a novelty skating, balancing and acro tap act. Their performance is listless, but Miss Norman closes strongly to bring the act back to life. Youthful Don Camp opens show with a varied performance, first on clarinet, then on toy slide trombone and a mouth-organ. Follows with a rapid-fire routine of handstands and balancing. Although latter part of turn run-of-the-mill, his enthusiasm overcomes lack of technique.

Claire Hays is featured in an exotic Egyptian dance, well-executed and displaying her dancing ability to advantage. She also is seen in a fan shedderoo with the line.

Paula Ruparr emcees and is on for mimicry. Her imitations run too long and she could eliminate stock impersonations of Katharine Hepburn and Greta Garbo.

Pat Sheridan pipes 'Hush of the Night' on stage for a line production number and furnishes off-stage vocaling pleasingly on another. Models are well-costumed and are pleasing in four appearances.

Fair biz when caught. *Just.*

Powder and Lipstick Revue

(BROADWAY, CHARLOTTE, N. C.)

Charlotte, N. C., Sept. 19.
Arnaut Bros. (4), Mary Clifford, Dick Leslie, Dawn & Russell, Powder and Lipstick Girls (8), Ray Cassell's Orch (6); "Officer and the Lady" (Col).

"Powder and Lipstick" is outstanding for the unusual and exceptional bird act of the four Arnaut brothers. Garbed in feathery costumes and equipped with bird whistles, the four, aided by their sister, Nellie, put on an animated bird courtship and conversation that is so realistic that one is able to follow the bird 'dialog.' Masters of both comedy and pantomime, this quintet turns in a performance that is sock.

Dick Leslie is pleasing in an imitation turn and proves himself better than the run-of-the-mill imitators. He opens with burlesque takeoffs of film celebs and follows with realistic impersonation of Clyde McCoy's trumpet on 'Sugar Blues.' He comes back to do a television impression of an announcer selling a gin program, in which he winds up plastered. Latter is an apparent copy of Red Skelton's routine.

Dawn and Russell, dance team, are pleasing, but no better than average in a ballroom terp turn, while Russell does a single tap early on bill that is so-so. Mary Clifford handles emceeing and does a nice job in her solo stint with her torchy piping of 'Somebody Loves Me.'

Arnaut brothers are on twice, their first bit being violin acrobatics, in which they go through an acrobatic routine and manage to keep fiddling throughout. Wind up with some comic fiddling from involved acrobatic routines that draws solid plaudits. Boys have plenty of showmanship, the only really strong act on the bill.

The Powder and Lipstick Girls prove themselves far above average in both looks and ability, turning in some neat precision terping. Ray Cassell's band backs up unit nicely.

Fair biz on show caught. *Just.*

Little Egypts

Continued from page 1

v.p.; Betty Langfitt, secretary, and Miss Zelda, treasurer. Word of their action brought a sharp rebuke from Nat Nazzaro, Jr., executive secretary of the local, American Guild of Variety Artists, who says all of the girls in the new organization are members of the vaudeville union and they have no business going out bargaining for themselves.

Gals tossed their grass skirts back in AGVA's face, saying they'd continue paying their dues but that they were going to get more coin or else. Perhaps picket parties with their grass skirts.

New Acts

KIMBERLY and PAGE
Singing
18 Mins.
New Cross Empire, London

Years ago this VARIETY mugg caught an act called Kimberly & Mohr, two men doing a singing and talking turn. Kimberly was then young and inexperienced. Not having seen for many years Kimberly & Page (said to be the only American act to return to England during the war), this correspondent decided on another squint at the couple, who now bill themselves as 'Two Americans from England.'

They are in a touring revue generously headlined, and down late on the bill. The act is in form, as it was on its native heath, a wisecracking, give-and-take, boy-meets-girl duolog, with a patriotic song finish. The 'boy' opens up with a short ditty about how girls meet boys by dropping their handkerchiefs, which is interrupted by the entrance of the girl, who performs this initial ceremony. They immediately enter into smart crosstalk, which scintillates with bright quips, to the huge delight of the audience, necessitating a speech to quell the resultant applause, in order to permit the show to carry on.

They have been very popular over here for many years, through having broadcast on numerous occasions, which has considerably enhanced their vaudeville reputation, and seem likely to continue their successful vogue. The act has all the ingredients which make for popular entertainment value. *Jolo.*

ROSEMARY LaPLANCHE
(Miss America, 1941)
Talk, Dancing
7 Mins.
Roxy, N. Y.

Rosemary LaPlanche, who recently copped the 'Miss America' title at the Atlantic City pageant, makes her initial vaude appearance at the Roxy this week. It's mostly a personal appearance, consisting of some cross-talk with the m.c., but she tosses in a tap number that's not bad and the whole thing adds up to a fair enough marquee turn.

The gal is a looker, with an avalanche of blonde hair. She handles herself well and appears to be quite at ease. Her speaking voice is good, too, and she has been given some fair lines and gags. After a session of the gab, she rips off the skirt of her long evening dress to reveal her gams for the terp stanza. That's the closest she gets to a bathing suit.

Miss LaPlanche, a Californian, is said to have a film offer or two. Looks like she might have some possibilities with sufficient training. *Herb.*

McCAIN & ROSS
Ballroom Dancers
7 Mins.
Apollo, N. Y.

Sleek-appearing man and woman ballroomologists look more Latinesque than colored. Pair, which has been around in Harlem and elsewhere, are easily toppers for their race, being vastly improved over the last time glimpsed. Standard tango opener is enhanced by some rapid twirling of the femme, done with maximum of ease and polish.

Duo's rhumba number is not only a new wrinkle on the Latin-American specialty, but done with much skill. Final is modernesque specialty with a dash of Harlem. Feminine member of team is athletic-appearing, which doubtlessly helps in making the difficult twirls and tossing appear easy. Team is well garbed. *Wear.*

BOYD HEATHEN
Songs
12 Mins.
State, N. Y.

Said to be part Indian and making his first stage appearance, Boyd Heathen is a huge, rather good-looking gent with a crop of shiny, wavy, black hair and an air of infectious good humor. He has a voice apparently big enough to fill a large theatre, but nevertheless uses the house amplifying system. He has little variety or expressiveness in singing a number, but gets fair results on simplicity and building each song to a climax.

When caught, he opened with 'Feel a Song Coming On,' did a medley of three tunes including Rodgers-Hart's 'Write a Book,' and closed with 'Beguine.' Among the tricks he hasn't learned is how to get off stage smoothly.. With more experience he should be an excellent bet, particularly for visual fields such as legit and films. *Hobe.*

BURNHAM, HARRIS & SCOTT
Comedy, Dancing, Singing
10 Mins.
Apollo, N. Y.

Male trio of funsters appear to be grads of Harlem night spots and they are a nifty combo of madcap comics. Three employ their weakish warbling only as a rack on which to hang their tomfoolery and eccentric stepping.

Employ the familiar army rookies skit, but jazz it up in such a manner that it's hardly recognizable. Short, slightly bald member makes the act, but the other two feed him in vet style. Here is a case of twisting and timing fairly familiar material into a knockout turn. The boys wind up with a trio unison tapstering number to prove they can dance also. *Wear.*

U.S. Shortwave

Continued from page 3

its staff, including addition of production director Loring B. Andrews, formerly of WRUL, to increase the foreign output.

New York

WCBX, New York (CBS)—Formerly put on news in French, German, Italian and Polish in a conglomeration during one 55-minute period each day. Have now separated them out and give each language two 15-minute periods a day for a total to Europe of 14 hours a week.

WCAB, Philadelphia (WCAU, Philadelphia)—Airs mostly in English to Europe, having made a few changes pending operating of new CBS shortwave transmitters.

WLWO, Cincinnati (Crosley)—Have added 7½ hours of French and 12 hours of German a week. (Continue 50 hours of Spanish to S. A., but have been forced to drop Portuguese because can't get personnel).

WGEA-WGEO, Schenectady (General Electric)—Have added Greek, French and Spanish programs to Europe. (Continue Spanish and Portuguese to S. A.).

KGEI, San Francisco (General Electric)—Airs principally in English, but is about to add Chinese.

WRUL-WRUW, Boston (World Wide Broadcasting Corp., aided by $200,000 budget from Rockefeller Committee)—Broadcasting in French, German, Arabic, Dutch, Czech, Albanian, Polish, Serbian, Norwegian, Italian and Greek, with various increases under the new European setup. (Continue in Spanish and Portuguese to S. A.).

NW Peeve

Continued from page 5

to him C.O.D. Angry over this alleged treatment, he says he has discontinued using Universal News, although he had been trying this short for his houses for 21 years.

It's claimed by other Northwest Allied leaders that Universal is 'putting pictures in the upper brackets that don't belong there.'

The present alleged 'resentment' was manifested at the Northwest Allied's last convention here when members turned down a proposal for an 'unofficial boycott' of the company. At that time it was claimed that Universal was breaking its contracts by putting 'In the Navy' in its top bracket that already was filled.

Saenger, WB Buy RKO

RKO has sold its first 1941-42 pictures to the Saenger circuit, covering 169 theatres, and to the Warner Coast group of 15 houses.

Bob Mochrie, eastern division manager for RKO, Dave Prince, southern district mgr., and Page Baker, of New Orleans, closed the Saenger deal, while J. H. MacIntyre, western district manager, handled the Warner negotiations.

Cop's Act

Continued from page 3

A-1 ventriloquist, with a nice knack of showmanship and a comedy flair (he borrows a bit from the flip McCarthy-Bergen repartee), and while ostensibly he is giving the kids safety lessons he provides plenty of amusement. Last Saturday he was billed into three of the big nabes, the Annex, Palmer Park and Dexter. He has more bookings that he can handle from picture house operators anxious to get the powerful draw of the free act.

One oddity is that ventriloquism to the uninitiate kids of today seems to mix them up. Typical of the kind of remarks picked up in the lobbies here from the small fry was the kid who said, 'Charlie McCarthy's real, too. Where do all those little wooden men come from?'

ORPHEUM, MONTREAL
...third smash week as the whole town rushes to hear Ilona Massey's gorgeous voice!

MAJESTIC, BRIDGEPORT
...hits top figure as the picture's stars christen new Station WNAB in front page radio stunt!

HIPPODROME, BUFFALO
...great exploitation gets great box-office results building top figures every day of big engagement!

The Celebrations Continue
as the Uptown, Toronto—the Parkway, Madison, Wis.—the U. A., Portland and scores of other spots book immediate playing time!

"Here's to Ilona, what a blonde!"

"Here's to the showmanship that puts it over big!"

"Here's to the sweetest love songs audiences ever cheered!"

Gloria Productions Presents

Ilona Massey

NEW WINE

with

ALAN CURTIS · BINNIE BARNES · ALBERT BASSERMAN
JOHN QUALEN · BILLY GILBERT · STERLING HOLLOWAY
Produced by WILLIAM SEKELY · *Directed by* REINHOLD SCHUNZEL
RELEASED THRU UNITED ARTISTS

'Indefatigable Charlie'

Continued from page 2

the regular longwave radio is still on the air.'

Only other American tunes to be heard in Germany are an occasional one on the Sunday afternoon 'Wünschconcert' ('Request concert'), Mrs. Laird said. This is a super-duper variety show aired each week from a different Army post, with the musical portion made up entirely of requests. Demand for American songs was so great that the propaganda ministry finally relented and allowed 'Tiger Rag' to be played one day. Result was even a more terrific barage of requests, and now there's a Tin Pan Alley special virtually every Sunday.

'You Americans wanna know how to conquer Germany?' a drunk demanded of Mrs. Laird and her husband (Stephen Laird, of Fortune mag) in a beerstube. It's easy. Don't send over an army—just a jazz band and two chorus girls.'

American music is only one symptom of fondness of the German for anything concerning the U. S., Mrs. Laird asserted. Virtually everyone in the Reich, up to Hitler himself, would give his best suit—that's equal to a right arm—to be in New York right now, she said.

Can't Hate the British Even

Not only cannot the propaganda ministry work up a hatred for the U. S., try as it might, femme reporter declared, but there's not even hatred for England among the German people. Mrs. Laird and her husband conversed in English all the time and never had any difficulty. Once, in fact, they were sitting in an air raid shelter, she related, when someone overhead the English and came running up excitedly.

'Are you British?' he asked, a hand extended and a broad grin on his face.

Newsreels of destruction by bombings in London, intended to make audiences cheer the might of their war machine, don't have that effect at all, Mrs. Laird said. Instead, people cover their faces with their hands and can be heard whispering to each other: 'Oh, it's terrible, too terrible.'

Despite the inferior quality of all the German arts now, Mrs. Laird stressed, business in the theatres, film houses and concert halls is sockeroo.

'You Can't Take It With You'

'The explanation is simple,' she said. 'Everyone in Germany is working and has at least a limited amount of money. What's he to do with it? He can't obtain a car, rationing allows him a suit of clothes only once a year, he can't buy any fancy food, and no one is foolish enough to put money in the bank, for who knows what tomorrow will bring? Result is that people spend their money on the only thing they can—entertainment. There's no rationing on how many Nazi films you may see. It depends more on your constitution.'

Films are loaded with propaganda of varying degrees of subtlety, Time reporter said, and usually very bad, but inasmuch as there's no choice, people go to see them, anyway. Most popular thing in the theatre up to this season, strangely enough, was Shakespeare and George Bernard Shaw. Nazis apparently regarded the writers as classicists who transcended bounds of nationality. Shakespearean drama is still to be seen (there were five of the Bard's plays in Berlin in 1940), although Shaw has been eliminated this season.

Musicals are still the German favorite, Mrs. Laird asserted, with any number of revivals of the 'Merry Widow' variety. Ones she saw, she said, were terrible, with bad production, bad writing and bad music—and dancing not quite up to that of the lowliest Minsky chorus.

No new material of any quality is being written—either in books, plays, music or screen—with most of Germany's topflight pre-Nazi creative artists in America or elsewhere in exile.

'And those that remain,' she declared, 'as can be imaginted, are in no mood to write.'

'Charlie,' Circa 1936

Following is a New Act review from VARIETY *of Oct. 7, 1936, of Charlie Schwedler, now one of Germany's top shortwave propagandists:*

INDEFATIGABLE CHARLIE
Viennese Songs
7 Mins.
Hotel St. Regis, N. Y.

'Indefatigable Charlie' is a curious billing for this young and personable Viennese (German?) singer, an engaging young man whom the Maisonnette Russe of the Hotel St. Regis ballyhoos as one of 'King Edward's Entertainers,' predicated on a vogue with the former Prince of Wales when Charlie was in Berlin, Paris and Monte Carlo.

Charlie sings Viennese ballads in an engaging and pleasant little tenor, and even if they're all in three-quarter time and in the German tongue, they're so charmingly sold that Charlie gets over with everybody. The 'Indefatigable' part comes from an infectious and enthusiastic personality and a willingness to go on and on.

He's different, and for a smart joint a pushover. *Abel.*

What the VARIETY review purposely omitted at the time was that, even in 1936, anti-Nazi sensitivities around the St. Regis made 'Indefatigable Charlie's' booking a hazard, because of his dominant Germanic key note.

Warners' Tradeshow Trio

Tradeshows will be held next week by Warner Bros. of 'One Foot in Heaven,' 'Maltese Falcon' and 'Prime Minister,' all taking place on Monday (6) in every exchange center but Charlotte, N. C., and New York.

Charlotte screening will be held Tuesday (7), while New York showing took place last week.

TITLE CHANGES

Hollywood, Sept. 30.

'The Great Man' became 'Never Give a Sucker an Even Break' at Universal.

Allege Press Intimidation

Continued from page 25

views and often several of these hopped on a film simultaneously. This is 'very unpleasant,' he observed. There also was a disturbance on the part of the Chandlers, who felt they weren't getting service and wanted better treatment from the studios, he added.

Dietz was 'quite sure' Fidler didn't enter the conversations, 'except incidentally.' He told the committee 'Fidler's column was not the focal point of their discussions though Fidler thought it was.'

More information about the Times huddle with industry figures came from Warner. Recently he was asked to lunch by Norman Chandler and found Mayer, Y. Frank Freeman, Harry Brand, Eddie Mannix, Howard Strickling, Marco Wolf, of Fanchon & Marco; Ed. Schallert (L. A. Times film editor), Norman Chandler and two others of the Times staff. After eating, Chandler said Louella Parsons was getting news quicker than the Times and was angry about a complaint of a Warner manager who felt he wasn't getting enough free space or on the right day, Warner recounted. The publisher was 'very upset' and went into a 'tirade' against the WB theatre man, he added. Wolf brought up Fidler, saying it was wrong to print his columns criticising admission scales.

'I took the position it was wrong for the Times to obtain news after Louella Parsons,' Warner said. 'But I said possibly that was caused by Miss Parsons being more aggressive and giving a luncheon each week for people from the studios. Or maybe it was caused by Schallert being a quiet, calm-going person. I said the publicity people should get together with the Times. As for free space, that's up to the man running the theatre: it's his duty to fight for more.'

No Adv. Retaliation

Advertising for WB theatres was not sliced in any retaliatory move, Warner claimed. Without specifying the exact time, he said a review shows there was more Warner advertising in the Times during the eight weeks following Fidler's disliked column than in the preceding two months.

The Stahlman testimony about the Nashville situation was chiefly via the letters, his irate yelp to Hays and one from McNaught Syndicate. Trouble occurred in August, 1938, when W. A. Crull, the local Loew's manager, came in hollering about Fidler's column regarding 'Antoinette.' Publisher said there was no resentment over the spieler's remarks about Miss Shearer, as Dietz had suggested was behind the whole incident.

Crull 'bluntly informed me M-G-M did not like Fidler's remarks,' Stahlman had written Hays, and 'equally bluntly' requested the paper to censor the spieler. Stahlman explained he offered the paper's columns to answer any injurious remarks, noting the Banner subsequently published an M-G-M reply to the gossiper. Stahlman was 'flabbergasted' when the exhibitor asked when the contract for the Fidler column expired and declared it would not be canceled at any time to appease an advertiser.

Telegram nullifying an order for advertisements for 'Antoinette' was received but subsequently countermanded, Stahlman wrote Hays. Reinstatement of the schedule did not overcome objections to the manner of the manager, however, he declared.

Later he received a letter from Robert B. McNitt of the McNaught syndicate, Stahlman told the committee. This said Dietz had registered objections against Fidler, announcing determination to 'take whatever steps were necessary' to keep the gossiper from making nasty remarks about M-G-M. A representative of Dietz also asked for—but did not get—the names of all papers carrying Fidler, the letter said, and the syndicate understood Dietz was moving to yank all advertising from sheets which did not curb Fidler.

Reinstatement of the M-G-M ads in the Banner evidently was a result of something that happened in New York, Stahlman opined. He said somebody from the paper's national representatives called on Dietz before the telegram was received nullifying the cancellation order.

Stahlman reported talking with Hays in New York and said 'the General felt pretty much as I did' about the principle of interfering with papers' editorial policies. The film czar, however, tried to minimize the incident and discounted the thought the industry would boycott papers, the publisher added, though burned up at Fidler.

How far the solons will pursue this phase of their inquiry is conjectural, though Clark and Tobey obviously feel it is highly significant and want to check the various conflicts in testimony received so far.

M-G 'CLINIC' TO HELP SMALL TOWN EXHIBS GET MORE OUT OF THEIR B. O.

Army Shows

Continued from page 3

the whole thing up in the first place when it asked permish to add more units like the Camel (ciggies) show it has had touring camps in the south since August. Richard Marvin, of Esty, immediately started arrangements for a second Camel unit on the Coast. It is expected to be under way by Oct. 10.

Army laid down no hard and fast rules regarding the extent of advertising to be allowed. Indication is that as long as agencies don't go beyond the line that common sense would dictate there will be no trouble. Matter is left to some extent to the discretion of the Citizens Committee for the Army and Navy, civilian organization which will handle routing and details on the shows.

Lobby Displays OK

Agreement is that so far as verbal plugs go the general rules of network radio will prevail—although these shows will not be broadcast. In addition, advertisers may set up lobby displays of their product, may put up a reasonable number of signs around the camp advising troops of the date of the show, may put up banners and signs in the auditorium and on the stage and may give out samples.

Camel show which has been touring the south consists of acts which work on the firm's 'Grand Ole Opry' four-hour radio stint every Saturday evening. They tour Mondays to Thursdays, returning to headquarters at WSM, Nashville, each Friday for the broadcast. Camp unit gives 60-minute performance. Coast show will run about the same length, although cast will be employed directly with no radio tieup.

Pre-Selling Campaigns Cold by the Time the Pix Reach the Minor League Theatre-Owner — Richey's Regional Confabs to Hypo Biz

Aside from the good-will feature involved and the contention that the theatres of smaller towns offer a source of additional revenue for the distributor, the 'exhibitor clinic plan' of Metro's, soon to go into trial, follows a close study of the field by Henderson M. Richey, exhib relations counsel for Metro. He was assigned to the task by William F. Rodgers, v.p. over sales.

Long propounding the theory that if pictures are to play to greater attendance they must fight harder to win over customers for this form of amusement, Richey states that his 'exhibitor clinic plan' with showmanship-aid followups, results from visiting 26 out of the 32 Metro exchange points and talking to more than 2,000 exhibs, managers, buyers, exploitation men and others.

Richey, at the outset, emphasizes that Metro spends more than any other company in 'pre-selling' its pictures to the public (this at same time reducing sales resistance, of course) and is the only distributor having an exploitation representative in each exchange territory. Company is conceded to have the most skilled exploiteers in the trade, many of them having come up from the old legit and roadshow or circus days.

They do a good job, Richey notes, but if they cover 40 situations on a picture they are doing well. Circuits likewise have their own exploitation-advertising men in many cases and this aids also, but a campaign that is laid out two weeks ahead of release for first runs is often cold by the time it gets to the subsequents and then also another campaign may overlap.

Since it is the small town that does not get the full benefit of planning and campaigns, Metro is seeking to improve matters for such situations. The little town exhib gets press books and other aids but often he is landlord, manager, buyer, advertising man and sometimes relief cashier. He usually does not know exploitation nor the best methods of advertising and, Richey points out, nothing much is done to help him become a better showman. Though Metro offers 76 different aids to the exhib, in most of the whistlestops the exhib moves at a slower tempo and is prone to put out a one-sheet and let that sell his picture.

It's Always Helped

A survey made by Metro shows that where outside help has been given the small-town operator, business has increased. Drawing attention to the fact that the film fan developed in the small town becomes the picture patron of larger towns to which they move, and noting that the only remaining substantial source of added revenue are these hinterland communities, Richey goes into detail on his clinical plan.

His idea is to hold one-day meetings at exchange points where the entire program will comprise discussion of how to get more people into the theatres. There will be no discussion of national problems, sales matters, clearance, etc., nor will there be any screenings.

Richey will conduct each meeting, first to be held shortly at a midwestern point. He plans having on hand a small-town operator who's been successful and is willing to tell what he's done to improve business; an exploitation man who has handled campaigns profitably in tank situations at low cost; and others who might lend a helping hand to exhibs with a view to making the public more film-minded. After talks are made there will be a roundtable discussion at which questions may be asked and experiences exchanged. Thought is to have such a meeting in each exchange center every six months.

Show Builders

As fast as Metro finds the idea practical, it will tie in with the plan what Richey calls 'show builders.' In as many towns as possible the company will send the 'show builder' truck, fully equipped with exhibitor aids, which is decided to bridge the gap between general exploitation and practical assistance to the exhib on the ground. Each truck will be stocked with showmanship aids to the exhib that have been conceived by Howard Dietz and will be under the supervision of Bill Ferguson, exploitation manager. Men will be in charge of the moving units who understand the limitations on small-town budgets and are familiar with adjusting campaigns properly. The whole idea is to help the exhib and figured that a truck can cover 15 to 20 towns a week.

While the effort being put forth by Metro to increase small town attendance is designed to increase rental returns for it and strengthen sales, the same effort stands to benefit other distributors in the same towns where improvement in showmanship and patronage is achieved. The Metro clinic meetings also will not be restricted to discussion of the company's own product, but to all film, and with aid to exhibs attending whether they play Metro pictures or not. Of course, some might become Metro accounts as result of any help this distrib gives them.

Chi Zone's USO Quota Will Exceed 91G Mark

Chicago, Sept. 30.

Total collections for the United Service Organization by theatres in the Illinois and northern Indiana territory will exceed the $91,000 quota, according to chairman J. J. Rubens of Balaban & Katz-Great States theatres. So far $80,961 has been collected, and with 155 theatres yet to report, it looks a cinch that the additional $12,000 will be forthcoming.

B. & K. led the collections with $53,192 of which 47 B. & K. Chicago houses took $33,591 and the balance from the Great States theatres.

RKO Palace here took in $2,040; Warner Bros. circuit, $8,762; Oriental, $1,132; H. & E. houses, $2,089; Rialto, $626; Schoenstadt circuit, $1,422; Telenews, $132 and the Essaness circuit, $540.

Taplinger Named Head Of Studio Publicists

Hollywood, Sept. 30.

New chairman of Studio Publicity Directors Committee is Robert S. Taplinger, of Warners, unanimously elected to succeed John Joseph, of Universal. New members of the executive committee are Harry Brand, chairman; John Joseph, Perry Lieber, Taplinger and Howard Strickling.

Newest member of the committe is Walter Compton, representing Republic, which recently joined the Producers Association.

More Usherettes

Fort Worth, Sept. 30.

Usherettes are coming back.

The national defense program has taken so many men from local theatres that three—Parkway, Tivoli and Bowie—have replaced them with girl ushers between 17 and 20.

Other theatres here are contemplating the change.

'Above All' Stays Here

Hollywood, Sept. 30.

'This Above All' will be produced on the 20th-Fox lot here instead of at Shepherd's Bush, England, as originally scheduled. Shift was made to speed up production.

Background material, shot in England, will be shipped by Clipper to the home studio by Robert T. Kane, 20th-Fox chief of British production.

Matt Goodman's Retirement

Cleveland, Sept. 30.

Because of illness, Matt Goodman is relinquishing as branch manager of United Artists exchange to James Handel, formerly in Columbus. Goodman now at Lakeside Hospital here, getting a complete once-over from medicos. When he recovers, he will step into U. A. sales staff.

SIGNATURE TO AN M-G-M CONTRACT!

Great news! Clark Gable and Lana Turner in "Honky Tonk" in its first 8 engagements is doing a sensational 225% of normal business, topping the biggest of M-G-M hits. It follows "When Ladies Meet," "Dr. Jekyll & Mr. Hyde," "Lady Be Good" as Leo salutes the new season. The future is rosy. Other completed pictures and Big Ones under way forecast M-G-M's brightest year. Come on partners, let's dance!

'PENNIES FOR UNCLE SAM'

Theatre Owner and 2 Aides Drowned In N. M.; Exchange Key City Briefs

Albuquerque, N. M., Sept. 30.

E. C. Treib, 55, owner of the Apache, Ruidoso, N.M., and the Capitan, Roswell, N. M., was drowned when caught in a flash flood between the two towns last week. He was transporting films to Roswell when the cloudburst hit. Two of his employes, Pete Espinoza and Manuel Chavez, were also drowned. Hugh Reunie, Fox salesman, was tied up in New Mexico for four days during last week's floods.

Denver Bowling

Denver, Sept. 30.

Three bowling teams have been organized on film row with five exchanges furnishing the personnel for one team—from Universal, Republic, Monogram, Metro and National Screen. One team plays under the Screen Club banner and one under the colors of the Park and Alameda theatres.

Tommy McMahon, office manager at Universal, moved next door to RKO in same job. Art Greenfield, recent assistant booker at Frisco, takes office manager job at Universal.

Changing their minds, Sam Feinstein and John Anderson will name their new theatre on Welton street the Avalon instead of the Esquire. It is a 600-seat stadium type house.

Fred Knill, Gibralter Enterprise booker, now is assistant to prez Charles Gilmour. Booking being handled by Margaret Fitzsimmons and Ann Naracci.

Lon Fidler, Monogram franchise-holder, has sold out to R. E. Griffith, Interstate Circuit and Simon Amus. Co. for all their houses in this and the Salt Lake City territories.

Exhibs in Politics

Pittsburgh, Sept. 30.

Couple of local theatre men came out all right in the recent primary election. John Perry, of Ritz theatre, Belle Vernon, won the Democratic nomination for burgess of that borough. He is a former high constable there. At same time, William E. Kane, operator of the Nemo in Pitcairn and also a school teacher there, received the GOP nomination for seat in borough council. He's the son of the late John B. (Pop) Kane, vet exhib who died several months ago.

A special guest at the opening of the new WB exchange on Film Row last week was Rosella Hannon, 'Miss Western Pennsylvania' this year and runner-up to 'Miss America' in the recent Atlantic City beauty contest. A Pitt girl and winner of the talent contest at the seashore, she was recently screen-tested by Howard Hughes.

Offices of 20th-Fox here will be completely remodeled within next few weeks. Partitions are to be removed and office departments will be grouped together instead of separated as at present. Skylight will be installed and large space in rear of present booking department is to be walled off and used for storage. Entire branch will be equipped with fluorescent lighting. Private office of Ira Cohn, branch manager, will be done over and enlarged.

Schine Adds Another

Buffalo, Sept. 30.

Palace, Clifton Springs, taken over by Schine from Mrs. M. Halleck. Changes in local Buffalo Schine personnel include Gus Lynch transferred here from Washington as booker and resignation of George Bannan from booking berth.

Howard Rathburn of Strand, Manlius, appointed by new owner film purchasing agent for the Lakes, Interlaken, recently sold by Ray Pashley after 10 years operation.

Schiller Park, Syracuse, reopened by George Phillips after summer layoff.

Transfers in Metro sales department include Manny Waronoff to Syracuse, Abe Harris to Rochester

(Continued on page 36)

NEW WB FLACKERY

Hollywood, Sept. 30.

Warners is building new air-conditioned two-story quarters for its press department.

New layout will be connected by a ramp with the old building, which will be turned over to associate producers and directors.

Art Giveaways Now

Minneapolis, Sept. 30.

St. Louis Park, de luxe suburban film house, is offering a new sort of added attraction. He's Leonard C. Ward, a caricaturist, who knocks off sketches of patrons in the lobby at the rate of one a minute.

Any customer is privileged to receive a drawing.

Both WB and Fox Shy Away From 'Kane' in 'Waukee

Milwaukee, Sept. 30.

While 'Citizen Kane' was tradeshown here early in July with RKO's first five group, it has not yet been set for a Milwaukee showing, both Warner and Fox shying away from it, although neither has definitely rejected it. Final action is reportedly out of the hands of local chain execs, and waiting on powers that be. Along film row it is rumored W. R. Hearst threats to dig into his files is responsible for the impasse, although it is said the picture will be shown here eventually, but by whom is still a question.

With the picture industry under fire in Washington, it is considered likely that chain heads don't want to give Hearst a possible opportunity to add fuel to the flames by showing 'Kane' at the present time, particularly in Wisconsin where Hearst's Milwaukee Sentinel is still an influential publication out in the state and where much screwball legislation originates as a result of the continually seething political pot, stirred by radical reformers.

Already released to a few independents in remote cities of Wisconsin and beyond the realm of chain operation, 'Kane' has done remarkable business, while continuing telephone calls to the Milwaukee RKO exchange regarding local date on the picture would seem to augur well for its prosperity here—when it is shown.

LIFE MAG'S SPREAD ON GINGER ROGERS

Kansas City, Sept. 30.

Ginger Rogers and her mother, Mrs. Leila Rogers, breezed in and out of town with a four hour visit Friday (26). Acad winner caused a furor visiting Benton grade school, where she once was a pupil, and Independence, Mo. (15 miles east of K. C.), her birthplace. Also made stop at residence of her mother's uncle and aunt, Mr. and Mrs. Mathew Owen.

Following the local stop Miss Rogers left for Dallas, and then continues to Hollywood. Trek is cuffoed by Life mag which will soon spread Miss Rogers' biog in pix form.

Nat'l Supply's 15th Anni

National Theatre Supply Co. prepared a special issue of 'Facts and Fancies,' house organ, as part of its 15th anniversary celebration. Photos of all members of National's 15 Year Club, employees in the service for 15 years or longer, is a highlight.

Summary of the company's early days and the background of events in the trade when National was first getting under way is contained in 'Cavalcade: 1926-1941,' by F. Louis Friedman, sales promotion exec.

WARNING KIDS ON NEW TAX

Playing on Juves' Patriotism That the Extra Copper in Low Admission Houses Will Help U. S. Defense

SPECIAL TRAILERS

Detroit, Sept. 30.

Playing it along the patriotic angle, kids here are being forewarned that next Saturday when they aim for the pictures they better have 11c. instead of 10c. By the way trailers were used here the small fry should be battering down the doors firm in the belief that they're going to buy battleships, tanks and airplanes.

In this reputedly isolationist stronghold, theatre managers have been doing a slick job of getting the public in line on the added taxes collected at the wickets. Now that the Oct. 1 levy extends to the juveniles, the houses have put out special trailers used in advance of the uppage aimed directly at the kids on the 'Pennies for Uncle Sam' line.

What with newsreel shots of battleships being launched, roaring warplanes and tanks in action, the youngsters were sold on the idea of 'Uncle Sam Needs Your Help—You Can't Enjoy the Life and Freedom of America Unless You Help'—etc. working up to the idea that the next time they come to the theatre they better have the extra penny. Some kids thought it was in now and tried to kick in spare coppers on the way out of the houses.

While theatre men said they would take up the slack the next few weeks for kids who forgot the tax, from the way the campaign was sold it looks like they'll be coming through with extra pennies if the houses would accept them.

Tent Chiefs Induct Skouras as Barker Of L.A. Variety Club

Los Angeles, Sept. 30.

Chiefs of National Variety Club from various tents throughout the country converged on Los Angeles to inaugurate Charles P. Skouras as chief barker of the first tent established in this city.

Induction ceremonies last night (Mon.) at the Ambassador hotel were conducted by John H. Harris, national chief barker, and numerous assistant and local barkers, including Robert J. O'Donnell, James J. Balmer, Charles Lewis, Paul Short, Virgil A. Jackson and Harry Ross.

Stong Moves Up at W. E.

C. L. Strong, long active as engineer and subsequently in public relations work and promotion for both Western Electric and Electrical Research Products, Inc., has been appointed Information Manager of Western Electric, moving up to the position formerly held by W. A. Wolff, who died recently after a long illness. Stong has been assistant to Wolff ever since the latter was moved to this post after years of service as advertising manager. At the same time, the position of Information Supervisor was discontinued by the company and M. T. Jackson named editorial director, reporting directly to P. L. Thompson, director of public relations for W. E.

Herb Forster, who was transferred from Information Manager, to ad chief for W. E., stays in his present position.

That's My Boat

Hollywood, Sept. 30.

Universal fell into a good business deal when it shot scenes for 'White Savage' on a 62-foot schooner at San Pedro. The ship belonged to Arthur B. McCullem, who was vacationing there.

McCullem also operates 17 theatres in the midwest, with headquarters in Hoopston, Ill. Without seeing the picture, he booked it for all his 17 houses, so the folks back home can get a look at his yacht. As Universal is not restricted by the consent decree, McCullem can pass up the other four pictures, which don't show his schooner.

Street-Widening May Jazz Up Det. Negro Pix Zone

Detroit, Sept. 30.

Like many older cities which have to revise their streets because of abnormal growth, street widening projects are raising havoc here with picture houses. Several have been sliced through by street widenings, their seating capacity reduced, while others have disappeared entirely.

Plans for a 300-foot widening along Hastings street here now threatens to wipe out the east side Negro theatre section, viewed with no little concern by the operators of the nearby loop houses. The project would wipe out five houses, mostly all-night spots, including the Medbury, Warfield, Dunbar, Castle and Arcade. It is felt that their disappearance will pour their usual patronage into the major houses just a short jaunt from the area.

At the same time the proposed widening of Sixth street threatens the Coliseum and Amo.

The peculiar factor to the setup here is that while theatre building here enjoyed a huge boom in 1940 because of the impending zoning law, this year has seen a marked reduction in new houses.

The chief reason is that under the new zoning law, now in effect, many operators and possible entries in the field feel that costs are prohibitive. They are required to make extensive purchases adjacent to the theater sites for required parking lots. Tieing up heavy investments, with a long-time to pay off, most feel that the uncertainties of the present do not warrant the risk with the consequent ebb of new theatres.

However, because of last year's building boom, there is no theatre shortage here and it is felt that the houses vanishing will serve to bolster those remaining. However, Detroit is growing fast—an estimated 97,000 new citizens have moved in during the defense industry boom—and it is rapidly building into a future problem.

N.Y. DATE TO PRESAGE 'VALLEY' CAMPAIGN

'How Green Was My Valley?', high budget 20th-Fox production reputedly going over the $1,500,000 mark, is scheduled to open at the Rivoli, New York, late in October. Company sales heads are mulling exploitation ideas to be tried out during run here with object of determining a national campaign.

Picture will not open elsewhere, according to Herman Wobber, until the New York publicity pattern is okayed.

'Yank in RAF' Has Auspicious Preem With Cafe Society-B'way Carny Bally

Preem of 'Yank in the RAF' Friday (26) night at the Roxy, N. Y., was classified by Broadway vets from the standpoint of sheer size as one of the most tremendous the mazda madway has ever experienced. It brought out everyone from Broadway Rose to Sonny Whitney. Broadway Rose unleashed two bits (an extraordinary event in itself) and wandered through the street carnival that had been arranged in the parking space back of the theatre. Whitney and his cafe society buddies forked up $10 a head to view the pic from a mezz seat and attend a midnight ball in the theatre rotunda afterward. A lot of other guys just stood back of the line formed by burly coppers and whistled 'some dish' when Betty Grable marched into the house on the arm of George Raft.

Shindig as a whole bore a close resemblance to a 10-ring circus. It was a tossup what you wanted to see. At the front door was an NBC television truck. In the first lobby newspaper lensers were doing their usual separation of the sheep from the sassiety and amusement page fodder. Farther in were the newsreels, and in the rotunda the Parks Johnson-Wally Butterworth Vox Pop show was originating. And finally, if you still cared and had maneuvered through all the rest, you could, of course, get a gander at 'Yank' on the screen.

Wheels Sloughed

Back of the theatre, at the block party, joy was even more unconfined and unrefined—than inside the house—or was, that is, until plainclothes coppers early in the evening stepped in and nixed the wheels of chance. Inasmuch as that is what most of the concessions consisted of, there was very little carnival left except for Ted Steele's band near a dance floor at one end. Celebs from the house were brought out for introes to the big crowd. And an hour of it was aired via WMCA, N. Y. Among the names were Darryl F. Zanuck, Jack Benny, Carole Landis, Tony Martin and Lana Turner.

Lined along the street outside were Army trucks, jeeps, giant searchlights and a flock of other warlike looking materiel. In the theatre were some 400 troops who came with all this equipment. Overhead during mid-evening flew formations of Army planes, their wings outlined against the sky by the big searchlights beaming at them from the street.

Proceeds from the carny and the ball went to the British American Ambulance Corps, which was the nominal sponsor of this Barnumesque super-colossal. Roxy donated the 800 seats in its mezz to the BAAC to dispose of at the $10-a-crack price, although about half of them went out as comps to dress the thing up. Comptrollers, accountants and other mathematical genii are still running pencils up and down columns, and press agents are talking numbers that sound like battleship tonnages, but a fair guess of the net to the BAAC as a result of the evening's doing is around $7,500.

Preem was not only of the pic but of the Hal Horne organization, which arranged all this. 'Yank' is the initial film to be handled by the former eastern head man for Walt Disney under his new exploitation pact with 20th-Fox. Little more can be said in tribute to him than that all those multifarious happenings listed above ran off as slickly as Ty Power's hair.

Memphis' 'Blues' Preem

Instead of a dual premiere of 'Birth of the Blues' in New Orleans and Memphis Oct. 31, as first proposed, Paramount will give Memphis first shot at the picture on that date.

Deal to set the world preem into Memphis was made with M. A. Lightman, head of the Malco circuit, which is an affiliate of Par's.

Advance Production Chart

(Continued from page 20)

man; screenplay, W. L. River; camera, William Mellor. Cast: Barbara Stanwyck, Joel McCrea, Brian Donlevy, Lloyd Corrigan, Etta McDaniel, Thurston Hall, Katherine Stevens, Helen Lynd, Mary Treen, Lucien Littlefield, Anna Q. Nilsson.

SULLIVAN'S TRAVELS, drama; asso. prod., Paul Jones; dir., Preston Sturges; screenplay, Preston Sturges; camera, John Seitz. Cast: Joel McCrea, Veronica Lake, Raymond Walburn, William Demarest, Franklin Pangborn, Porter Hall, Byron Foulger, Margaret Hayes, Torben Meyer, Robert Greig, Eric Blore, Al Bridge, Esther Howard, Almira Sessions, Frank Moran, George Renevant.

BAHAMA PASSAGE, drama (Technicolor) asso. prod.-dir., Edward H. Griffith; screenplay, Virginia Van Upp; camera, Leo Tover and Allan Davy. Cast: Madelene Carroll, Stirling Hayden, Mary Anderson, Leigh Whipper, Leo G. Carrol, Flora Robeson, Mary Anderson, Cecil Kellaway, Dorothy Dandridge.

REAP THE WILD WIND, drama; Cecil B. DeMille prod.; asso. prod., William H Pine; dir., Cecil B. DeMille; screenplay, Alan Le May, Charles Burnett, Jesse Lasky, Jr.; story, Thelma Strabel; camera, Victor Milner. Cast: Ray Milland, John Wayne, Paulette Goddard, Raymond Massey, Robert Preston, Susan Hayward, Lynne Overman, Walter Hampden, Louise Beavers, Martha O'Driscoll, Richard Denning, Lane Chandler, J. Farrell MacDonald, Joseph Crahan, John St. Polis, Tom Tyler, Harry Woods.

FLY BY NIGHT, drama; asso. prod.. Joseph Sistrom; dir., Robert Siodmak; no writing credits; camera, John Seitz. Cast: Richard Carlson, Nancy Kelly, Albert Basserman, Martin Kosleck.

THE REMARKABLE ANDREW, drama; prod., Richard Blumenthal; dir., Stuart Heisler; novel and screenplay, Dalton Trumbo; camera, Theodor Sparkuhl. Cast: William Holden, Ellen Drew, Brian Donlevy, Rod Cameron, Richard Webb, Nydia. Westman, Spencer Charters, Frances Gifford, Porter Hall, Wallis Clark, Tom Fadden, Murdock MacQuarrie, Broderick O'Farrell, Bruce Mitchell, Brick Sullivan, James A. Millican, Margaret McWade.

LOUISIANA PURCHASE, musical (Technicolor); asso. prod., Harold Wilson; dir., Irving Cummings; screenplay, Jerome Chodorov, Joseph Fields; based on story by B. G. De Sylva; camera, Harry Hallenberger; color camera, Ray Rennahan. Cast: Bob Hope, Victor Moore, Zorina, Irene Bordoni, Donna Drake, Raymond Walburn, Maxie Rosenbloom, Frank Albertson, Phyllis Ruth, Donald MacBride, Andrew Tombes, Charles LaTorre, Sam McDaniel, Frances Gifford, Catherine Craig,

SWEATER GIRL, drama; prod., Sol C. Siegel; asso. prod., Joseph Sistrom; dir., William Clemens; story, Beulah Marie Dix, Bertram Milhauser; screenplay, Eve Greene; camera, John Mescall. Cast: Eddie Bracken, June Preisser, Betty Jane Rhodes, Phil Terry, Nils Asther, Don Castle, William Henry, Ella Neal, Kenneth Howell, Johnny Johnston, William Cabanne, Freida Inescourt, Charles D. Brown.

HENRY AND DIZZY, formerly **MR. ALDRICH'S BOY**, comedy-drama; asso. prod., Joseph Sistrom: dir., Hugh Bennet; no writing credits; camera, Don Fapp. Cast: Jimmy Lydon, Charles Smith, Mary Anderson, John Litel, Olive Blakeney.

NO HANDS ON THE CLOCK, drama; prods., William Pine, William Thomas; dir., Frank McDonald; screenplay, Maxwell Shane; based on novel by Geoffrey Holmes; camera, Fred Jackman, Jr. Cast: Chester Morris, Jean Parker, Rose Hobart, Billie Seward, Rod Cameron, Dick Purcell, Keye Luke, James Kirkwood.

MIDNIGHT ANGEL, formerly **AIR RAID**, drama; asso. prod., Burt Kelly; dir., Ralph Murphy; no writing credits; camera, Theodor Sparkuhl. Cast: Robert Preston, Martha O'Driscoll, Eva Gabor, Philip Merivale.

THE MORNING AFTER, drama; asso. prod., Joseph Sistrom; dir., William Clemens; no writing credits; camera, John Mescall. Cast: Preston Foster, Albert Dekker.

MALAYA, formerly **HER JUNGLE MATE**, drama; asso. prod., Monta Bell; dir., Al Santell; screenplay, Frank Butler; story, E. Lloyd Sheldon, Jack DeWitt; camera, William Mellor. Cast: Dorothy Lamour, Richard Denning, Helen Gilbert.

Paramount Pix Now In Production

TOMBSTONE, western; prod., Harry Sherman; dir., William McGann; no writing credits; camera, Russell Harlan. Cast: Richard Dix, Don Castle. Frances Gifford, Edgar Buchanan, Clem Beyans, Kent Taylor, Rex Bell, Victor Jory, Chris-Pin Martin.

THE LADY HAS PLANS, comedy-drama; associate prod., Fred Kohlmar; dir., Sidney Lanfield: story, Leo Birinski; camera, Charles Lang. Cast: Paulette Goddard, Ray Milland, Roland Young, Margaret Hayes, Albert Dekker Cecil Kellaway.

THE FLEET'S IN, comedy-drama; associate prod., Paul Jones; dir., Victor Schertzinger; no writing credits; camera, William Mellor. Cast: Dorothy Lamour, William Holden, Eddie Bracken, Betty Hutton, Cass Daley, Gil Lamb, Jimmy Dorsey and his band, Bob Eberly, Helen O'Connell.

Republic

	Promised 41-42	Completed	Shooting	Now Cutting	To go
Features	30	3	2	1	24
Westerns	32	3	1	1	27
Serials	4	1	1	0	2
Totals	66	7	4	2	53

Pictures in cutting room or awaiting release:

SAILORS ON LEAVE, formerly **SAILOR BE GOOD**, formerly **GOBS IN BLUE**(musical; asso. prod., Albert J. Cohen; dir., Al Rogell; story, Herbert Dalmas; screenplay, Art Arthur, Malcolm Stewart Boylan; camera, Ernest Miller. Cast: William Lundigan, Shirley Ross, Chick Chandler, Cliff Nazarro, Mae Clarke, Ruth Donnelly, Jane Kean, Bill Shirley.

DOWN MEXICO WAY, western; prod., Harry Grey; dir., Joseph Santley; story, Dorrell and Stuart McGowan; screenplay, Olive Cooper and Albert Duffy; camera, Jack Marta. Cast: Gene Autry, Smiley Burnette, Fay McKenzie, Harold Huber, Sidney Blackmer, Arthur Loft, Duncan Renaldo, Joseph Sawyer, Andrew Tombes, Murray Alper, Paul Fix.

Republic Pix In Production

LADY FOR A NIGHT, drama; prod., Alfred Cohen; dir., Leigh Jason; no writing credits; camera unassigned. Cast: Joan Blondell, John Wayne, Ray Middleton, Blanche Yurka, Philip Merivale, Edith Barrett.

SIERRA SUE, western with music; prod., Harry Grey; dir., William Morgan; no writing credits; no camera. Cast: Gene Autry, Smiley Burnette, Fay McKenzie, Bob Homans, Frank Thomas, Sr., Hugh Prosser.

THE DEVIL PAYS OFF, drama; associate prod., Albert J. Cohen; dir., John H. Auer; no writing credits; camera, John Alton. Cast: Margaret Tallichet, Osa Massen, William Wright, J. Edward Bromberg, Charles Brown.

Republic Serial In Production

DICK TRACY VS. CRIME, INC.; prod., William O'Sullivan; dirs., William Witney and Jack English; no writing credits; camera, Reggie Lanning. Cast: Ralph Byrd, Mitchell Owen, Ralph Morgan, John Davidson, Anthony Warde, Jack Mulhall, Kenneth Harlan, Church Morrison, Frank Alpen.

RKO-Radio

	Promised 41-42	Completed	Shooting	Now Cutting	To go
Studio	24	10	4	5	5
Westerns	6	3	1	2	1
W. Disney	3	0	0	0	3
S. Goldwyn	3	1	1	0	1
H. Wilcox	2	0	0	0	2
W. Dieterle	2	0	0	0	2
Jerrold Brandt	3	1	0	0	2
J. Votion	1	0	0	0	1
Totals	44	14	6	7	17

Pictures in cutting room or awaiting release:

OBLIGING YOUNG LADY, comedy-drama; asso. prod., Howard Benedict; dir., Richard Wallace; orig. by Ferenc Molnar; screenplay. Sam and Bella Spewack. Cast: Joan Carroll, Edmond O'Brien, Ruth Warwick, Franklyn Pangborn, Marjorie Gateson, John Miljan, George Cleveland, Charles Lane, Andrew Tombes, Pierre Watkin, Fortunio Bonanova, Elmira Sessions, Robert Smith, Eve Arden.

WEEKEND FOR THREE, comedy; asso. prod., Tay Garnett; dir., Irving Reis; orig. by Budd Schulberg; screenplay, Dorothy Parker and Alan Campbell; camera, Russell Metty. Cast: Dennis O'Keefe, Jane Wyatt, Philip Reed, Edward Everett Horton, Franklin Pangborn, Marion Martin.

PLAYMATES, musical comedy; prod.-dir., David Butler; screenplay, James Kern, M. M. Musselman; camera, Frank Redmond. Cast: Kay Kyser, John Barrymore, Lupe Velez, Patsy Kelly, May Robson, Ginny Simms.

STREET GIRL, formerly **FOUR JACKS AND A QUEEN**, comedy; prod., John Twist; dir., Jack Hively; original screenplay, John Twist; camera, Russell Metty. Cast: Ray Bolger, Anne Shirley, Desi Arnaz, Eddie Foy, Jr., June Havoc, Jack Briggs, Jack Durant, William Blees, Lou Holtz, Henry Daniell, Fortunio Bonanova.

A DATE WITH THE FALCON, meller; prod., Howard Benedict; dir., Irving Reis; screenplay, Lynn Root, Frank Fenton; camera, Robert DeGrasse. Cast: George Sanders, Wendy Barrie, James Gleason, Allen Jenkins, Mona Maris, June Martel, Edward Gargan, Frank Martinelli, Alec Craig.

LAND OF THE OPEN RANGE, western; prod., Bert Gilroy dir., Edward Killy story, Lee Barnes; screenplay, Morton Grant; camera, Harry Wilde. Cast: Tim Holt, 'Lasses White, Ray Whitley, Janet Waldo, Hobart Cavanaugh, Lee Bonnell.

COME ON DANGER, western; prod., Bert Gilroy; dir., Edward Killy; story, Bennett Cohen; screenplay, Horton S. Parker; camera, Harry Wilde. Cast: Tim Holt, Frances Neal, Ray Whitley, 'Lasses White, Karl Hatchett, Bud Taggert, Evelyn Dockson.

RKO Pix Now In Production

VALLEY OF THE SUN, drama; prod., Graham Baker; dir., George Marshall; story, Clarence Budington Kelland; screenplay, Bartlett Cormack; camera, Harry Wilde. Cast: Lucille Ball, James Craig, Sir Cedric Hardwicke, Dean Jagger, Peter Whitney, Billy Gilbert, Tom Tyler, George Cleveland.

THUNDERING HOOFS, western; prod., Bert Gilroy; dir., Lesley Selander; no writing credits; camera, J. Roy Hunt. Cast: Luana Walters, Frank Ellis, Archie Twitchell, Joe Bernard, Charles Phipps, Frank Fanning, Tim Holt, Ray Whitley, 'Lasses White.

JOAN OF PARIS, drama; prod., David Hempstead; dir., Robert Stevenson; no writing credits; camera, Russell Metty. Cast: Michele Morgan, Paul Henreid, Laird Cregar, Thomas Mitchell, May Robson, Alexander Granach, Alan Ladd, Jack Briggs, James Monks.

BALL OF FIRE, drama; prod., Samuel Goldwyn; dir., Howard Hawks; original screenplay, Charles Brackett and Billy Wilder; camera, Gregg Toland. Cast: Gary Cooper, Barbara Stanwyck, Dana Andrews, Oscar Homolka, S. Z. Sakall, Richard Haydn, Tully Marshall, Henry Travers, Leonid Kinskey, Allen Jenkins, Aubrey Mather, Dan Duryea, Kathleen Howard.

CALL OUT THE MARINES, comedy-drama; prod., Howard Benedict; dir., Frank Ryan; screenplay, James Edward Grant; camera, J. Roy Hunt. Cast: Victor McLaglen, Edmund Lowe, Tim Holt, Jack Holt, Binnie Barnes. Simone Simon, Corina Mura.

20th Century-Fox

	Promised 41-42	Completed	Shooting	Now Cutting	To go
Features	48	14	2	7	25
Westerns	4	1	0	1	2
Totals	52	15	2	8	27

Pictures in cutting rooms or awaiting release:

SMALL TOWN DEB, drama; prod., Lou Ostrow; dir., Harold Schuster; no writing credits; camera, Virgil Miller. Cast: Jane Withers, Jane Darwell, Cobina Wright, Jr., Bruce Edwards, Katharine Alexander, Cecil Kellaway, Buddy Pepper.

YOUNG AMERICA, comedy drama; prod., Sol M. Wurtzel; dir., Louis King, original screenplay, Samuel G. Engel; camera, Lucien Andriot. Cast: Jane Withers, Glenn Roberts, Ben Carter, Jane Darwell, William Tracy, Irving Bacon.

LONE STAR RANGER, western; prod., Sol M. Wurtzel; dir., James Tinling. Cast: John Kimbrough, Sheila Ryan, George E. Stone.

SWAMP WATER, drama; prod., Len Hammond; dir., Jean Renoir; screenplay, Dudley Nichols; based on novel by Vereen Bell; camera, Lucien Ballard. Cast: Walter Huston, Walter Brennan, Dana Andrews, Eugene Pallette, Virginia Gilmore, John Carradine, Anne Baxter, Mary Howard, Guinn Williams, Russell Simpson, Joseph Sawyer, Ward Bond, Paul Burns.

CONFIRM OR DENY, drama; asso. prod., Len Hammond, dir., Fritz Lang; no writing credits; camera, Leon

(Continued on page 36)

Inside Stuff—Pictures

Shift of Ginny Sims from a band singer to a film career at RKO is the direct result of years of grooming by the one who'll feel her defection the most—Kay Kyser. After making their first film at RKO, the vocalist confided to Kyser that her main ambition for years had been to get somewhere in the flickers. The professor admitted that soon after she joined the band he also was hopeful that some day she would make her mark in the sprockets. With a coincidence of views, Kyser went on a pitch and was finally successful in getting a sympathetic audience from director Dave Butler, who has piloted his three pictures. Now that Miss Sims is firmly entrenched at RKO with a contract that calls for starring status, and incidentally appearance in the three more films Kyser will make at RKO, bandman is feeling her loss all the more keenly.

Jock Lawrence is no longer serving with the publicity directors' committee of the Producers Association. The studio publicity committee has named Aroh Reeve as sole contact. Lawrence hereafter will confine himsedf to the Industry's national defense problems. He is in Washington to serve as producer-liason with the press at the Senate hearings on alleged warmongering.

Reeve was assigned to handle diplomatic problems with the press after the studio group declared a treaty of peace with the Los Angeles Times. Tension on the publicity front had been heightened by complaints from numerous syndicate writers who had been ducking the Hays office rather than contact Lawrence.

Obliging an old friend of early vaude days, Bob Hope hopped over from a radio date in Washington to Fred C. Schanberger, Jr.'s Keith's, Baltimore, to make a one time p.a. there. Making a lone appearance on the eight o'clock show, comic attracted a turnaway crowd to the theatre and a throng outside of his hotel where he lingered a bit for a gathering of newspapermen and important nabe exhibitors of the town. Drew plenty of space and considerable publicity for sneak preview of 'Nothing But the Truth,' slated to follow 'It Started With Eve' (U) now current at Keith's.

The Schanberger family was prominently identified with big time vaude via their Maryland Theatre which was one of the most profitable enterprises of the heyday of that era.

Warner Bros. is understood to have invested a stake in 'Cuckoos on the Hearth,' Brock Pemberton-produced comedy which opened at the Morosco, N. Y., recently. Show by Parker W. Fenneily cost about $23,000 to put on, with the extent of the WB interest unknown.

This would make the third play currently on Broadway backed with film coin, with another coming up. Paramount has cash in 'Lady in the Dark' and Metro put up all the backing for 'The Wookey,' while WB is advancing a large chunk of coin for the forthcoming Eddie Cantor musical, 'Banjo Eyes.'

If there is any technical fault in 'Joan of Paris' it should not be through any laxity by RKO, which has signed six technical advisors to give the production a going-over from six separate slants. Father John J. Devlin is supervising all procedure dealing with the Catholic faith; Lila Damert is scanning French backgrounds; Flight Commander Little, of the R.A.F., is observing details of British aviation; Dr. Simon R. Mitchneck is keeping track of Michele Morgan's dialect; Queenie Leonard is lending an ear to British dialog, and William Yetter is showing the German extras how to act like German soldiers.

Paul Moss, manager of Billy Soose, is responsible for the presence in Hollywood of Julius and Philip Epstein, Warner Bros. contract writers. Moss, about 10 years ago, sold a story to WB and got a writing job at the studio on the strength of it. He ran into difficulty, however, and remembering a talented classmate at Penn State, Julie Epstein, asked him to leave his Brooklyn home and go to the Coast to assist him. Short time later, Moss' option was dropped and Epstein was 'discovered' by WB, for whom he has been working ever since.

When Darryl Zanuck told the Legion convention in Milwaukee, 'If you charge us with being anti-Nazi, your are right, and if you accuse us of producing films in the interest of preparedness and national defense, again you are right,' he inspired editorial comment in The Milwaukee Journal:

'What do Nye, Clark and those anti-administrationists who engineered the unauthorized senate investigation of films want done about it? Do they want some pro-Hitler films produced? Do they want some anti-defense films shown? Just what is it they do want?'

Republic Pictures Corp. of California, Inc., filed papers with the N.Y. secretary of state that its office for the conduct of business, including realty, in New York state, was at 1790 Broadway. M. J. Siegel is listed as president of the company and its capital stock at 100 shares, $10 par value. Loeb & Loeb, Los Angeles, filing attorneys. Subsequently, a certificate was filed showing that Republic Pictures Corp. of N.Y. had merged the California company. J. E. McMahon, 1790 Broadway, filed this certificate.

Just whom to invite to previews is still an unsolved problem among the major studios. Preview Committee of the Studio Publicity Directors was ordered to hold another meeting to work out the puzzle and report their findings to the general committee of flacks. Magazine correspondents, guests at the weekly meeting of Publicity Directors, discussed (unofficially) the testimony of Jimmie Fidler before the Wheeler Committee. General idea was that any disciplinary action at this time would place the air commentator in the role of martyr.

Collegiate atmosphere in 'The Male Animal' gives Warners an opportunity to examine its freshman class, at least a dozen of which are being educated as future sophomores, juniors and stars. Showcased in the new film are Mary Jo James, Joan Winfield, Juanita Stark, Audra Lindley. Audrey Long, Ann Edmonds and Julie Bishop among the gals, and Byron Barr, Michael Ames, Walter Brooke, Ray Montgomery and DeWolf Hopper among the lads. Henry Fonda and Olivia de Havilland are post-graduates.

A few months ago Tallulah Bankhead discovered a five-year-old musical prodigy, Dick Hall, who can act as well as thump classics on a piano. Through Johnny Hyde of the William Morris agency, the kid was signed to a contract by Louis B. Mayer, who believes tha Bankhead discovery is a future film star. Dickie gets a $50-a-week job for a youngster role with William Powell in 'Shadow of the Thin Man,' and is going through a course of dramatic education as he grows up.

Difference between his own stories and the studio scripts caused Leslie Charteris, author of the 'Saint' mystery yarns, to break diplomatic relations with RKO. From now on, Charteris is going to produce his own novels and is organizing a company with the expectation of a major release. First picture under the new regime will be his latest book, 'The Saint Overboard.' He is hunting a young actor for the 'Saint' role, played in the past by George Sanders and Hugh Sinclair.

Independent and state-right film distributors are being offered a central sales agency through which to clear television deals. Television stations are being offered several hundred features and shorts that have been pooled from several indies, including Producers Releasing Corp., Select Pictures and Astor.

DEFINITELY SUPERIOR

Each the leader in its field, Eastman negative films—Plus-X, Super-XX, Background-X—help to raise the quality of today's screen productions to an all-time high. Eastman Kodak Company, Rochester, N. Y.

J. E. Brulatour, Inc., Distributors

EASTMAN NEGATIVE FILMS

Advance Production Chart

(Continued from page 34)

Shamroy. Cast: Don Ameche, Joan Bennett, John Loder.

HOT SPOT, drama; prod., Milton Sperling; dir., H. Bruce Humberstone; no writing credits; camera, Edward Cronjager. Cast: Betty Grable, Victor Mature, Carole Landis, Laird Cregar.

CADET GIRL, drama; prod., Sol M. Wurtzel; dir., Ray McCarey; no writing credits; camera, Charles Clarke. Cast: Carole Landis, George Montgomery, John Shepperd, William Tracy.

HOW GREEN WAS MY VALLEY, drama; Darryl F. Zanuck, production; dir., John Ford; screenplay, Philip Dunne; camera, Arthur Miller. Cast: Walter Pidgeon, Maureen O'Hara, John Loder, Anna Lee, Roddy McDowell, Donald Crisp, Sara Allgood, Evan S. Evans, James Monks, Patric Knowles, Arthur Shields, Richard Frazer, Rhys Williams.

20th-Fox Pix Now in Production

CASTLE IN THE DESERT, mystery; prod., Ralph Dietrich; dir., Harry Lachman; no writing credits; no camera. Cast: Sidney Toler, Sen Yung, Janis Carter, Richard Derr, Arleen Whelan, Douglas Dumbrille, Lucien Littlefield.

REMEMBER THE DAY, drama; prod., William Perlberg; dir., Henry King; no writing credits; camera, George Barnes. Cast: Claudette Colbert, John Payne, Douglas Croft Ann Todd, Jane Seymour, Harry Hayden.

RISE AND SHINE, comedy; prod., Mark Hellinger; dir., Allan Dwan; camera, Edward Cronjager. Cast: George Murphy, Linda Darnell, Jack Oakie, Milton Berle, Sheldon Leonard, Walter Brenan, Ruth Donnelly.

SON OF FURY, drama; associate prod., William Perlberg; dir., John Cromwell; story, Edison Marshall; camera, Arthur Miller. Cast: Tyrone Power, Gene Tierney, Roddy McDowall, John Carradine, George Sanders, Cobina Wright, Hary Davenport, Elsa Lanchester, Kay Johnson, Halliwell Hobbes, Dudley Digges, Marten Lamont.

THE PERFECT SNOB, comedy-drama; prod., Walter Morosco; dir., Ray McCarey; no writing credits; camera, Charles Clarke. Cast: Lynn Bari, John Shelton, Charlie Ruggles, Charlotte Greenwood, Anthony Quinn.

United Artists

	Promised 41-42	Completed	Shooting	Now Cutting	To go
Wanger	4	0	0	1	2
Roach	10	2	0	3	5
Korda	5	1	1	0	3
Small	9	1	1	1	6
Gloria Pics	1	1	0	0	0
Lesser	1	0	0	0	1
Loew-Lewin	2	0	0	0	2
Pressburger	1	0	1	0	1
Rowland	1	0	0	0	1
Pascal	1	0	0	0	1
Totals	35	5	3	5	22

Pictures in cutting rooms or awaiting release:

FIESTA, comedy; prods., Hal Roach, Jr., LeRoy Prinz; dir., LeRoy Prinz; no writing credits; camera, Bob Pittack, Al Gilks. Cast: Armida, Antonio Moreno, George Givot, George Humbert, Nick Moro, Frank Yacconelli.

ALL-AMERICAN COED, musical; Hal Roach production; prod-dir., Leroy Prinz, Hal Roach, Jr.; story, Kenneth Higgins; screenplay, Cortland Fitzsimmons, camera, Bob Pittack. Cast: Frances Langford, Johnny Downs, Marjorie Woodworth, Harry Langdon, Noah Beery, Jr., Tanner Sisters, Esther Dale, Allan Lane.

MISS POLLY, comedy; Hal Roach production; dir., Frank Guiol; story, Ned Seabrook; screenplay, Eugene Conrad; camera, Bob Pittack. Cast: ZaSu Pitts, Slim Summerville, Elyse Knox, Dick Clayton, Brenda Forbes, Kathleen Howard, Dink Trout.

SUNDOWN, drama; Walter Wanger production; dirs., Ernst Lubitsch and Henry Hathaway; screenplay, Barre Lyndon and Sheridan Gibney; camera, Charles Lang. Cast: Bruce Cabot, Gene Tierney, George Sanders, Joseph Calleia, Carl Esmond, Reginald Gardiner, Harry Carey, Joseph Calleia.

CORSICAN BROTHERS, drama; prod., Edward Small; dir., Gregory Ratoff; story, Alexander Dumas; screenplay, Howard Estabrook, George Bruce; camera, Harry Stradling. Cast: Douglas Fairbanks, Jr., Akim Tamiroff, Ruth Warrick, J. Carrol Naish, John Emery, H. B. Warner, Gloria Holden, William Farnum.

UA Pictures in Production

JUNGLE BOOK, drama; Alexander Korda production; dir., Zoltan Korda; story, Rudyard Kipling; screenplay, Laurence Stallings; camera, Lee Garmes. Cast: Sabu, Joseph Calleia, John Qualen, Patricia O'Rourke, Rosemary De Camp, Ralph Byrd, Frank Puglia.

SHANGHAI GESTURE, drama; Arnold Pressburger production; associate prod., Albert de Courville; dir., Josef Von Sternberg; story, John Colton; screenplay, Jules Furthman, Karl Vollmoeller, Geza Herczeg; camera, Paul Ivano. Cast: Gene Tierney, Victor Mature, Walter Huston, Ona Munson, Maria Ouspenskaya, Albert Basserman, Phyllis Brooks, Eric Blore, Clyde Fillmore, Joan Lebedeff, Rex Evans.

EAGLE SQUADRON, drama (being made in England); prod., Walter Wanger; associate prod., Merian C. Cooper; dirs., Harry Watts, Ernest Schoedsack. No other credits.

TWIN BEDS, drama; Edward Small production; dir., Tim Whelan; camera, Hal Mohr. Cast: George Brent, Joan Bennett, Mischa Auer, Binnie Barnes, Ernest Truex, Una Merkel.

Universal

	Promised 41-42	Completed	Shooting	Now Cutting	To go
Features	44	7	4	13	20
Carrillo-Devine-Foran	7	1	0	0	6
Westerns	7	1	0	4	2
Frank Lloyd	3	0	0	0	3
Serials	4	0	0	0	4
Totals	65	9	4	17	35

Pictures in cutting rooms or awaiting release:

SEALED LIPS, formerly **BEYOND THE LAW,** drama; asso. prod., Jack Barnhard; dir., George Waggner; orig. screenplay, George Waggner; camera; Stanley Cortez. Cast: William Gargan, John Litel, June Clyde, Anne Nagel, Mary Gordon, Addison Richards, Eddie Hart, Charles Sherlock, Chuck Morrison, Russell Hicks.

JAILHOUSE BLUES, formerly **BIG HOUSE BLUES,** formerly **RHAPSODY IN STRIPES,** comedy-drama; asso. prod., Ken Goldsmith; dir., Albert S. Rogell; no writing credits; camera, Elwood Bredell. Cast: Anne Gwynne, Nat Pendleton, Robert Paige, Elizabeth Risdon, John Kelly, Charles Sullivan.

SWING IT SOLDIER, formerly **RADIO REVELS OF 1942,** musical; asso. prod., Joseph G. Sanford; dir., Harold Young; no writing credits; camera, Elwood Bredell. Cast: Ken Murray, Frances Langford, Don Wilson, Skinnay Ennis and orch, Susan Miller, Senor Lee, Lewis Howard, Iris Adrian, Tom Dugan, Blanche Stewart, Elvina Allman, Hanley Stafford, Peter Sullivan, Six Sweethearts.

FLYING CADETS, drama; asso. prod., Paul Malvern; dir., Erle Kenton; no writing credits; camera, John W. Boyle. Cast: Edmund Lowe, William Gargan, Peggy Moran, Frank Albertson, Frank Thomas, Roy Harris, Charles Williams.

MOB TOWN, drama; asso. prod., Ken Goldsmith; dir., William Nigh; no writing credits; camera, Elwood Bredell. Cast: Dick Foran, Anne Gwynne, Dead End Kids, William Wright, Claire Whitney, Eva Quig, Dorothy Vaughan.

ARIZONA CYCLONE, western; asso. prod., Will Cowan; dir., Joseph Lewis; no writing credits; camera, Charles Van Enger. Cast: Johnny Mack Brown, Fuzzy Knight, Nell O'Day, Beatrice Roberts, Herbert Rawlinson, Dick Curtis, Robert Strange, Glenn Strange, The Notables, Buck Moulton, Carl Sepulveda ('40-41).

RIDE 'EM COWBOY, comedy; asso. prod., Alex Gottlieb; dir., Arthur Lubin; no writing credits; camera, John Boyle. Cast: Abbott and Costello, the Merry Macs, Dick Foran, Johnny Mack Brown, Anne Gwynne, Ella Fitzgerald, Samuel S. Hinds, Charles Lane, Wade Boteler, Harold Daniels.

NEVER GIVE A SUCKER A BREAK, formerly **THE GREAT MAN,** comedy; dir., Edward Cline; story, Otis Cribecoblis; screenplay, John T. Leville and Prescott Chaplin; camera, Charles Van Enger. Cast: W. C. Fields, Gloria Jean, Butch and Buddy, Beatrice Roberts, Leon Errol, Margaret Dumond, Susan Miller, Franklin Pangborn.

HELLZAPOPPIN, comedy; prod., Jules Levey; dir., Henry C. Potter; no writing credits; camera, Elwood Bredell. Cast: Olsen and Johnson, Martha Raye, Jane Frazee, Mischa Auer, Katherine Johnson.

STAGE COACH BUCKAROO, formerly **GHOST TOWN BUCKAROO,** western; asso. prod., Will Cowan; dir., Ray Taylor; story, Arthur St. Clair; screenplay, Al Martin; camera, Charles Van Enger. Cast: Johnny Mack Brown, Fuzzy Knight, Nell O'Day, Anne Nagel, Herbert Rawlinson, Gleen Strange, Henry Hall, Lloyd Ingraham, Ernie Adams, Harry Tenbrook, Blackie Whiteford, Frank Brownlee, Jack C. Smith, Guardsmen Quartette ('40-41).

PARIS CALLING, drama; prod., Benjamin Glazer; dir., Edwin L. Martin; no writing credits; camera, Milton Krasner. Cast. Elisabeth. Bergner, Randolph Scott, Basil Rathbone, Lee J. Cobb. Gale Sondergaard, Edward Ciannelli, Charles Arnt, Otto Reichow, William Edmunds, Ken Nolan, Paul Bryan, Frace Lenard, Marcia Ralston.

OVERLAND MAIL, western; asso.-prod., Henry MacRae; dirs., Ford Beebe, John Rawlins; no writing or camera credits. Cast: Helen Parrish, Lon Chaney, Jr., Noah Beery, Jr., Noah Beery, Sr., Don Terry, Roy Harris, Chief Thundercloud, Henry Hall, Tom Chatterton, Robert Barron, Harry Cording, Charles Stevens.

NOBODY'S FOOL, comedy; asso. prod., Ken Goldsmith; dir., Charles Lamont; no writing credits; camera, Jerome Ash. Cast: Hugh Herbert, Anne Gwynne, Jane Frazee, Micha Auer, Robert Paige, Richard Davies, Ernest Truex, Eddy Waller, Andrew Tombes, Sterling Holloway.

APPOINTMENT FOR LOVE, drama; prod., Bruce Manning; dir., William Seiter; no writing credits; camera, Joe Valentine. Cast: Charles Boyer, Margaret Sullavan, Reginald Denny, Virginia Brissac, Mary Gordon, Charles Ray, J. M. Kerrigan, Doris Lloyd, Cecil Kellaway, Romaine Callender, Lilyan Irene, Roman Bohnen.

TERROR OF THE ISLANDS, mystery; associate prod., Paul Malvern; dir., Joseph Lewis; original screenplay, Al Martin; camera, Jerome Ash. Cast: Una Merkel, Lionel Atwill, Nat Pendleton, Claire Dodd Richard Davies, John Eldredge, Noble Johnson, Rosina Galli, Al Kikume, Barry Bernard, Guy Kingsford, Byron Shores, Milton Kibbee, Ray Mala, Tani Marsh, Billy Bunkley.

FIGHTING BILL FARGO, western; associate prod., Will Cowan, dir., Ray Taylor; story, Paul Franklin; screenplay, Arthur V. Jones, Paul Franklin, Dorcas Cochran; camera, Charles Van Enger. Cast: Johnny Mack Brown, Fuzzy Knight, Jeanne Kelly, Kenneth Harlan, Eddie Dean Trio, Nell O'Day, Joe Eggerton, James Blaine, Earl Hodgins, Al Bridge, Ted Adams, Buck Moulton, Claire Whitney, Kernan Cripps, Bud Osborne.

Universal Pix Now In Production

SOUTH OF TAHITI, formerly **WHITE SAVAGE,** drama; prod.-dir., George Waggner; no writing credits; camera, Elwood Bredell. Cast: Maria Montez, Brod Crawford, Brian Donlevy, Andy Devine, H. B. Warner.

KEEP 'EM FLYING, comedy; prod., Glenn Tryon; dir., Arthur Lubin; no writing credits; camera, Joe Valentine. Cast: Bud Abbot and Lou Costello, Carol Bruce, Martha Raye, William Gargan, Dick Foran, Don Douglas, Truman Brodley.

MAN OR MOUSE, comedy; prod., Ken Goldsmith; dir., Harold Young; no writing credits; camera, John Boyle. Cast: Hugh Herbert, Tom Brown, Peggy Moran, Guy Kibbee, Gus Schilling, Edgar Kennedy, Catherine Doucet, Alfalfa Switzer, Renie Riano, Charles Halton, Elizabeth Taylor, Scott Jordan.

MELODY LANE, comedy-drama; prod., Ken Goldsmith; dir., Charles Lamont; no writing credits; camera, Jerome Ash. Cast: Baby Sandy, The Merry Macs, Robert Paige, Anne Gwynne, Leon Errol, Butch and Buddy, Louis DaPron, Red Stanley, Don Douglas, Howard Hickman.

Warners

	Promised 41-42	Completed	Shooting	Now Cutting	To go
Studio	48	4	9	6	29
Lasky	2	0	0	0	2
Totals	50	4	9	6	31

Pictures in cutting rooms or awaiting release:

LAW OF THE TROPICS, formerly **KING RUBBER,** drama; asso. prod., Ben Stoloff; dir., Ray En-

(Continued on page 38)

Theatres—Exchanges

Continued from page 33

and Alex Weisman from Rochester to Buffalo.

Buffalo Variety clubrooms are undergoing refurbishing.

Critic Goes Manager

Lincoln, Sept. 30.

Dean Pohlenz who, as film seer for the Journal and Star here, heard many a plea of space-seeking theatre managers, Saturday (27) jumped over the fence and became manager of the Paramount-J. H. Cooper owned Stuart. Pohlenz was critic for little less than a year, taking over for Capt. Barney Oldfield, when latter was summoned from reserve lists. Joe Kuhl, former Stuart chief, becomes swing manager for Nebraska, Stuart, Lincoln, Para-Cooper string.

Journal and Star said either Jim Evinger or Burton Coale, Pohlenz' seconds, would move up.

Rockwell to Hornell, N. Y.

Hornell, N. Y., Sept. 30.

William Leggerio, manager of Warners theatres here, transferred to similar post in Jamestown, N. Y. Kenneth Rockwell comes from RKO staff in New York to succeed him. Manager Al Newhall switches from Jamestown to Elmira.

New Haven's Switches

New Haven, Sept. 30.

Changes include shift of Nate Rubin back to asst. mgr. at Poli from subbing as mgr. at Bijou. Teddy Teschner has taken over the Bijou top spot. Robert Portle is in from Worcester as mgr. of the College, replacing Sam Badamo, resigned from Loew chain. Bob Munzner returns to asst. mgr. spot at College following a summer of filling in for vacationing managers around the Loew circuit (N. E.). Leonard Sang is in the seat at the Shubert, replacing as mgr. E. D. Eldridge, out when Yorkhaven Enterprises took over the house (legit) formerly operated by the Shuberts.

Berger's Duluth Buy

Duluth, Sept. 30.

Syndicate of Minneapolis investors, headed by Benjamin Berger, operator of independent chain of theatres in Minnesota, Wisconsin and the Dakotas, has purchased Lyceum building, which houses the Berger-operated Lyceum theatre. Assessed valuation of building is $216,470. Structure went up in 1890 and for 30 years was No. 1 legit house in city. Later passed into hands of old Clinton & Meyers circuit. Finkelstein & Rubin and Minnesota Amus. Co. Syndicate will operate as Lyceum Building Co. Berger is president of Duluth Theatre Corp., operating the Lyceum as 15c. second-run house.

Partial Pitt Pool

Pittsburgh, Sept. 30.

Two local chains, each operating a string of theatres, have tied in with each other on the operation of a new suburban house, 500-seat Embassy in Aspinwall, which is now under construction and will be open middle of November. Circuits involved are Shapiro-Fineman group and Mervis Bros. Although S-F and Mervises, who recently took in as a partner in two sites Dave Barnholtz, former U city salesman, each own six theatres separately, these aren't involved in any way in deal. Understood, however, that jointly they are dickering for two more spots and may add others later.

Ed (Hippo) Siegal, former WB manager here and more recently connected with Universal exploitation staff, returning to town as a manager for Harry Hendel at New Granada. Hendel still remains in active charge. After leaving here and before hooking on with U, Siegal managed houses in Far Rockaway and Bronx, N. Y.

George Josack has joined Independent Pictures, operated here by Lou Krieger, as salesman. For last few years, Josack has been handling premiums for film houses and was also a local distributor for fight films.

Harry Batastini has called off building new theatre at Marionsville, Pa., former exhib announced last week upon his return from a Hollywood vacation. Batastini used to operate the Alpine in Punxsutawney, but sold it several months ago to Warners.

Gordon Kearsey, assistant to John Walsh, manager of Fulton, transferred to Shea managerial staff in Dover, O. He's being replaced here by Joe Hockenberry, for last few years Shea employee in Jamestown, N. Y.

Des Moines Theatre Changes

Des Moines, Sept. 30.

Royal, Spirit Lake, Ia., bought from Pioneer Theatre Corp. by Floyd Puffer, former exhibitor at Cresco, Ia.

Paul Swanson, exhibitor at Ossian, Ia., bought the Mode, Cresco, Ia.

Lakota, Lakota, Ia., bought by W. H. Smith, Jr., from the Westerlund Bros.

Mrs. Hanson has bought the Sun, Woodward, Ia.

Richard A. Doyle, formerly with Paramount exchange in N. Y., on Des Moines exchange as salesman, succeeding Slater O'Hare, resigned to become an exhibitor at the Grand, Wellman, Ia.

Realtors Inherit Theatre

Midtown, N. Y., dropped by RKO a few months ago and closed for a time, has been reopened by the owners, Hall & Hall, a real estate firm, following inability to negotiate a lease. Takers could not be found, from account, because the owners were asking a yearly rental of $17,500.

Among those who dickered for the house is understood to have been Millard Ochs, whose late father, Lee Ochs, had the theatre before he turned over his entire circuit to RKO.

Deciding to operate the Midtown themselves, the owners have placed Ray Dollinger in charge of the house. Dollinger was formerly in exhibition in New Jersey.

Tenpin Insurance?

Detroit, Sept. 30.

Keeping in step with the vogue, Hollis Drew, owner of the Temple, East Jordan, building $17,000 bowling alley adjoining him theatre.

Edsel Meretsky named manager of the Palace, Windsor, Ont. His brother, Cem Merritt, former manager of the house, has joined the Royal Canadian Air Force.

As another symptom of the times and cashing in on the current militancy in the air, Bernard Brooks and William A. London are renaming their Harmony theatre the Admiral. House was recently taken over and is being remodeled for late September opening. De Luxe being remodeled to the tune of $24,000 by Adrian D. Rosen.

Fred Bartholdi's Switch

Fred Bartholdi, manager of the Stoddard, N. Y., for several years, shifted by Skouras to the Crotona, Bronx, where he was an assistant mgr. six years ago. In turn, Walter Melvin, at the Crotona for a short time and previously manager of the Valentine, Bronx, for 12 years, takes over at the Stoddard.

Knighton Succeeds Allen

Seattle, Sept. 30.

Mat Knighton, former city manager for the two Sterling houses in The Dallas, Ore., new house manager of Palomar, where Jerry Ross is gen. mgr. Knighton succeeds Bob Allen, resigned.

Conery's 6th

Troy, N. Y., Sept. 30.

Mitchell Conery, of Ravena, adds sixth theatre to his string when he assumes the management of the Casino in Waterford Oct. 1. The house, located in a village between Cohoes and Troy, has been run in recent years by Victor Bunz-Burns. The latter, with his wife, for some time did a comedy and acrobatic act in vaudeville. All the Conery theatres are in small towns where he has no opposition. The circuit is compact. Conery was a v.p. of the old N. Y. Allied organization.

Rosenberg to Newark

Newark, Sept. 30.

Stanley Rosenberg appointed assistant manager of the Paramount here. Formerly was chief usher of the N. Y. Paramount.

Wilhelm to Par, Toledo

Toledo, Sept. 30.

Ray Wilhelm, formerly with the Princess, has joined the Paramount, replacing treasurer Steve Adams, now a member of the U. S. Army Air Corps.

Savell Remains As Is

Originally slated to shift to Lincoln as comptroller for the Joe Cooper circuit, affiliated with Paramount, Leon Savell is remaining at the home office for Cooper. Latter lives on his farm in upstate New York and comes into the h.o. often on operating matters, film deals, etc.

Savell took over for Cooper as successor to Joe Philipson when latter was shifted to the Par distribution department recently. While Philipson headquartered at N. Y. for Copper, Savel, formerly with Wilby-Kincey, was to have operated out of Lincoln.

Glens Falls' Mgr. Changes

Glens Falls, N. Y., Sept. 30.

Herman Addison, who three years ago was assistant to William Heiss at the Rialto, has been named manager of the Paramount. Addison has been manager of a Schine house in Oneonta.

William Burke, manager of the Paramount, has gone to Allentown, Pa., where he has purchased a theatre.

Smith's Louisville Berth

Louisville, Sept. 30.

Sidney Smith, formerly with Publix Theatres, has taken over the management of the National theatre locally, and has instituted a policy of musical comedy stock.

The Little Man Who's *Always* There!

No matter where you are...who you are...what you are...so long as you're an exhibitor with a theatre ready for business, the Prize Baby of the Industry is ALWAYS there with extra power to sell your show...extra power to sell your theatre...extra power to sell your industry.

Help yourself to better business

with NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Ranero Theatres, On Coast, Opens Fourth Spot; Other New Houses

San Francisco, Sept. 30.

Ranero Theatres of Delano, Cal., opened fourth house, the MacFarland in MacFarland, 400-seater, first regular cinema in the valley village, located on the main highway between Frisco and L.A.

Ty Winkie, of the Star, Oakland, and Lee Stallings, formerly with Mark Harrison of the Cameo and Roxy here, have taken over the Ritz, Oakland from Midge Midgley. Winkie until recently was also operator of the Piedmont.

New Albany Zone House

Gouverneur, N. Y., Sept. 30.

Another theatre added in Albany exchange area with opening of Union Hall in Gouverneur. James Papayanakos, who owned Gouverneur's only playhouse, the Gralyn, a 700-seater, has now equipped Union Hall as a theatre. His brother, Alec—who filed the first and, to date, only complaint in the Albany territory under the consent decree on clearance given Schine's Strand and Pontiac, in Ogdensburg, over his American in Canton—operates in Potsdam as well as Canton. Members of the Papayanakos family have been exhibitors in the St. Lawrence River region for years.

New Army House

Fort Sam Houston, Tex., Sept. 30.

The third picture house being completed for this camp will be opened within the next two weeks, seating over 1,000.

Astoria, L. I., House

Strand (new) Astoria, L. I., opened recently. Jacque Horn manager.

50G Theatre Fire

Pine Bluff, Ark., Sept. 30.

The New theatre at England, Ark., was destroyed by fire Sept. 20 midnight with an approximate loss of $50,000.

According to Terry Axley, owner, the theatre will be rebuilt.

MacDonald's Addition

North York, Pa., Sept. 30.

Charles MacDonald, operator of the Southern here, is planning construction of the Mayfair in the northern area of this community. House will supplant a row of brick residents on North George street, with 500-seat capacity. Theatre will make the eighth film house in this locality. Planned to have it ready for opening the first of next year.

Theatres Wanted

San Francisco, Sept. 30.

Flock of independent coin around town now in search of a theatre.

So many bidders for possible spots, in fact, that one broker, A. A. Sheuerman, is taking 'Theatre Wanted' ads in the classified columns.

New Detroiter

Detroit, Sept. 30.

To replace the former house razed in the widening of Detroit's main stem, Woodward Avenue, a new Norwood Theatre is going up on the abbreviated site. House will be operated by Associated Theatres.

UNITED CHAIN'S 20TH HOUSE IN N. ORLEANS

New Orleans, Sept. 30.

Nola, nabe, opened its doors Wednesday (24). House is 20th link in chain of United Theatres, Inc., and seats 990. Operators also announced addition of the Bijou.

Ground was broken Thursday (25) for construction of Lakeview theatre, suburban nabe, which will seat 800. House will be operated by the building contractor, and Guy Spicuzza.

The army will construct two additional theatres at camps in Louisiana and Mississippi, War Department announced, houses to cost $241,000. Cost and locations are: Camp Livingston, La.; $129,000; Camp Flint Jordan, Jackson, Miss., $112,000, and Camp Shelby, $112,000.

PERFECT MARQUEE FIT

Hollywood, Sept. 30.

Universal signed William Nigh to direct the mystery picture, 'Dr. X.' Studio is rounding up a cast to start production Oct. 5.

N. Y. Par All Set on Pix (Not Bands) 'Til Easter

With its own distributing company being away ahead on 1941-42 production, the Paramount, N. Y., has set up its film bookings through Easter. This is believed to be the furthest in advance that any theatre has ever laid out its schedule. Bands and stage attractions are not lined up that far, however.

Although the N. Y. Par is now playing an outside buy, 'Our Wife' (Col), all the films set through Easter are from its own studio, Par.

Eugene Levy, Exhib Killed in Auto Crash, Left $1,000,000 Estate

Eugene Levy, operator of Newburgh, N. Y. theatres and a Paramount partner, is reported to have left around $1,000,000. In addition to insurance, his interests included ownership of three theatres outright, which are embodied in the Par partnership, a local hotel, an office building, an interest in a food-produce company, a shipping concern and others, plus miscellaneous real estate. Levy was killed Sept. 12 in an automobile collision when returning to Newburgh from Poughkeepsie after discussing a product deal with Universal.

The Newburgh theatres in the partnership with Levy have been operated under Par h.o. supervision since his death. Unless a special operator is appointed to take charge of the houses, they may be joined directly with the Netco circuit, owned 100% by Paramount, which is handled for Par by Harry Royster and Harold Greenberg out of Poughkeepsie. Si Fabian and the Schine Bros. are also aligned with this circuit through pooling arrangements on various upstate N. Y. theatres.

Peaslee Reelected

Minneapolis, Sept. 30.

Northwest Allied States' board of directors has reelected E. L. Peaslee, Stillwater, Minn., president for a second term.

New officers chosen were Harold Field, circuit owner, succeeding Hiller Hoffman, St. Paul exhibitor, as vice-president, and Howard Dale, chain owner, replacing Sol Lebedoff, local stormy petrel, as treasurer.

16 Mm. 'Hays Org.'

An equivalent of the Hays office has been set up by the leading commercial and educational (16 mm.) film-makers of the country. It operates under the label 'Institute for the Advancement of Visual Education and Vocational Training, Inc.' Directors include Jamison Handy, of the Jam Handy organization; Robert C. McKean, of Caravel; H. H. Ray of Ray-Bell, and Arthur H. Loucks, of Loucks & Norling. Herbert S. Houston, chairman of publications committee of the Motion Picture Research Council, is chairman.

Institute's initial task will be to make and distribute prints on a nonprofit basis of pictures made by its members for vocational training in defense industries.

SUNDAYS DOWN SOUTH OK DURING MANEUVERS

Spartanburg, S. C., Sept. 30.

York and Camden, S. C., officials have okayed Sunday pix during fall maneuvers bringing 450,000 soldiers into Carolinas. Schedules arranged to bar interference with religious services.

Rock Hill city fathers nixed proposal, although 15,000 soldiers will be encamped nearby.

Siler City, N. C., outside maneuvers area, apparently won't get seventh day shows, since council declined to consider petition signed by 750 residents asking for them.

Sunday shows allowed three weeks at Palace and State, Thomasville, N. C., won't repeat, following strong 'resoluting' against by ministers. Shows were benefits, proceeds going to USO.

Albemarle, N. C. also okay for Sunday shows during maneuvers.

Selling 'Hellz' at 50%

While 'Hellzapoppin' is being sold along with the other U pictures on the current (1941-42) program, separate contracts are being closed on it at asking terms of 50%.

Jules Levey, producer of the film, is now in New York.

Par Pays $120,000 for du Maurier's 'Frenchman's Creek' in Sharp Bidding

Paramount's purchase on Friday (26) of Daphne du Maurier's forthcoming novel, 'Frenchman's Creek,' at $120,000 is the second near-record story buy by the studio within a year. It is now planning production on 'For Whom the Bell Tolls,' the Ernest Hemingway yarn for which it paid $150,000.

Pushing up the price of the du Maurier story was bidding by David O. Selznick, Samuel Goldwyn, 20th-Fox and Warner Bros. There was some delay in closing the deal because of Miss du Maurier's insistence that she be kept constantly informed at her London home of the trading being handled for her in New York by Alan Collins, of the Curtis Brown agency. Success of Selznick's production of the same author's 'Rebecca' led to the Hollywood demand for this new property.

Par is understood to star Charles Boyer in the 17th century story of an Englishwoman who runs off with a French pirate. It is to be serialized in the Ladies' Home Journal and published in book form in February.

RKO on Monday (29) bought 'Angel Face' by Jean Becket. It ran in the Satevepost in August. Studio paid $15,000 for the yarn, which will be used as a starrer for 8-year-old Joan Carroll.

Other Story Buys

Hollywood, Sept. 30.

Metro bought 'Nothing Ventured,' by Ian McLellan Hunter and Aileen Hamilton.

Tedwell Chapman has sold his story, 'Gargantua, Ltd.,' to Alfred T. Mannon, head of the indie Cine-Grand Productions. Film will be shot in Mexico in November. Chapman returns to the Coast Oct. 15.

Lionel Toll, trade-paper editor, and Frank Rosenberg of Columbia Pictures exploitation department, sold an original to Universal, 'No Murder to Guide Her.'

20th-Fox acquired film rights to Ladislas Fodor's stage comedy, 'The Night Before the Divorce.'

JUDY'S BOY FRIENDS

Hollywood, Sept. 30.

Paramount signed Albert Rogell to direct 'True to the Army,' Judy Canova starrer slated to start Oct. 13.

Rogell, who recently turned in 'Newspapermen are Human' at Republic, checked in yesterday (Mon.) at Paramount to start preparations.

New York Theatres

RADIO CITY MUSIC HALL
"IT STARTED WITH EVE"
Spectacular Stage Productions

PARAMOUNT
Paramount Presents Charles Boyer Olivia de Havilland Paulette Goddard —in— "HOLD BACK THE DAWN"
—In Person— XAVIER CUGAT and Band Jay & Lou SEILER

'MAKES MOTION PICTURE HISTORY'—Times
FANTASIA
47th WEEK!
Twice daily 2:40 & 8:40 BROADWAY 53 & B'way CI 6-5353
LONGEST RUN in History of Talking Pictures

PALACE B'way & 47th St.
Sonja HENIE Glenn MILLER and Band "SUN VALLEY SERENADE"
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IRENE DUNNE
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UNITED ARTISTS RIVOLI B'way at 49th St.
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GARY COOPER
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'SERGEANT YORK'
A NEW WARNER BROS. HIT
HOLLYWOOD
B'way at 51st St.
AIR-CONDITIONED

Capitol Broadway 51st Street
Starts THURS. Their Greatest Hit Since 'Boom Town'
Clark GABLE ★ Lana TURNER
"HONKY TONK"
A Metro-Goldwyn-Mayer Picture

Loew's State TIMES SQ
Last Times Wed. "LIFE BEGINS for ANDY HARDY" On Stage Joe E. LEWIS PETERS Sisters Paul REMOS
Starts Thur. Oct. 2 'LADY BE GOOD' Eleanor POWELL Ann SOTHERN Robt. YOUNG
In Person Lou HOLTZ Hazel SCOTT Diosa COSTELLO The HARTMANS

OPENS FRIDAY, OCTOBER 3
HUMPHREY BOGART • MARY ASTOR
In the New Warner Bros. Hit
'The MALTESE FALCON'
—IN PERSON—
JAN SAVITT and His Tophatters
STRAND B'way & 47 St.

Advance Production Chart

(Continued from page 36)

right; story, Alice Tisdale Hobart; screenplay, Charles Grayson; camera, Sid Hickox. Cast: Jeffrey Lynn, Constance Bennett, Mona Maris, Regis Toomey; Roland Drew, Hobart Bosworth, Frank Puglia.

THE MALTESE FALCON, drama; asso. prod., Henry Blanke; dir., John Huston; screenplay by John Huston; camera, Arthur Edeson. Cast: Humphrey Bogart, Mary Astor, Gladys George, Peter Lorre, Lee Patrick, Barton MacLane, Ward Bond, Sidney Greenstreet, Jerome Cowan, James Burke.

BLUES IN THE NIGHT, formerly **NEW ORLEANS BLUES,** musical-drama; asso. prod., Henry Blanke; dir., Anatole Litvak; screenplay, Edwin Gilbert, Robert Rossen, Harold Arlen, Johnny Mercer; play by Edwin Gilbert; camera, Ernest Heller. Cast: Priscilla Lane, Richard Whorf, Betty Field, Lloyd Nolan, Jack Carson, Peter Whitney, Wally Ford, Billy Halop, Elia Razita, Joyce Compton, George Lloyd, Charles Wilson, Herbert Hayworth, William Gillespie, Matt McHugh, Ann Edmunds.

ONE FOOT IN HEAVEN, drama; asso. prod., Robert Lord; dir., Irving Rapper; screenplay, Casey Robinson, Abem Finkel, Harry Chandlee, Ralph Block; camera, Charles Rosher. Cast: Fredric March, Martha Scott, Elisabeth Fraser, Carlotta Jelm, Frankie Thomas, Casey Johnson, Ernest Cossart, Elizabeth Risdon, Roscoe Ates, Fred Kelsey, Hobart Bosworth, Olin Howland, Leah Baird, Gene Lockhart, Paula Trueman, Clara Blandick.

THE BODY DISAPPEARS, formerly **THE BLACK WIDOW,** meller; asso. prod., Ben Stoloff; dir., Ross Lederman; original screenplay, Scott Darling and Erna Lazarus; camera, Allen G. Siegler. Cast: Jeffrey Lynn, Jane Wyman, Edward Everett Horton, Willie Best, Herbert Anderson, Marguerite Chapman.

STEEL AGAINST THE SKY, formerly **BRIDGES BUILT AT NIGHT,** meller; asso. prod., Ed Grainger; dir., Edward Sutherland; original screenplay, Paul Gerard Smith; camera, James Van Trees. Cast: Lloyd Nolan, Alexis Smith, Craig Stevens, Edward Ellis Gene Lockhart, Edward Brophy.

Warner Pix Now in Production

THE MALE ANIMAL, comedy drama; dir., Elliott Nugent; story, James Thurber, Elliott Nugent; screenplay, Julius, and Philip G. Epstein and Avery Morehouse; camera, Arthur Edeson. Cast: Priscilla Lane, Henry Fonda, Joan Leslie, Jack Carson, Hattie McDaniel, Charles Drake, Ivan Simpson, Minna Phillips, Regina Wallace, Jean Ames.

THEY DIED WITH THEIR BOOTS ON, drama; prod., Robert Fellowes; dir., Raoul Walsh; screenplay, Aneas MacKenzie, Wally Klein; camera, Bert Glennon. Cast: Errol Flynn, Olivia de Haviland, Arthur Kennedy, Stanley Ridges, John Litel, G. P. Huntley, Jr., Gene Lockhart, Anthony Quinn, Sidney Greenstreet, Regis Toomey, Frank Wilcox, Ward Bond, Walter Hampden, Charles Grapewin, Anna Q. Nilsson, Selmer Jackson, DeWolf Hopper, Jr., Hattie McDaniel, Frank Orth, Hobart Bosworth, Virginia Sale, Renee Riano, Willie Best, Spencer Charters.

CAPTAINS OF THE CLOUDS, drama (Technicolor); prod., William Cagney; dir., Michael Curtiz; story, Arthur Horman, Roland Gillett; screenplay, Arthur Horman, Richard Macaulay, Norman Reilly Raine; camera, Sol Polito. Cast: James Cagney, Dennis Morgan, George Tobias, Alan Hale, Russell Arms, Clem Bevins, Roland Drew, Michael Ames, Byron Barr.

KINGS ROW, drama; prod., David Lewis; dir., Sam Wood; based on novel by Henry Bellaman; screenplay, Casey Robinson; camera, James Wong Howe. Cast: Ann Sheridan, Robert Cummings, Ronald Reagan, Nancy Coleman, James Stephenson, Judith Anderson, Charles Coburn, Harry Davenport, Kaaren Verne, Maria Ouspenskaya, Ernest Cossart, Ludwig Stossel, Hattie McDaniel, Pat Moriarity, Ilka Gruning, Scottie Beckett, Douglas Wheatcroft, Mary Thomas.

MAN WHO CAME TO DINNER, comedy; asso. prods., Jerry Wald, Jack Saper; dir., William Keighley; screenplay, Philip and Julius Epstein: based on play by Geo. S. Kaufman and Moss Hart; camera, Tony Gaudio. Cast: Bette Davis, Ann Sheridan, Monty Woolley, Billie Burke, Richard Travis, Grant Mitchell, Elisabeth Fraser, Harry Lewis, Mary Wickes, George Barbier, Reginald Gardiner, Jimmy Durante, Laura Hope Crews, Chester Clute, Charles Drake, Frank Coughlin, Jr.

ALL THROUGH THE NIGHT, mel'er; asso. prod., Jerry Wald; dir., Vincent Sherman; story, Leonard Spigelgass, Leonard Q. Ross; screenplay, Edwin Gilbert, Leonard Spigelgass; camera, Sid Hickox. Cast: Humphrey Bogart, Judith Anderson, Frank McHugh, Peter Lorre.

WILD BILL HICKOK RIDES, western; associate prod., Edmund Grainger; dir., Ray Enright; no writing credits; camera, Ted McCord. Cast: Constance Bennett, Bruce Cabot, Warren William, Betty Brewer, Julie Bishop, Lucia Carroll, Howard da Silva, Ward Bond, Hobart Bosworth.

DANGEROUSLY THEY LIVE, formerly **REMEMBER TOMORROW,** drama; associate prod., Ben Stoloff; dir., Robert Florey; original screenplay, Marion Parsonnet; camera, L. William O'Connell. Cast: John Garfield, Raymond Massey, Nancy Coleman, Moroni Olsen, Frank Reicher, Michael Ames, John Harmon, Esther Dale, Roland Drew, Christian Rub, Lee Patrick.

YOU'RE IN THE ARMY NOW, comedy; associate prod., Ben Stoloff; dir., Lew Seiler; original screenplay, Paul Gerard Smith, George Beatty; camera, Al Seigler. Cast: Jimmie Durante, Jane Wyman, Phil Silvers, Regis Toomey, Joe Sawyer, Donald MacBride, George Meeker.

"So you want boxoffice—eh, brother?"

Yes, Boys, this title will crowd your marquee— also your theatre!

Well, here it is!

A FIENDISHLY FUNNY "FIELDS-IAN" FILM!

Behold, America! The Lord High Elocutioner, His Nibs, the Prince of Ad Libs, comes to you in all his bold, old-time, pre-sold greatness!

W. C. FIELDS
in
"NEVER GIVE A SUCKER AN EVEN BREAK"
with
GLORIA JEAN
LEON ERROL Butch & Buddy
Susan Miller • Franklin Pangborn
Charles Lang • Margaret Dumont
Screen Play by
John T. Neville and Prescott Chaplin
Original Story by Otis Criblecoblis
Directed by EDWARD CLINE

A UNIVERSAL PICTURE

NATIONAL RELEASE OCT. 10

BILL TUTTLE DAYTIME MAN FOR L&L

Bill Tuttle, a program director for Ruthrauff & Ryan, has resigned to join the Lyons & Lyons agency, effective today (Wednesday). He will set up and head a daytime program department and is already working on several new show ideas. In addition, he will continue to direct 'The Shadow' on a free-lance basis for Ruthrauff & Ryan.

Before joining R. & R. about two and a half years ago, Tuttle was a producer and announcer at WOR, New York.

DRAMATIZED C.I.O. SHOWS

Toledo, O., Sept. 30.

'American Labor on the March' is a new series of dramatic programs sponsored by the Toledo Industrial Union Council to tell the role the C.I.O. is playing in the community, state, and nation. Airs over WTOL, Toledo, beginning Sunday, Oct. 5, at 10:15 a.m.

Programs will be written and directed by Calhoun Cartwright.

'THE BARTONS' ON BLUE NOV. 3 FOR P. & G.

Tentative starting date for Procter & Gamble sponsorship of 'The Bartons,' sustaining serial on NBC-Blue (WJZ), is Nov. 3. It will probably continue to originate in Chicago and air over NBC-Blue, the only P. & G. show on that network.

Writer, director and cast on the stanza will remain the same, with Gilbert Ralston supervising for the Compton agency. Product to be plugged isn't disclosed.

Twin City Convent Now 'Has Radio Teacher

Minneapolis, Sept. 30.

Benedict Hardman, WLOL news editor and announcer, will teach radio at St. Catherine's college.

It's a Twin City convent.

Margaret Cuthbert's 1st Time at a Microphone

Minneapolis, Sept. 30.

Margaret Cuthbert, director of women's activities for both the NBC red and blue networks, went on the air for the first time in her many years of radio activities over WCCO here.

In Minneapolis for a talk, she was persuaded to appear before the mike by George Grim, Star Journal radio director. Some 13 years ago with NBC in New York, Grim got his radio career start with Miss Cuthbert.

Heatter Slows Down

Effective next week, Gabriel Heatter will drop his Saturday night news program over Mutual. He continues Sunday-through-Friday nights for Kreml, Forhans and Barbasol. Agency is Erwin-Wasey.

Reason for discontinuing the Saturday stanza is overwork. Until several months ago, Heatter was also m.c. on 'We, the People,' half-hour weekly show on CBS for Sanka coffee.

Lynn Fontanne Encore

Lynn Fontanne will shortwave a reading of Alice Duer Miller's 'White Cliffs Of Dover' to England tomorrow (Thurs.) afternoon on 'Friendship Bridge,' a weekly broadcast that emanates from the studios of WMCA, N.Y. She goes on at 4 p.m.

Actress recently recorded the poem for Victor Records.

Network Shows and Producers

PROGRAM	ACCOUNT	AGENCY	PRODUCER
'Adventures of the Thin Man'	Woodbury cream, powder	Lennen & Mitchell	Himan Brown
'Against the Storm'	Ivory Flakes	Compton Adv.	John Gibbs
'Ahead of the Headlines'	Newsweek magazine	Tracy-Locke-Dawson	George Maynard
'Aldrich Family'	Postum	Young & Rubicam	Fran van Hartesveldt
Alka-Seltzer News of the World	Alka-Seltzer	Wade Adv.	Jeff Wade
Fred Allen	Texaco	Buchanan & Co.	Paul Monroe
•'Amanda of Honeymoon Hill'	Cal-Aspirin	Blackett-Sample-Hummert	Stephen Gross
•'America the Free'	Anacin	Blackett-Sample-Hummert	E. F. Hummert
•'American Album'	Bayer Aspirin	Blackett-Sample-Hummert	E. F. Hummert
'Answer Man'	General Cigar	Federal Adv.	W. A. McGuineas
'Are You a Missing Heir?'	Ironized Yeast	Ruthrauff & Ryan	John Loveton
Armstrong Theatre	Armstrong Cork	BBD&O	Kenneth Webb
Auction Quiz	Standard Oil of Ind.	McCann-Erickson	Earl G. Thomas
'Aunt Jenny's Real Life Stories'	Spry	Ruthrauff & Ryan	Mrs. Pat Dougherty
'Bachelor's Children'	Colgate dental cream	Ted Bates	Russ Young
•'Backstage Wife'	Dr. Lyon's tooth powder	Blackett-Sample-Hummert	Blair Walliser
'Battle of the Sexes'	Molle	Young & Rubicam	Sandy Stronach
Bob Decker's Dog Chats	Red Heart	Henri, Hurst & McDonald	Blair Walliser
Jack Benny	Jello-O	Young & Rubicam	Murray Bolen
Ben Bernie	Spearmint gum	Arthur Meyerhoff	Walter Preston
'Big Sister'	Rinso	Ruthrauff & Ryan	Jim Andrews
'Big Town'	Rinso	Ruthrauff & Ryan	Crane Wilbur
'Blondie'	Camels	Wm. Esty	William E. Gay
Boxing Bouts	Gillette	Maxon, Inc.	Ed Wilhelm
'Breakfast Club'	Swift Premium Bacon	J. Walter Thompson	Buck Gunn
'Bright Horizon'	Swan Soap	Young & Rubicam	Henry Hull
Bob Burns	Campbell's Soups	Ruthrauff & Ryan	Thomas Freebairn-Smith
Burns and Allen	Swan Soap	Young & Rubicam	Glenhall Taylor
'By Kathleen Norris'	Wheaties	Knox Reeves	Jay Hanna
'By the Way'	American Chicle Co.	Badger, Browning & Hersey	Bill Henry
'Capt. Flagg & Sergeant Quirt'	Mennen Co.	Russel M. Seeds	Tentative
Carnation	Carnation Milk	Erwin, Wasey	Harry Gilman
Caswell's Concert	George W. Caswell Co.	Long Adv.	Hassel W. Smith
'Cavalcade of America'	E. I. du Pont	BBD&O	Homer Fickett
Edgar Bergen	Standard Brands	J. Walter Thompson	Maury Holland
Cities Service Concert	Cities Service	Lord & Thomas	Alan Lerner
'College Humor'	Raleigh Tobacco	Russel M. Seeds	Watson Humphrey
'Crime Doctor'	Philip Morris	Biow Co.	Jack Johnstone
Betty Crocker	General Mills	Blackett-Sample-Hummert	Edmund Abbott
Cugat-Rumba Revue	Camels	Wm. Esty	Helen Phillips
'Stella Dallas'	Phillips' Milk of Magnesia	Blackett-Sample-Hummert	Richard Leonard
'Danger Is My Business'	20 Grand cigarettes	McCann-Erickson	William M. Spire
'Dear John'	Welch grape juice	H. W. Kastor	Gordon Hughes
'Dear Mom'	Spearmint gum	Arthur Meyerhoff	Bobby Brown
'Death Valley Days'	Pacific Coast Borax	McCann-Erickson	Lillian Steinfeld
Detroit Bible Class	Detroit Bible Class	Aircasters	Dr. M. R. Dehaan
'Dr. Christian'	Vaseline products	McCann-Erickson	Joan Cannon
'Doctor I Q'	Mars, Inc.	Grant Adv.	L. G. (Bucky) Arris
'Dr. Kate'	Sperry Flour Co.	Westco Adv.	Hal Burdick
'Dr. Pepper'	Dr. Pepper Co.	Benton & Bowles	Don Cope
'Don't Be Personal'	Beechnut cigarettes	Lennen & Mitchell	Samuel C. Pierce
'Double or Nothing'	White Laboratories	Wm. Esty	Harry Holcombe
'Duffy's Tavern'	Schick Injector, razors and blades	J. M. Mathes	Michael Benson
'Easy Aces'	Anacin	Blackett-Sample-Hummert	Goodman Ace
'Famous Trials'	Oh Henry candy bars	Aubrey, Moore & Wallace	Don Becker
Frank Fay	Tums	Stack-Goble	Lester O'Keefe
'Find the Woman'	Colonial Dames cosmetics	Glasser-Gailey	Lucean Davis
'First Nighter'	Campana Sales	Aubrey, Moore & Wallace	J. T. Ainley
Fitch Bandwagon	Fitch shampoo	L. W. Ramsey	Ward Byron
Ford Concerts	Ford Motors	McCann-Erickson	William J. Reddick
•'Front Page Farrell'	Anacin	Blackett-Sample-Hummert	Norman Sweetser
'Gang Busters'	Wm. R. Warner Co.	Warwick & Legler	Phillips H. Lord
Bob Garred Reporting	Soil Off Mfg.	Hillman-Shane	Jefferson Kaye Wood
'Gay Nineties Revue'	Dill's Best	Arthur Kudner	Frank McMahon
'The Goldbergs'	Duz	Compton Adv.	Mrs. Gertrude Berg
'Golden Treasury of Song'	E. R. Squibb & Son	Geyer, Cornell & Newell	John Macdonell, Eleanor Larsen
Good Will Hour	Ironized Yeast	Ruthrauff & Ryan	John Loveton
'Grand Central Station'	Rinso	Ruthrauff & Ryan	Ira Ashley
'Grand Ole' Opry'	Prince Albert tobacco	Wm. Esty	Harry Stone
'Grandpappy and His Pals'	Neighbors of Woodcraft	MacWilkins & Cole	Showalter Lynch
'The Great Gildersleeve'	Kraft Cheese Co.	Needham, Louis & Brorby	Cecil Underwood
'Arnold Grimm's Daughter'	Corn Kix	Blackett-Sample-Hummert	Alan Wallace
'Guiding Light'	Camay Soap	Pedlar & Ryan	Gilbert Gibbons, Elisabeth Howard
'Hap Hazard'	Johnson's wax	Needham, Louis & Brorby	Van Fleming
'David Harum'	Bab-O	Maxon, Inc.	Lester Vail
'Hawthorne House'	Wasson Oil	Fitzgerald Adv.	Cameron Prud'homme
Helen Hayes	Lipton's Tea	Young & Rubicam	George McGarrett
Sam Hayes	Sperry Flour Co.	Westco Adv.	Bill Gordon
Gabriel Heatter	Barbasol	Erwin, Wasey	Lee Benheim
Horace Heidt	Tums	Stack-Goble	Bud Troutman
'Helpmate'	Old Dutch Cleanser	Blackett-Sample-Hummert	Ed Wolf Associates
Hillman & Clapper News Here & Abroad	Trimount Clothing Co.	Emil Mogul	Alfred Paul Berger
'Hobby Lobby'	Palmolive shave cream	Ted Bates	Addison Smith
'Hollywood Premiere'	Lifebuoy soap	Wm. Esty	William R. Moore
'Hollywood Showcase'	Richard Hudnut	Benton & Bowles	Russ Johnston
'Sherlock Holmes'	Bromo-Quinine	Russel M. Seeds	Tom McKnight
Bob Hope	Pepsodent Co.	Lord & Thomas	Bob Stephenson
Kate Hopkins	Maxwell House Coffee	Benton & Bowles	Jack Hurdle
Hedda Hopper's Hollywood	Sunkist	Lord & Thomas	Jim Fonda
H & H Children's Hour	Horn & Hardart Baking	Clements Co.	Alice Clements
Phil Spitalny	General Electric	BBD&O	David White
'Housewarming'	Holland Furnace Co.	Ruthrauff & Ryan	Arthur Trask
'Human Side of the News'	American Oil Co.	Jos. Katz	Agency staff
'Hymns of All Churches'	Softasilk	Blackett-Sample-Hummert	Joe Emerson
'I Love a Mystery'	Fleischmann's Foil Yeast	Kenyon & Eckhardt	Carlton E. Morse
'I Was There'	Mobilgas, Mobiloil	Smith & Drum	Russ Johnston
'Information Please'	Lucky Strike	Lord & Thomas	Gordon Auchincloss
'Inner Sanctum Mystery'	Carter's Little Liver Pills	Street & Finney	Himan Brown
'Johnnie Presents'	Philip Morris	Biow Co.	Walter Tibbals, Charles Martin
'Johnson Family'	Inglehart Bros.	Sherman & Marquette	Basil Loughrane
'Bess Johnson'	Super Suds	Young & Rubicam	Charles Powers
•'John's Other Wife'	Black Flag	Blackett-Sample-Hummert	Lester Vail
•'Lorenzo Jones'	Phillips' Milk of Magnesia	Blackett-Sample-Hummert	Norman Sweetster
'Joyce Jordan'	General Foods	Young & Rubicam	Charles Powers
•'Just Plain Bill'	Anacin	Blackett-Sample-Hummert	Martha Atwell
H. V. Kaltenborn	Pure Oil Co.	Leo Burnett	Burke Herrick
Wayne King	Luxor, Ltd.	Lord & Thomas	Ted Long
'Knickerbocker Playhouse'	Drene	H. W. Kastor	Owen Vinson
Kraft Music Hall	Kraft Cheese Co.	J. Walter Thompson	H. Calvin Kuhl
Kay Kyser	Lucky Strikes	Lord & Thomas	Ed Cashman
'Life Can Be Beautiful'	Ivory Soap	Compton Adv.	Oliver Barbour
•'Light of the World'	Gold Medal flour	Blackett-Sample-Hummert	William Rousseau
'Lincoln Highway'	Shinola	Benton & Bowles	Don Cope

(Continued on page 42)

MOLLY PICON AUDIENCING FOR WHN

Molly Picon starts a series for Maxwell House coffee Oct. 7 on WHN, New York. Musical comedy show will air Tuesdays, 8-8:30 p.m., originating in the 350-seat Carnegie Lyceum, N. Y. Benton & Bowles is the agency. Show was spotted last season on WMCA, New York, being switched because of WHN's boost to 50,000 watts power.

Addition of the Picon series gives WHN three regular remote shows before live audiences. Others are Dr. Shirley Wynne's 'Food Forum,' Tuesday and Friday mornings from the Edison hotel, N. Y., and the American-Jewish hour, Sundays, from the Capitol hotel, N. Y.

REVERSES THE USUAL ROUTE

Big city radio man into small-town station operation comes to pass, as of today (1), when Ben Feiner takes over WKNY, Kingston, N. Y. It's a full-time 250-watter and, starting Nov. 15, will become Mutual-affiliated.

Feiner is moving his family to Kingston after long being on the N. Y. Stock Exchange and of Norman Furman-Ben Feiner & Co., radio producers.

Morris Novik, direction of WNYC, the N. Y. City municipal-owned station, has a piece of WKNY, but otherwise Feiner will operate it.

POPULAR SCIENCE SPOTS PLACED BY JOE KATZ

Popular Science Magazine has joined the list of periodicals that now go in for spot announcement flurries on release date.

Joseph Katz is the agency.

John Hundley of Stage Gets Title at CBS

John Hundley, former Broadway musical comedy juvenile and tenor, has been promoted to the post of assistant director of shortwave programs at CBS in New York. He has been in the department a year and a half.

He comes under Edmund Chester and William Fineshriber.

Morton Bassett Joins Morse Int'l Agency

Morton Bassett has quit NBC, where he was assistant to Jack Greene, circulation manager, to join the radio department of the Morse International agency, as time buyer.

His title will be that of assistant to Richard Nicholls, director of the department.

Ken Church to WKRC

St. Louis, Sept. 30.

Ken Church, sales manager at KMOX, local CBS outlet since 1933 has chucked the job for an executive post at WKRC, the Times-Star station in Cincinnati. Church established the radio advertising department of the St. Louis Globe-Democrat in 1925 and remained there until he went to KMOX.

At WKRC Church will join up with Brad Simpson, former scripter at KMOX who now is program director at the Taft station. They will become rivals to their former buddies, Jim Shouse and Bob Dunville at WLW. At one time the quartet were employed at KMOX at the same time.

Nashville—Dick Altman, WSIX sports announcer, joins staff of WSAV Wednesday (1) in a similar capacity.

AFRA WIDENS WEB CODE

Fly, in Prophet Role, Records His Guesses on Radio a Century Hence

Milwaukee, Sept. 30.

Although it had been announced that James L. Fly would speak at the cornerstone laying ceremonies of The Journal's 'Radio City' on Saturday afternoon (27), regret was expressed that press of duties in Washington kept the chairman of the FCC from being present in person. He did the next best thing by holding a seance with himself, projecting his mentality 100 years into the future and waxing a record addressed to the listeners of 2041, in which year the optimists expect the inner cornerstone, with the discs it contains, to be revealed to the people of that futura day.

Fly's platter was made a part of the ceremonies, and in it he expressed the belief that the technical progress that would be made a century from now would assure his from fear and freedom from want. sion, third dimension television, facsimile broadcasting and frequency modulation available everywhere. Fly's peek into the future also saw President Roosevelt's Four Freedoms as a reality—freedom of speech, freedom of religion, freedom from fear and freedom from want.

Harry J. Grant, chairman of the board of The Journal, likewise was unable to be present, so he emulated Fly and disked his address. It was feared for a time that Gov. Julius P. Heil might be among the missing, too, as The Journal the night before in an editorial had taken him severely to task for his widely publicized attack upon the American Legion. However, the governor showed up and made a pretty speech, in person, returning bouquets for brickbats.

From the Heart

As a practical celebration gesture for Mutual's obtaining the new Coca-Cola program, starting Nov. 3, the network officials on Monday afternoon (29) installed a 120-bottle Coca-Cola dispenser in the offices of WOR, the chain's New York outlet.

Fred Weber, Mutual general manager, 'dedicated' it and bought the first bottle, after which the network treated all employees to a bottle each.

'HILLTOP HOUSE' MAY RETURN TO AIR

Procter & Gamble is considering sponsorship of 'Hilltop House,' serial by Addy Richton and Lynn Stone, which Campbell's soup dropped last fall in favor of 'The Story of Bess Johnson.' Ed Wolf Associates is the package producer of the show. Not known what P. & G. product would be plugged or what agency would handle it.

If and when the serial goes on, Anne Seymour is understood set for the lead part formerly played by Bess Johnson. That would make Miss Seymour one of the busiest actresses and top money-makers of radio, as she already has the title part in 'Mary Marlin' and plays a lead in 'Against the Storm.' She formerly had the 'Marlin' role when the show originated in Chicago. She gave it up about a year ago to return to New York, but resumed it when P. & G. brought the program east.

George Bayard Eastern V. P. for Seeds Agency; Richardson Also Up

Chicago, Sept. 30.

Freeman Keyes is bringing in George Bayard from the Columbia web's sales staff here to join the Russell Seeds agency as v.p., in charge of the New York office as of Oct. 15. Bayard will service the Mennen account out of the east.

Keyes also elevated Jack Richardson, Jr., to a v.p. post here after some time as assistant to prexy Keyes.

MUTUAL'S LEGIT THEATRE

Leases Maxine Elliott for Coca-Cola Series of Musicales

Mutual Network has taken a year's lease with options on the Maxine Elliott theatre, located off Times Square, for use as a studio. Major expense of this acquisition will be the equipment and the general soundproofing.

Theatre will be used six times a week for the Coca-Cola broadcasts, which start Nov. 3, and for Feen-a-mint's 'Double or Nothing' program, which now originates from the Barbazon Plaza hotel.

RADIO HOUSE WINS DISMISSAL OF SUIT

Peggy Worth's $11,875 suit against Radio House, Inc., Walter Royal, Martha and Ann Rountree, Donald de Lissa and Albert Williams, directors, was dismissed Friday (25) by Justice Ferdinand Pecora in the N Y. supreme court. Plaintiff was granted 10 days to amend her complaint.

It is claimed by the plaintiff that she made a deal in March, 1941, with the defendants to sell them all her rights to programs in radio and theatrical enterprises while the defendants were to secure sponsors for the programs. Defendants refuse to go through with the agreement, Miss Worth claims, and it is also asserted the defendant directors of Radio House made false claims to the plaintiff as to the financial condition of Radio House.

Staff Realignment at Pedlar & Ryan

Follows Greg Williamson Exit—Sisson East—Chester MacCracken, Newcomer, Takes Part of Duties

Duties of Gregory Williamson, who quit as director of radio and v.p. of Pedlar & Ryan to take a commission in the U. S. Navy, has been split among others in the department until a successor is named. The reallotment of assignments brings E. G. (Ted) Sisson back from Hollywood where he had been producing the Orson Welles (Lady Esther) show. Sisson will handle administrative work plus the preparation of new programs and Chester MacCracken, a newcomer to the agency, will take on some of the departmental duties that were Williamson's.

John Archer Carter goes on as head of the radio commercial department, Cyril J. Mullen moves up as assistant head of the department, John Taylor continues in charge of scripting editing and author contact and Mrs. Elizabeth Howard holds as head of talent and casting for daytime shows. William L. Lawrence will run the Welles show for the agency.

NETWORK RULES IN FIVE TOWNS

Actors Union Proposes to Apply Code Conditions to Detroit, Cincinnati, Cleveland, St. Louis, Washington—Organizers Busy in Other Sections Also

CUT-IN CHANGES?

American Federation of Radio Artists is preparing to extend its commercial network code to five additional cities, and has set Oct. 15 as the tentative effective date. However, the advertising agencies have not yet been notified. If they don't approve of the move they have the right under the code to demand arbitration. Cities now covered by the code are New York, Chicago, San Francisco and Los Angeles. Additional ones would be Detroit, Cincinnati, Cleveland, St. Louis and Washington.

Extension of the code to the five additional cities will affect the existing situations for certain agencies and programs, though not for all. Network shows originating at stations with which AFRA now has contracts already come under the 20%-differential rule. That is, all AFRA's local contracts call for network shows to pay a rate of 20% less than that applying on New York originating programs. Where the code extension will involve changes is on shows originating at stations without AFRA contracts. Under the extended code, the agencies would be required to pay the 20%-differential rate on shows from any of the new cities, regardless of whether the originating station has a contract with AFRA or not.

Cut-Ins

Another change being contemplated by AFRA has to do with cut-in announcements on commercial network shows. At present, such announcements are not governed by the code unless they originate in the four code cities or from stations having AFRA contracts. Thus, while a network show originating in New York would come under the code, local cut-in announcements from non-code cities or non-AFRA stations would not be similarly controlled. AFRA board is now contemplating the establishment of a straight $5 rate for all cut-in announcements on commercial network programs.

Hyman Faine, one of the union's national organizers, has established headquarters in Boston to handle AFRA activity in New England. He recently left Washington, after signing a contract with WINX there. One of the matters awaiting his attention is the group in Rochester, N. Y., which seeks a local AFRA charter.

Connors in Miami

Vic Connors, another AFRA organizer, is currently in Miami, where he is negotiating with officials of WKAT and directing organizing activity at WQAM. The union has recently signed contracts with KFOX, Los Angeles, and KJBS, San Francisco. It has brought Labor Board charges against WFAA, Dallas, involving the discharge of Chester Hale, an announcer, allegedly for union activity.

Operetta series being aired over Mutual by WGN, Chicago, has been classified by AFRA as a sustainer. However, the union has ruled that announcements regarding the prices of records of the shows must be local cut-ins.

Emily Holt, national executive-secretary, returned Monday (29) from vacation at her Vermont farm.

Vet Farm Editor on WOWO

Fort Wayne, Ind., Sept. 30.

Tom L. Wheeler, for 33 years editor of the 'Indiana Farmers' Guide' has joined the staff of WOWO, to do farm comment on new noon program, beginning this week.

Wheeler's talks will be aired the last ten minutes of the hour.

48 State Reps Will Meet Pronto In Chicago to Consolidate New Broadcasters Trade Association

Chicago, Sept. 30.

With complete divorcement from the National Association of Broadcasters established through a resolution that membership in the National Independent Broadcasters is not contingent upon membership in any other organization, the indie association's leaders are now spurring their colleagues in the 48 states to hurry selection of representatives for the big organizational meeting to be held within the next six weeks. It is likely, while not specified, that this meeting, like the N.I.B. meeting of last week, will be held in Chicago. And while the resolution set Nov. 15 as the deadline for the meeting, it is considered likely that the get-together will be sooner than that, maybe some time in October.

Resolution on divorcement as drawn up a special committee includes these clauses:

No Network

'That the membership be limited to independently owned and operated stations not owned (in whole or in part) managed, controlled or operated by a national network. . . .

Responsible Voting

'That each station shall have but one vote and that the vote of each

(Continued on page 46)

Gloming the Layout

San Quentin prison goes on the air via KFRC shortly—with the starting date up to the inmates themselves. Sunday half-hour has already been set aside for the show, but the boys behind the walls don't believe in the flighty methods of commercial wireless.

They're going to have six shows actually scripted and rehearsed before they open a mike.

DINAH SHORE VALUE AGAIN TO FORE

Dinah Shore will go into the Sunday quarter-hour period (9:45 p.m.) which Bristol-Myers has bought on the NBC-Blue if the account can get Eddie Cantor, who has her under exclusive radio contract, to agree to the second program. Young & Rubicam, agency on the account, doesn't think it will encounter much difficulty as far as Cantor is concerned since he works for the same sponsor. Where the rub may come is the bargaining angle interposed by the comedian. He has suggested that the second weekly date might be okay with him if Miss Shore agreed to extend the term of her contract with him.

After closing for the spot on the Blue Bristol-Myers issued through the same agency a cancellation of the spot campaign which had been set up for the fall. Latter schedule was to start Monday (29).

R. Coleman Back From Session With Troops

Buffalo, Sept. 30.

Released from the Army for reasons of dependency following a death in the family, Roger Coleman came back this week to WGR-WKBW to take up his singing job. Resumes daily 15-minute stint for J. N. Adam Co., department store, plus sustainers.

Robert Field, subbing during Coleman's khaki hitch, returned to New York.

John B. Hughes Returns

John B. Hughes, news commentator on Mutual for Aspertane, planed back to the Coast from Washington last Saturday (27) after several days in New York and the capital.

During his stay east he originated his five-a-week show from WOR, New York, and WOL, Washington.

Freeman Keyes on Coast As Seeds Agency Starts Three Shows From L. A.

Hollywood, Sept. 30.

Freeman Keyes, prez, and Jack Richardson, v. p., of Russel Seeds Agency, Chicago, are here for the kickoff of 'Captain Flagg and Sergeant Quirt' for Mennen (last Sunday) and next Sunday's (5) 'Sherlock Holmes,' debut.

Show headed by Red Skelton for Raleigh, is being packaged for Seeds by the William Morris agency. Not only are a producer, writers, band and other talent being hunted but Freeman Keyes also is looking around for some one to put in charge of a Coast office for the three shows.

Dave Elton, NBC staff producer, looks after 'Quirt and Flagg' (Edmund Lowe and Victor McLaglen), and Tom McKnight is back at the controls of 'Sherlock Holmes,' which his frau, Edith Meiser, scripts.

SALESMAN IS ALSO SINGER FOR HIS FIRM

New Haven, Sept. 30.

Russell Mower, salesman for Chamberlain's, local furniture store, will be singer on firm's new three-a-weeker on WELI.

Programs will be aired at noontime from Paramount theatre, with Jimmy Morgan at organ and Charlie Wright reading poetry.

Colgate Wipes Out Its Radio Dept.

Longstreth Out, Also Hugh McKay and Harry Keller—Adams Active Again

One of the casualties of the sweep which hit the advertising division of Colgate-Palmolive-Peet last week was Edward Longstreth, head of the radio department. Under the company's new policy the radio department as an entity has been eliminated. C-P-P was the last of the big three of the soap field to establish its own radio department and it's the first to drop it. Also a resignee from the company is Hugh McKay, general advertising director. James Adams, executive v.p. of C-P-P, who had been serving as a Government $1-a-year-man, is back on the job. Adams himself is an advertising man, coming from Benton & Bowles.

Switch in C-P-P radio policy also affected its tieup on the outside with Harry Keller as director of Broadcast Associates and director of C-P-P public relations. Keller turned in his resignation also last week.

Network Shows and Producers

Continued from page 40

PROGRAM	ACCOUNT	AGENCY	PRODUCER
Guy Lombardo	Colgate dental cream	Ted Bates	T. Wells
'Lone Journey'	Dreft	Blackett-Sample-Hummert	John Gibbs Co.
'Lone Ranger'	Corn Kix	Blackett-Sample-Hummert	WXYZ staff
'Lum and Abner'	Alka-Seltzer	Wade Adv.	Jeff Wade
Lux Radio Theatre	Lux Toilet Soap	J. Walter Thompson	Sanford Barnett
'Fibber McGee and Molly'	Johnson's Wax	Needham, Louis & Brorby	Cecil Underwood
'Ma Perkins'	Oxydol	Blackett-Sample-Hummert	George Fogle
'The Man I Married'	Campbell's soups, pork and beans	Ward Wheelock	Oliver Barbour
'Manhattan at Midnight'	Energine	Young & Rubicam	Hendrik Booraem
*'Manhattan Merry-Go-Round'	Dr. Lyon's tooth powder	Blackett-Sample-Hummert	E. F. Hummert
Knox Manning	Los Angeles Soap Co.	Raymond R. Morgan	John Nelson
'March of Time'	Time Magazine	Young & Rubicam	Hendrik Booraem
'Maudie's Diary'	Continental Baking	Ted Bates	Gordon Graham
Maxwell House Coffee Time	General Foods	Benton & Bowles	Mann Holiner
'Meet Mr. Meek'	Lifebuoy soap	Wm. Esty	Don Bernard
'Melody Ranch'	Doublemint gum	J. Walter Thompson	Bradford Brown
Metropolitan Opera	Texaco	Buchanan & Co.	Paul Monroe
Metropolitan Opera Auditions	Sherwin-Williams	Warwick & Legler	Tevis Huhm
'Michael and Kitty'	Canada Dry Ginger Ale	J. M. Mathes	Michael Benson
Glenn Miller	Chesterfields	Newell-Emmett	Donald Langan
'Millions for Defense'	Bendix Aviation	Buchanan & Co.	Lester O'Keefe
Minit-Rub News	Minit-Rub	Young & Rubicam	Carol Irwin
'Mr. District Attorney'	Vitalis	Pedlar & Ryan	Edward A. Byron
*'Mr. Keen, Tracer of Lost Persons'	Kolynos toothpaste	Blackett-Sample-Hummert	Martha Atwell
'Tom Mix Straight Shooters'	Ralston Purina	Gardner Adv.	Charles Claggett
Philip Morris Playhouse	Philip Morris	Biow Co.	Charles Martin
Moylan Sisters	Thrivo dog food	Clements Co.	Alice Clements
'Musical Millwheel'	Pillsbury Flour Mills	McCann-Erickson	Earl Thomas
'Myrt and Marge'	Concentrated Super Suds	Sherman & Marquette	Lindsay MacHarrie
'The Mystery Man'	Wheaties	Knox Reeves	Rikel Kent
National Barn Dance	Alka-Seltzer	Wade Adv.	W. E. Jones
News for Women	Vick Chemical Co.	Morse International	Paul White
'Old Fashioned Revival'	Gospel Broadcasting Association	R. H. Alber	Charles E. Fuller
'The O'Neills'	Ivory soap	Compton Adv.	Wolf Associates
'One Man's Family'	Tender Leaf Tea	J. Walter Thompson	Carlton E. Morse
*'Orphans of Divorce'	Dr. Lyon's tooth powder	Blackett-Sample-Hummert	Richard Leonard
*'Our Gal Sunday'	Anacin	Blackett-Sample-Hummert	Stephen Gross
'Parker Family'	Woodbury soap	Lennen & Mitchell	Oliver Barbour
'Pause That Refreshes'	Coca-Cola	D'Arcy Adv.	Felix Coste
Al Pearce Gang	Camels	Wm. Esty	William E. Gay
Pearson & Allen	Serutan	Raymond Spector	Henry Souvaine
'Penthouse Party'	Camels	Wm. Esty	Bernard Dougall
'Pepper Young's Family'	White Naphtha soap	Compton Adv.	Ed Wolfe
'Plantation Party'	Bugler tobacco	Russel M. Seeds	Tom Wallace
'Point Sublime'	Union Oil of Calif.	Lord & Thomas	Robert L. Redd
'Portia Faces Life'	Post 40% Bran Flakes	Benton & Bowles	Don Cope
Prudential Family Hour	Prudential Insurance	Benton & Bowles	Don Cope
Quiz Kids	Alka-Seltzer	Wade Adv.	Jeff Wade
'Renfro Valley Folks'	Target tobacco	Russel M. Seeds	Tom Hargis
'Reveille Round Up'	Grove Laboratories	Russel M. Seeds	Jane Force
Richfield Reporter	Richfield Oil	Hixson-O'Donnell	Wayne Miller
'Road of Life'	Chipso	Compton Adv.	Gilbert Gibbons
Tommy Riggs	Old Golds	J. Walter Thompson	H. Calvin Kuhl
'Right to Happiness'	Crisco	Compton Adv.	Carl Wester
Rinso-Spry Vaudeville Theatre	Lever Bros.	Ruthrauff & Ryan	Nate Tufts
'Road of Life'	Chipso	Pedlar & Ryan	Gilbert Gibbons, Elisabeth Howard
*'Romance of Helen Trent,' Edna Wallace Hopper	Kolynos tooth paste	Blackett-Sample-Hummert	Blair Walliser
Mrs. Eleanor Roosevelt	Pan-American Coffee Bureau	Buchanan & Co.	Paul Monroe
Lanny Ross	Franco-American macaroni, spaghetti	Ruthrauff & Ryan	Lee Cooley
Olivio Santoro	Philadelphia scrapple	Clements Co.	Alice Clements
Saturday Night Serenade	Pet Milk Co.	Gardner Adv.	Roland Martini
Screen Guild Theatre	Gulf Oil	Young & Rubicam	Henry Ackerman
*'Second Husband'	Bayer Aspirin	Blackett-Sample-Hummert	James Church

(Continued on page 46)

Payroll Traffic

Oakland—Al Fried, recently of KSAN and KDON, has jumped to KROW as sales promotion manager.

Jamestown, N. Y.—William M. Winn of WBTA, Batavia, is new announcer at WJTN, succeeding Marshall Shantz, called for Air Corps duty.

John Lewis, chief announcer, leaves this week for WPIC, Sharon, Pa., succeeding Tom McKee, now transferred to WKBN, Youngstown, O.

Bridgeport—Irving Friedberg calling football games and special events at WNAB. Announced for WICC until several years ago.

Ruth Smelter and Titania Dixon resigned from staff of WICC.

Pittsburgh—Henry E. Littlehales, sports editor of the Washington (Pa.) Reporter for the last five years, is the new daytime news editor at KDKA. He replaces Lloyd Chapman, who has left for his army stretch.

St. Louis—Elmer Speck, employed at KMOX for the past 10 years as sound effects man, line reader and jack-of-all trades around the station, has resigned to work on a national defense job.

Elinor Henry is newest addition to continuity staff at KXOK. Formerly with KCKN, Kansas City, she replaces Verne Hatchett who resigned to live in Texas.

Tom Rooney, assistant to Manager Oscar Zahner of the local Ruthrauff & Ryan agency, has joined KMOX's Sales Promotion Dept.

Eau Claire, Wis.—Bill Conner of WMFG has been promoted to chief announcer job at WEAU. Milo Knutson of WDSM added to announcing staff. Marie Helmers named to continuity. Station goes full-time operation Oct. 1.

Tacoma—Fenton Sherwood and Dick Forbes are new salesmen at KVI.

Fort Worth—John Hicks, formerly with KNOW, Austin, now announcing at KGKO.

Spokane. — Ernie W. Jorgenson, former editor of the Spokane Press and the Yakima Independent, and a farm owner for 25 years has gone with KFPY, and will produce 'This Business of Farming.'

Dallas.—Jay Smith, baritone with Early Birds on WFAA-KGKO has joined army.

Wichita, Kas.—Harry Peok, announcer with KFBI leaving to enter insurance business.

Pittsburgh—KDKA staff, apparently long immune to Selective Service Act, lost its first two men to the Army last week. They were Lloyd Chapman, news editor, and Carl Stasko, of office staff. Both were called the same time. Chapman has been replaced by Henry E. Littlehales, formerly sports editor of the Washington (Pa.) Reporter, and Stasko by his assistant, Merle Denny.

San Antonio.—W. G. Bryan, program director of station KTSA, has resigned his position with the station to become affiliated with Rogers-Gano Advertising Agency.

Virginia Ely has joined the station staff in the program department and musical clearance department.

Waterbury, Conn. — Jimmy Cipriano, formerly at WTHT, Hartford, announcing at WBRY as replacement for Norbert Aleksis, now in Columbia Law School.

Bridgeport. — Gloria Cebrelli succeeds Ruth Smelter in home office of WICC, and Barabar Hines ditto for Titania Dixon in New Haven office.

San Francisco.—Dave Vaile due in from KOA, Denver, to become new member of KFRC's announcing staff.

Kansas City.—Loyd Signon leaves KCMO, for KMPC, Beverly Hills, as engineer.

Ernestine Flannnery is new member of KCMO continuity staff under Dave Brown.

Betty Boutell leaves KCMO to join Dave Mindlin advertising agency, locally.

Chicago. — Alan Hale, associated with Pat Flanagan in WJJD baseball broadcasts all summer, has gone over to WAIT to do Northwestern University football games under sponsorship of the Greyhound Bus lines.

Asheville, N. C.—Mack Quave has rejoined WWNC announcing staff after winning first place in CBS national high school loop announcing contest, Los Angeles.

Minneapolis.—Robert L. Hutton, Jr., WCCO sales promotion and publicity director for the past three years, has resigned to join WEAF and WJZ, New York, as sales promotion manager.

The WCCO publicity department also loses Betty Carlile who goes to the Periodical Sales company. Leila Gillis of Minneapolis replaces her.

WCCO's receptionist, Josephine Forbes, departs next month to become Mrs. Willard Burnap.

Weslaco, Texas—Bill Sharp is the latest addition to the announcing staff of station KRGV. He replaces David Naugle. Sharp comes from KEYS, Corpus Christi.

Mary Louise Gunther has been added to the station's continuity department.

New York City—Jack Martin, announcer at WHN, New York, resigned to join the staff of WOPI, Bristol, Tenn., where he'll do sports broadcasts.

Robert S. Larkin, former assistant director of trade relations at Calvert Distillers Corp., and Thomas Stamp, formerly commercial property manager with Hanford & Henderson, realtors, have joined the merchandizing department of the Compton agency.

SOUND MAN TO BE DIRECTOR

Ray Kramer, CBS sound man, has resigned to join Transamerican as chief sound man and; ultimately, to be a director.

Transamerican's employment of Kramer is the second time the company has hired a CBS sound man for use as a director, John Dietz having been the previous one.

STANDOUT
STANDOUT
FACTS

Beginning auspiciously six years ago by "scooping" all radio news services in broadcasting the death of Will Rogers and Wiley Post, KLZ has maintained uninterrupted leadership in the reliability and completeness of its news broadcasts . . . and, likewise, has maintained without interruption the confidence of its original news sponsor, the Fred Davis Furniture Company, a huge, but still growing Rocky Mountain institution which has just signed its seventh consecutive news contract with KLZ.

It is not new, but still true that *Coverage* is not so much a matter of *Kilowatts* as *Kilocycles*. KLZ with 5,000 watts on 560 kc, with a signal *directed* up and down the *prosperous* and *populous* sections of Wyoming and Colorado east of the Divide, covers the profit area of the Denver Rocky Mountain area.

"Colorado Speaks" and, in a loud, booming voice, tells the world that KLZ is Denver's "stand-out" station. "Letters FROM the Editor" may be unusual elsewhere but, at KLZ, are commonplace. Practically every well-known newspaper editor in the state has written to comment with enthusiasm upon the popularity in his town of KLZ's broadcast, "Colorado Speaks" . . . a dramatized review of editorial comment, opinion, and humor.

REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.

CHEAP U. S. SETS FOR LATINS

M.H. AYLESWORTH PUSHING PLAN

Redtape on Installment Buying in Foreign Lands Plus Materials Priorities in U.S.A. Retarding Progress —Meeting Held in Washington to Unsnarl Redtape

$25 ALL-WAVERS

Attempt to unsnare delays of United States' plan to double its listening audience in South America by offering for sale there 1,000,000 cheap all-wave radio receivers was made at a huddle in Washington yesterday (Tuesday). Cause of hold-up is difficulty of arranging a plan for government financial aid to make possible installment buying of sets by the Latins. Also the redtape of obtaining priorities on materials for manufacturers of the receivers.

Attending yesterday's session were Merlin H. Aylesworth, author of the cheap-radio-set idea; Don Francisco, head of the communications division of the Rockefeller group; reps of the various set manufacturers participating in the scheme, and reps of the government agencies dealing with priorities and with financial aid to foreign traders.

Manufacturers—particularly Emerson and Philco—are said to have enough materials on hand to get started and are so anxious to go ahead that they offered to do so and undertake the installment financing on their own. They are understood to have developed satisfactory sets to sell at about $25.

Few Listeners

Realizing the need for greatly enlarging the rather small listening public in S.A., the government is said to have promised those at the meeting that priorities will be granted to allow all the manufacturers to go ahead at once and be assured of a continuing supply of materials.

Financing, however, is a greater snag and it appears possible that those set makers so inclined may be told to go ahead on their own pending the slow-moving government's getting the matter arranged. Radio set financing is only a small part of a gigantic plan to make it possible for Latins to buy a great many other U. S. products on the installment plan and it must wait until the master plan is set.

Distribution Starts On Latin-American DX Logs in Native Tongues

Washington, Sept. 30.

First step in a far-sighted scheme to put over U. S. ideas via DX pro-democracy radio broadcasts in South America was taken last week when 40,000 schedules for the week of Oct. 12 were distributed to the Latin American Republics by the Office of the Coordinator of Inter-American Affairs.

Representing the first sizeable chunk taken out of a $1,000,000 Rockefeller Foundation appropriation, the short-wave programs—printed in Spanish, Portuguese and English—were mailed out for the edification of sister nations south of the Rio Grande. Every program was listed by title and carried the hour at which it would be heard, the wavelength of the station and other 'detailed information.'

Quebec Parlez Vous Dick

Montreal, Sept. 30.

CKAC, French language station of the newspaper La Presse, will produce 'Rouletabille,' detective in French fiction stories, for 10 weeks commencing Oct. 24.

Quaker Oats is sponsor. Set by Paul L'Anglais.

WITHYCOMB IN N. Y.

Aylesworth Aide Returns From South American Trip

Don Withycomb, assistant to Merlin H. Aylesworth, chairman of the radio division of the Rockefeller Committee on South American Relations, returned to New York Sunday (28) from a six-week tour of Argentina, Uruguay and Brazil.

Withycomb went south to get a first hand picture of reception of short wave airings from the U. S. and Europe and to look into the local radio situation. He huddled with officials of the three governments he visited, with U. S. Embassy execs and with broadcasters.

Taking Tea Seriously

Cincinnati, Sept. 30.

For the kickoff of Helen Hayes' dramatic series on CBS for Lipton's tea, WCKY is tossing a tea Sunday (5) to which Cincy's radio and dramatic editors, plus their fraus, are invited to sip along with some of the burg's longhairs from the Symphony and highhat clubs.

After the program their comments on it will be transcribed for airing that night.

Johnny Wilson has joined the new Steve Rintoul station in Stamford, Conn., as announcer-writer-director. Although from show biz background, Wilson is new to radio.

Buy Radio Time to Sell Lectures

Town Hall Starting on WQXR, N. Y. — Also Has Tieup Program on Music Appreciation

Town Hall is experimentally purchasing 40 one-minute announcements on station WQXR, New York, to advertise its courses and its regular 11 a.m. lectures. Anne O'Hare McCormick, Stanley High, Norman Thomas and George Gallup conduct the courses, plus others.

Town Hall's radio blurbs will also emphasize the music appreciation course of Olga Samaroff Stokowski and Harriet Johnson. Latter will separately be heard on WQXR starting Oct. 17 in a program of tieup symphonies discussed in class the day before by Miss Johnson, who will appear the next day during this WQXR period and give a quarter-hour digest.

Diana Rosen, local San Antonio radio actress, has left for New York City for auditions there under the name of Diana Leigh.

WEATHER OR NOT...

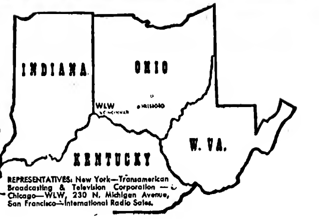
"Your forecasts have put money in my pocket, and I know they will do that for every farmer and save him a lot of grief," writes Arthur Roy Kinzer of Route 3, Hillsboro, Ohio, of WLW's weather service. "If we hear the forecast is rain, we wait until the weather forecast is for clear weather for two of three days before we mow our hay down. That gives us a chance to get our hay in dry. When a zero wave is predicted we always clean our chicken house and get it good and dry and adjust our ventilators for it, so it helps in poultry, too."

Mr. Kinzer's letter is just like hundreds of others received every year by James C. Fidler, WLW's staff meteorologist. WLW, one of the few stations with its own staff meteorologist, gives the complete weather picture for the entire United States every six hours. The reports are compiled from weather maps of the U. S. Weather Bureau, and correlated with reports from the Civil Aeronautics Authority.

"Whether it's cold, or whether it's hot, we shall have weather, whether or not" . . . and farmers in WLW's wide listening area will know about it—in up-to-the-minute reports compiled by an expert from the best sources available. WLW's weather service is only a part of the effort we make to discharge the obligation imposed upon clear channel facilities—a service made complete by added emphasis on news, markets, and a well rounded schedule of vitally interesting farm programs.

Staff meteorologist James C. Fidler, left, makes weather observations at Cincinnati's Lunken Airport weather station.

CLEAR CHANNEL
WLW
THE NATION'S MOST MERCHANDISE-ABLE STATION



REPRESENTATIVES: New York—Transamerican Broadcasting & Television Corporation — Chicago—WLW, 230 N. Michigan Avenue, San Francisco—International Radio Sales.

Newspaper-Owner Probe Yawns On

Two More Days of Hearings Produce Little Info —C.I.O. Witness Qualifies Charges

Washington, Sept. 30.

The Federal Communication Commission's investigation into whether newspapers should be allowed to own radio stations dragged on last Wednesday and Thursday with most of the time devoted to hearing complaints of alleged 'anti-labor' policies of newspaper-owned transmitters. FCC conducted an inspection into affairs of the Parkersburg (W. Va.) News and Sentinel and the Wheeling Intelligencer and News Register. Though neither owns a radio station so far, Commish did some crystal-gazing as to what effect ownership of a transmitter would have on circulation and advertising of the two papers—provided their applications should be granted.

Allan S. Haywood, C.I.O. director of organization, admitted that newspaper-owned stations are not the only radio stations with which the labor unions have a bone to pick. Thomas G. Thatcher, chief counsel, brought out the fact that the C.I.O. and other labor complainants had squawks to make against transmitters which are not newspaper-controlled.

Policies and practices of the stations owned by the Cowles family—publishers of the Des Moines Register and Tribune—were ogled Wednesday (24) by the Commish. Luther L. Hill, pointed out that 'as the stations have improved' the Cowles newspaper publicity has been 'of smaller value.' While luring advertising of a nationwide nature, it has been disadvantageous with respect to local advertisers, he explained.

After giving the histories of the Cowles stations (two each in Des Moines and Cedar Rapids, Ia.; one each at Ottumwa, Fort Dodge and Yankton, S. Dak.) Hill testified that the 50-kilowatter, WHO, in Des Moines, was 'so far superior to either (station) of ours that I don't think we compete.' The Cowles stations cover about the same territory as WHO, he explained.

WHO Spurns Offer

Amount of publicity received by station advertisers depends on the 'newsworthiness of the program to a considerable extent,' Hill revealed. He stated that an offer has been made to WHO to exchange Register and Tribune publicity for radio time but this proposal has not yet been accepted.

Commish heard charges of 'discriminatory denial of the use of radio facilities' to labor, from Haywood, who wailed that 'some of the more glaring instances of discrimination against labor unions have been committed by newspaper-owned stations.' Hearst station KYA, San Francisco, was dusted off again as prime offender. WISN, Milwaukee, and WINS, New York, were added to the list, as was the Detroit News transmitter, WWJ.

Although the C.I.O.-er made the statement that 'there is a general feeling in labor ranks, buttressed by many practical experiences, that most of the daily press is biased against labor because of its big business ownership, because of its dependence upon advertising and because of the editorial policy of the particular publishers.' This sweeping condemnation was whittled down to a point where Haywood admitted that stations having no tie-up with the press occasionally step on labor's toes.

I do not mean to imply,' Haywood qualified, 'that these (newspaper-owned) stations are sole offenders. Nor do I want to advance the conclusion that newspaper-controlled stations as a group have practised more or worse discriminations than have other stations as a group.'

TELEVISION SOCIETY HOLDS N. Y. MEETING

American Television Society, non-commercial, non-profit organization intended as a clearing house for the exchange of television information, holds its first fall meeting tomorrow night (Thursday) in New York.

Norman D. Waters, producer of the Bloomingdale—A. & S. television fashion shows on NBC, and Myron Zobel, president of Telecast Productions, will speak.

WGAR
CLEVELAND
LAUNCHES THE
GREATEST
FOOTBALL
SCHEDULE
ever carried in Northern Ohio

EXCLUSIVE! **CLEVELAND RAMS!**
Play by play, home and out-of-town games.

SPECIAL! **CLEVELAND "BIG FOUR" COLLEGES**
Play by play, major games.

PLUS—Intersectional gridiron classics, CBS network, and SEVENTEEN other regular sports programs every week!

BASIC STATION ::: COLUMBIA BROADCASTING SYSTEM
G. A. Richards, Pres. • John F. Patt, V. P. & Gen. Mgr.
Edward Petry & Company, Inc., National Representative

Network Premieres

Wednesday (1)

Fred Allen, variety, with Kenny Baker, Portland Hoffa, Al Goodman orch; Wednesdays, 9-10 p.m. (repeat 12 midnight), CBS; Texas Oil Co., Buchanan agency.

World Series, baseball broadcasts, by Red Barber, Bob Elson, Bill Corum; daily, 1:15 p.m.; Mutual; Gillette razor, Maxon agency.

Thursday (2)

'Service with a Smile,' quiz, soldier show from army camps, with Garry Moore, Ben Grauer; Thursday, 8-8:30 p.m. (after first week, moves to 8:30-9 p.m.), NBC-Blue (WJZ); Clark candy.

Friday (3)

Kate Smith, variety, with Ted Collins, Jack Miller orch; Fridays, 8-8:55 p.m. (repeat 12 midnight), CBS; General Goods (Grape Nuts, Grape Nuts flakes). Young & Rubicam.

Al Pearce, variety, with Andy Devine, Lou Bring orch; Fridays, 7:30-8 p.m. (repeat 10:30 p.m.), CBS; R. J. Reynolds (Camel cigarets), Esty agency.

'Michael and Kitty,' drama; Fridays, 9:30-9:55 p.m., NBC-Blue (WJZ); Canada Dry, Mathes agency.

Saturday (4)

'Hobby Lobby,' audience participation, with Dave Elman; Saturdays, 8:30-8:55 p.m. (repeat 11:30 p.m.), CBS; Colgate-Palmolive-Peet (Palmolive shave cream), Bates agency.

'Theatre of Today,' news-drama, with George Bryon, Harold Levey orch; Saturdays, 12-12:30 noon, CBS; Armstrong cork; B.B.D.& O.

Sunday (5)

'How to Win $500' (temporary title), comedy-drama; Sundays, 5:30-6 p.m., NBC-Red (WEAF); Vick Chemical Co., Morse agency.

Helen Hayes, dramas; Sundays, 8-8:30 p.m. (repeat 10:30 p.m.), CBS; Lipton tea, Young & Rubicam.

'Sherlock Holmes,' dramas, with Basil Rathbone, Nigel Bruce; Sundays, 10:30 p.m., NBC-Red (WEAF); Grove Laboratories (Bromo Quinine), Russel M. Seeds agency.

William L. Shirer, news comment; Sundays, 5:45-6 p.m., CBS; General Foods (Sanka coffee), Young & Rubicam.

Tony Wons, poetry reading; Sundays, 4:15-5:30 p.m., Tuesdays and Thursdays, 1:15-1:30 p.m. (locally on WEAF via transcription at 1:30-1:45 p.m.), NBC-Red; Hall greeting cards, Henri, Hurst & McDonald agency.

'Silver Theatre,' drama; Sunday, 6-6:30 p.m., CBS; International Silver, Young & Rubicam.

Monday (6)

The Westerners, music, with Louise Massey, Mondays, Wednesdays, Fridays, 7:45 a.m. (repeats at 8:45 and 10:30 a.m.), NBC-Red (WEAF); Grove Laboratories (Bromo Quinine), Russel M. Seeds agency.

'I Love a Mystery,' drama; Mondays, 8-8:30 p.m. (repeat at 11:30 p.m.), NBC-Blue (WJZ); Standard Brands (Fleischmann's yeast), Kenyon & Eckhardt agency.

'Stories America Loves,' drama; Monday through Friday, 10-10:15 a.m., CBS; General Mills (Wheaties), Knox Reeves. Replacing 'By Kathleen Norris.'

Tuesday (7)

Burns and Allen, variety, with Paul Whiteman orch; Tuesdays, 7:30-8 p.m. (repeat 9 p.m.), NBC-Red (WEAF); Lever Bros. (Swan soap), Ruthrauff & Ryan.

Wednesday (8)

'Meet Mister Meek,' drama; Wednesdays, 7:30-8 p.m., CBS; Lever Bros. (Lifebuoy soap), Esty agency.

'Big Town,' drama, with Edward G. Robinson; Wednesday, 8-8:30 p. m. (repeat 9:30 p.m.), CBS; Lever Bros. (Rinso), Ruthrauff & Ryan.

Thursday (9)

'March of Time,' dramatized news; Thursdays, 8-8:30 p.m., NBC-Blue (WJZ); Time magazine, Young & Rubicam.

Friday (10)

'Gangbusters,' dramas; Fridays, 9-9:30 p.m. (repeat 11:30 p.m.), NBC-Blue (WJZ); Sloan's liniment, Warwick & Legler agency.

Robert Blake, of the continuity editorial staff of WOR, New York, has been called for army training at Ft. Dix, N. J. He leaves Friday (3).

His Bosses Work for Him

Station WBYN, the merger of four former Brooklyn, N. Y., stations, has an unusual arrangement in that general manager Griffith B. Thompson has his four bosses as employes of the station. Previous licensees who are equal partners in the new 500-watter are Samuel Gellard (formerly WLTH), Aaron Kronenberg (formerly WARD), Salvatore DeAngelo (formerly WVFW), and Peter Testen (formerly WBBC).

At WBYN the first three have the status of salesmen and draw commissions on various accounts in addition to participation in station profits. The fourth owner, Peter Testen, acts as WBYN's chief engineer.

WJJD, WIND Share Show Of Board of Education

Chicago, Sept. 30.

WJJD and WIND, the two Atlass stations, have again been designated by the Chicago Board of Education to carry the official classroom broadcasts. The Board's Radio Council is again headed by Harold Kent. This will make it the fifth consecutive year that both WIND and WJJD have carried these educational shows.

Program will be heard on WJJD Monday through Friday at 2:30 p.m. and Monday through Friday on WIND at 1:30 p.m. starting Oct. 6.

On WJJD the Monday period will be devoted to nature study, Tuesday to social studies and American heroes, Wednesdays to travel and geography, Thursday to current events and Friday to leading grammar school choral groups.

WIND will carry science programs on Monday, leisure time avocations on Tuesdays, life stories of famous artists on Wednesday, literature on Thursday and adventure stories on Friday.

Still Throwing Switches

Fort Worth, Sept. 30.

Truett Kimzey, who as a youngster 15 years ago threw on the switch that put KFJ on the air as a 50-watter, last Wednesday (24) threw another switch which cut in KFJZ's new transmitter and stepped the station's power up to 5,000 watts.

Kimzey did the latest throwing as chief engineer of KFJZ.

Billy Rose as Sponsor

Billy Rose started Monday night (20) on WMCA, N. Y., to sponsor a series of programs dramatizing the news of the day. Plugs his Diamond Horseshoe. Reagan (Tex) McCrary, magazine and editorial writer, is the narrator.

Makes the second night club underwriting news. Other is Ben Marden's Riviera, which uses Rush Hughes.

WWJ, Detroit, Denies Labor News Bias

Detroit, Sept. 30.

Answering Allan S. Haywood, CIO organization director, who charged WWJ, Detroit, was one of four stations 'discriminatory in the use of radio facilities,' Harry Bannister, general manager of the station, has issued a denial of the union leader's charge before the FCC. 'In disputed matters of public interest such as a great industrial strike,' Bannister said, 'offers of free time have been made to all interests involved in a debate. If any interest declined the use of such time, the offer was withdrawn from all.'

Since the enactment of the N.A.B. Code the same policy has been followed in political elections. In other disputed matters, such as a strike, offers of free time were made to all parties involved in the dispute, but the use of such time was contingent on its acceptance by all.

The station also wired Haywood for specific instances of the alleged discrimination.

FM Station Sets Ad Rates

Chicago, Sept. 30.

W59C, the FM station of the Chicago Tribune, has set a rate card calling for $75 an hour for class A evening time. Hour rate before 6:30 p.m. and after 10:30 p.m. is $37.50, with the half hour rates being $55 for Class A and $27.50 for the less expensive time.

Discounts are 5% for 13 consecutive weeks, 10% for 26 weeks and 15% for 52 weeks. There are added discounts for programs broadcast more than once weekly.

You said it, Mister—it takes personality to pull listeners, and that's just what WSAI has plenty of! Along with the swell NBC network stars, WSAI proudly points to such outstanding Cincinnati favorites as Peter Grant (famous newscaster), Rita Hackett and Marsha Wheeler (femininity features), Roger Baker and Dick Bray (baseball broadcasters). Personalities who play host to thousands of buyers—making The Winged Plug pet persuader for Cincinnatians' pocketbooks.

NBC RED AND BLUE—5,000 WATTS NIGHT AND DAY

WSAI CINCINNATI'S OWN STATION
REPRESENTED BY INTERNATIONAL RADIO SALES

Inside Stuff—Radio

Time Magazine, in the Oct. 6 issue, which goes on the stands tomorrow (Thursday), will concede that it misinterpreted some figures which the Co-operative Analysis of Broadcasting and C. E. Hooper released last month and consequently distorted a report on recent listening levels in the Aug. 31 issue. The clarification brings to an end four weeks of seething in the promotional ranks of the National Association of Broadcasters and CBS. The Aug. 31 article stated that listening had fallen off as much as 6.3% during the past season, and the N.A.B., in a letter addressed to the editor of the mag several days later questioned the article's statistical conclusions.

What had aggravated the situation as far as the broadcasting industry was concerned was the demand of Lever Bros., one of radio's top spenders and toughest customers, for enlightment on the statistical data advanced by Time in the article.

Ted Collins, manager of Kate Smith, would like to include an angle of the phonograph 'record hit of the week' on the General Foods program, which debuts on CBS this Friday night (3). His idea, as advanced last week to a couple of phonograph companies, would be to have the band or singer with the No. 1 seller of the previous week appear on the G.F. hour on the same basis as the series gets most of its film hookups. Since the date would serve to plug the particular disc the recording company would be instrumental in making the band or singer available and the latter would collect union scale.

A phonograph-hit-of-the-week idea will figure as the mainspring in the pattern which Coca-Cola will use in the six days a week series that the beverage account will start on the Mutual Network Nov. 3.

Campaign to sell radio listeners the idea of preserving clear channels—to head off the long-threatened FCC breakdown of the Class I-A transmitters—has now been launched by the Clear Channel Broadcasting Service, group of independently owned plants mobilized last spring, with the first pamphlet driving home to average dial-twisters, and particularly the rural audience, the degree of dependence on this group of outlets.

Entitled 'Meet Mr. Big,' the pamphlet has been printed for each of the Clear Channel group, giving the call letters and location and illustrating the importance of distant coverage by mention of such out-of-the-way spots as Ludlow, Calif., and Purdy Creek, N. Y. Theme is that the c.c. plants are essential in keeping the people in hamlets and small villages informed of the goings-on in the world.

Radio columnist of a daily in a secondary midwest market has become an irritation to agencies with accounts on Mutual. When Mutual announces that it has signed an account nationally this editor publishes that the local Mutual affiliate is going to get the program, although it's not on the hook-up. The embarrassment for the New York agencies arises when they get letters from a jobber or distributor in that not-included town thanking them for the supposed break. One agency, after two such incidents, took the trouble to find out what motive the radio columnist had for the stunt. The columnist blandly replied that she didn't like the Mutual station's general manager and she did it merely to embarrass him.

Approximately 200 employes at KMOX, CBS' St. Louis outlet, from Merle S. Jones down to the porter, are totin' identification cards with their mugs affixed since the U. S. A. took over the Mart building, which houses the station, for a medical supply depot. Only KMOX, a first floor tonsorial parlor and a restaurant remain in the 18-story edifice that cost $3,500,000 to erect and which was sold for $2,000,000.

Jones said he had not been asked by the army to inaugurate the pix-card idea but he thought it would be a good idea to get in ahead.

Goodman Ace writes into his script for Anacin occasional references to tha National Defense stamps and bonds. It's not easy to smoothly incorporate these into a continuity and Ace has discarded some of his ideas. One last week was to have a crook character say 'Let's get rid of these hot jewels and buy Defense bonds instead.' Ace wasn't sure the Treasury would appreciate that.

L. B. Wilson, who doesn't give up easily, has finally gotten his WCKY, Cincinnati, relieved of the former legal necessity for shading its 50,000-watt power with a directional antenna to protect Richmond, Ind. WCKY, for some peculiar reason not fully appreciated by engineers, booms into Cuba like a local station. Meanwhile Joe Chambers has been field-testing in the WCKY area for weeks.

Edward Noble, candy mint (Lifesaver) manufacturer who became a broadcaster with the purchase of WMCA, New York, is expected to succeed Owen D. Young as chairman of the trustees at St. Lawrence University. Although a Yale graduate, Noble comes from the upstate New York section of St. Lawrence.

Edward Weeks, editor of the Atlantic Monthly, will not be heard this season on NBC. There is said to be a conflict of opinion on the production format with regard to the literary guest stars Weeks brought in. CBS has been reported talking to Weeks.

Barry Wood, the singer, sets a record this week in beginning his third year for Lucky Strikes.

Modern Hazards

Airconditioning conduits through Radio City in New York are reported so sensitive that once when a sound effect man burned a paper bag to obtain a desired result a couple of pro-professional NBC sniffers phoned down, 'say, what's on fire?'

Recently, on the Ed East morning quiz for Seeman's, two giveaway bottles of Flava-Bak, a new vanilla extract, were dropped by guests and broken. It proved pungent stuff, the same NBC sniffers phoning down this time: 'Say, who's baking a cake?'

John Gielgud is to play in air version of 'King Lear.'

Troubles for Doc Brinkley

Loses Leg by Amputation and Is Arrested on Mail Fraud Charge

Del Rio, Texas, Sept. 30

'Doc' John R. Brinkley, his wife, Minnie, with broadcasters of medical come-on and five doctors and a nurse employed here at the Brinkley Hospital were indicted on mail fraud charges by a federal grand jury in Little Rock, Ark. last Tuesday. The indictments followed the arrest of Mrs. Brinkley in Kansas City and the other six here. Brinkley's have operated in both locations. Del Rio and Little Rock.

Charged with using the mails to defraud by purporting 'Doc' Brinkley had discovered a substance which renewed sex vigor, all those nabbed were parties to the operations set up.

For the past month, Brinkley has been in a Kansas City hospital where he underwent amputation of his left leg.

All appeared before the United States Grand Marshall here and posted bond.

RADIO BROADCASTING

15 TUESDAY EVENING SESSIONS
beginning October 7th at 8 o'clock
LONG ISLAND UNIVERSITY
300 Pearl St., Brooklyn, N. Y.

A University Extension Survey Course covering every practical phase of broadcasting; a first step in preparation for Radio Careers.
Includes lectures on production, dramatics, script writing, announcing. Outlines functions of studio managers, program directors, publicity department, special events, sales managers.
Relations with other stations, sponsors, unions and Federal Communications Commission discussed. Technical talks on television, facsimile and frequency modulation.
Field trips and participation in actual radio productions. Prominent instructors and guest lecturers. Fee $22.50. Alertness and college credit.

Other Radio Courses:
Weds: 7:15 to 8:45 P.M.: Appreciation of Radio Music Fee $10
Alt. Weds: 8:45 to 10:15 P.M.: News Broadcasting Seminars Fee $8
Thurs: 8 to 10 P.M.: Script Writing and Production Fee $20

Register Immediately. Apply Radio Division
LONG ISLAND UNIVERSITY
300 Pearl St., Brooklyn, N. Y.
Telephone TRiangle 5-6211

CALL UP JERRY BRANCH

Crosley Technician Goes to Harvard and Later to England

Cincinnati, Sept. 30.

Jerry Branch, technical advisor to Crosley stations for the past three years, was called into Army service last week. He was a lieutenant in the Army Reserve Corps and left today for three months of training at Harvard, to be followed by a trip to England for practical experience.

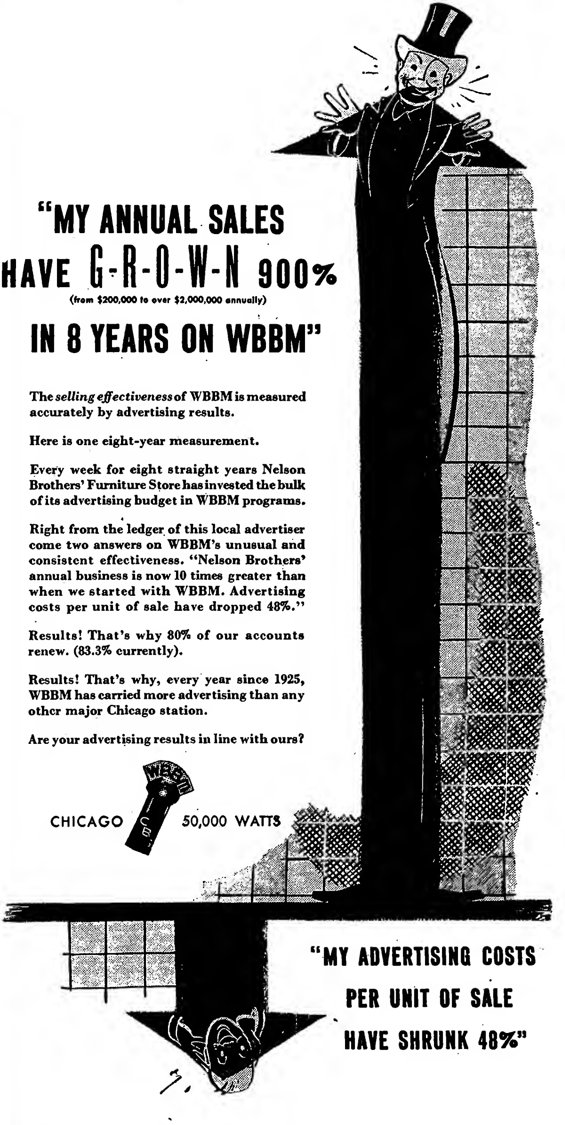
Last January he visited all of South America's republics and made signal measurements for WLWO, Crosley's 75,000-watt shortwaver, and assisted Antonia Rojas Villalba in establishing the shortwave network, Cadena Radio Americana.

Jerry Belcher at WCKY

Cincinnati, Sept. 30.

Jerry Belcher joined WCKY last week and is being kept under wraps until the station tags a sponsor for his interview programs.

The ex-Vox Pop and Interesting Neighbors miker for NBC was injured in an auto accident 18 months ago. Recently he has been doing radio work in the Southwest.



"MY ANNUAL SALES HAVE G-R-O-W-N 900%
(from $200,000 to over $2,000,000 annually)
IN 8 YEARS ON WBBM"

The *selling effectiveness* of WBBM is measured accurately by advertising results.

Here is one eight-year measurement.

Every week for eight straight years Nelson Brothers' Furniture Store has invested the bulk of its advertising budget in WBBM programs.

Right from the ledger of this local advertiser come two answers on WBBM's unusual and consistent effectiveness. "Nelson Brothers' annual business is now 10 times greater than when we started with WBBM. Advertising costs per unit of sale have dropped 48%."

Results! That's why 80% of our accounts renew. (83.3% currently).

Results! That's why, every year since 1925, WBBM has carried more advertising than any other major Chicago station.

Are your advertising results in line with ours?

CHICAGO 50,000 WATTS

"MY ADVERTISING COSTS PER UNIT OF SALE HAVE SHRUNK 48%"

WBBM Is—
Owned and Operated by Columbia Broadcasting System. Represented by Radio Sales: New York, Detroit, St. Louis, Charlotte, Los Angeles, San Francisco

VARIETY

United States Defines Requirements For Radio Publicity Specialists

Washington, Sept. 30.

New opportunities for jobs as radio information specialists (press agents) in a rapidly expanding Government were offered Monday (22) by the U. S. Civil Service Commission. For those with the proper experience, jobs paying from $2,600 to $4,600 a year will be available in various branches of the Federal Government. More than 100 positions are vacant for radio and newspapermen—particularly those who can qualify in 'specialized fields' of information.

U. S. citizens with a legal or voting residence in the State or territory claimed for at least one year prior to Oct. 23 will be eligible. Applicants may substitute year for year, up to a maximum of four years, 'study successfully completed in a residence educational institution above highschool grade,' it was announced.

Seniors' Qualifications

Senior information specialists should have a minimum of eight years of 'comprehensive and progressively responsible professional experience' two years of which 'must have been experience of a very high order in educational or informational radio work'; to qualify as an 'information specialist' ($3,800 a year), seven years of responsible experience, two years of which must be of a 'high order,' are necessary. An 'associate information specialist,' pulling down $3,200 a year, needs six years experience, one of which must carry 'distinctive merit,' while 'assistant information specialists' need five years of 'successful responsible experience' in order to try for the $2,600 job.

Qualifying experience in one or more of the following fields is especially desirable, the Commish indicated: Foreign news reporting or editing; general news interpretations; national administration; agriculture; aeronautics; public health; forestry; education; conservation (natural resources); economics; sociology and social welfare; marine information; engineering, technology and physical science; mining and mineral industries.

No Exams

'Competitors will not be required to report for examination at any place,' the C.S.C. explained, 'but will be rated on the extent of their education, on the extent and quality of their experience, relevant to the duties of the position applied for, and on their fitness, on a scale of 100, such ratings being based upon competitors' sworn statements in their applications and upon corroborative evidence.

'In assigning any such rating the competitor's entire experience will be considered, but particular attention will be given to the period or periods of experience indicated by the competitor as representing his highest qualifying experience. Statements giving information concerning such period or periods should be especially complete and detailed.'

Necessary forms to fill out can be obtained from the secretary of the Board of United States Civil Service Examiners; at any first- or second-class postoffice, or at district headquarters' cities where the forms may be obtained from the U. S. Civil Service District Office.

Cities listed are: Atlanta, Boston, Chicago, Cincinnati, Denver, New Orleans, New York, Philadelphia, Seattle, St. Louis, St. Paul, San Francisco, Honolulu, Balboa Heights, San Juan, P. R.

CKAC's Own French Favs

Montreal, Sept. 30.

Three new or revived programs will start fall season of CKAC, French language radio station here. 'Ceux Qu'on Aime' ('People We Like') which had been discontinued for three years past, is revived as of Oct. 1 to run at least until Dec. 31. Will be aired Wednesdays 8-8:30 p.m. for Palmers Cold Cream.

'Ovila Legare, Boute-en-train' ('Ovila Legare, Cut-up') is now on Tuesdays and Thursdays, 6:15-6:30 p.m. to end year, patter and French-Canadian songs. Sonsors: Imperial Tobacco.

Third is 'Joson and Josette' sketch with songs and parodies of well-known French-Canadian folksongs. Starts Sept. 28 and runs Sundays indefinitely 7-7:30 p.m. Sponsors: LaSalle Tobacco.

London Calling

London, Sept. 20.

George Cannon, one time still photog in Hollywood who returned this side to open commercial studio, had it shuttered by war so went back to grinding on picture lots. He guested on Len Urry's 'May We Introduce.'

Jack Benny's special transcription for BBC of his Jell-O show, has been upped to twice-weekly airing, fan mail boosting it out of earlier fortnightly spot.

Laurence Gilliam will produce for shortwave to the U.S. a documentary feature tagged 'America On The Move.' Piece sets out how U.S.-ers met Nazi propaganda. Robert Speight scripted.

Noel Coward's 'Star Chamber' in for DX airing, on the Empire band. Piece was gifted to St. Bartholomew's Hospital who draw the radio fee.

In radio, too, it's better to be Lower

There are times when it's better to be lower. Take radio, for example. Stations at *lower* frequencies have a decided advantage. *Lower* frequencies mean *longer* wave-lengths; *longer* wave-lengths mean *stronger* signals, better reception. WMCA is lucky. It has New York's *lowest* frequency (570 kc.) and plenty of power (5000 watts) so that it can reach over 12,500,000 people *economically*.

WMCA

FIRST ON NEW YORK'S DIAL

Network Shows and Producers

Continued from page 42

PROGRAM	ACCOUNT	AGENCY	PRODUCER
'Second Mrs. Burton'	Walter Baker's chocolate, cocoa	Benton & Bowles	Betty Buckler
'Service With a Smile'	D. L. Clark Co.	Albert P. Hill	Hal R. Makelim
Signal Carnival	Signal Oil	Barton A. Stebbins	Herbert Polesie
Silver Theatre	International Silver	Young & Rubicam	Ted E. Sherdeman
Ginny Simms	Kleenex	Lord & Thomas	Thomas Conrad Sawyer
Skelly Oil News	Skelly Oil	Henri, Hurst & McDonald	Bill Henri, Jr., Ross Merritt
Mary Small	20 Grand cigarettes	McCann-Erickson	William L. Spire
Kate Smith Hour	Grape Nuts	Young & Rubicam	Sam Fuller
Kate Smith Speaks	Diamond Crystal Salt	Benton & Cowles	Don Cope
Kate Smith Speaks	Swans Down, Calumet	Young & Rubicam	Sandy Stronach
'Stars Over Hollywood'	Dari-Rich	Sorenson & Co.	Paul A. Pierce
'Stepmother'	Colgate tooth powder	Sherman & Marquette	Les Mitchel
Bill Stern	Palmolive shave cream	Sherman & Marquette	Tommy Leader
'Story of Mary Marlin'	Ivory Snow	Benton & Bowles	Don Cope
Raymond Gram Swing	General Cigar Co.	J. Walter Thompson	Frank O'Connor
'Take It or Leave It'	Eversharp	Biow Co.	Walter Tibbals
Mary Lee Taylor	Pet Milk Co.	Gardner Adv.	Erma Proetz
Telephone Hour	Bell Telephone Co.	N. W. Ayer	Arthur Daly
'That Brewster Boy'	Quaker Oats	Ruthrauff & Ryan	Owen Vinson
'This Is Life'	Hecker Products	Leo Burnett	Burke Herrick
Lowell Thomas	Sun Oil	Roche, Williams & Cunnyngham	Fred Weihe
'Three Ring Time'	P. Ballantine & Sons	J. Walter Thompson	Bob Brewster
'Time to Smile'	Ipana, Sal Hepatica	Young & Rubicam	Bob Welch
'Treet Time'	Treet	Lord & Thomas	Ted Long
'True or False'	J. B. Williams Co.	J. Walter Thompson	Wickliffe W. Crider
'Truth or Consequences'	Ivory soap	Campton Adv.	Ralph Edwards
'Uncle Walter's Dog House'	Raleigh tobacco	Russel M. Seeds	Watson Humphrey
'Valiant Lady'	Bisquick	Knox Reeves	Rikel Kent
Rudy Vallee	Sealtest	McKee & Albright	Dick Mack
'Vic and Sade'	Crisco	Compton Adv.	Charles Urquhart
**Vick Chemical Co.		Morse International	Richard Nicolls
'Voice of Broadway'	Band-Aid	Young & Rubicam	Sandy Stronach
'Voice of Firestone'	Firestone Tire & Rubber Co.	Sweeney & James	Edwin Dunham
Bennie Walker's Kitchen	Tillamook County Creamery	Botsford, Constantine & Gardner	Edith M. Abbott
*'Waltz Time'	Phillips' Milk of Magnesia	Blackett-Sample-Hummert	Mrs. E. F. Hummert
Fred Waring	Chesterfields	Newell-Emmett	Donald Langan
'We, the Abbotts'	Best Foods	Benton & Bowles	Kenneth MacGregor
'We, the People'	Grape Nuts	Young & Rubicam	David Levy
Orson Welles	Lady Esther	Pedlar & Ryan	Bill Lawrence
'What's on Your Mind?'	Planters Nut & Chocolate Co.	Raymond R. Morgan	John Nelson
Wheeling Steelmakers	Wheeling Steel	Critchfield & Co.	J. L. Grimes and staff
'When a Girl Marries'	Walter Baker's chocolate	Benton & Bowles	Theodora Yates
Walter Winchell	Jergen's lotion	Lennen & Mitchell	Blayne Butcher
'Wings of Destiny'	Wings King Size cigarettes	Russel M. Seeds	Mel Williamson
'Woman in White'	Oxydol	Blackett-Sample-Hummert	Carl Wester
'Woman of Courage'	Octagon products	Ted Bates	Chick Vincent
Tony Wons' Scrapbook	Hall Bros.	Henri, Hurst & McDonald	Frances Brewer
'Young Dr. Malone'	Post Toasties	Benton & Bowles	Theodora Yates
*'Young Widder Brown'	Bayer Aspirin	Blackett-Sample-Hummert	Martha Atwell
'Your Hit Parade'	Lucky Strikes	Lord & Thomas	Gordon Auchincloss
Vick Chemical Co.			

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*Under the mode of operation in effect with the Blackett-Sample-Hummert agency, nobody among the personnel holds the title of producer. Those individuals included in the above compilation are known as directors; the script and direction relating to programs marked with an asterisk are under the supervision of either or both Mr. and Mrs. Frank Hummert.

**This program, slated to begin Oct. 5, will make its debut sans title. Name of the show will be determined by a listeners' contest.

(**Note:** Programs having no producer, such as Amos 'n' Andy and various news broadcasts, are not included in this listing for obvious reasons. Shows scheduled to go off the air within several weeks are likewise omitted, but forthcoming programs have been included whenever VARIETY was able to gather the essential data.)

N.I.B.'s 48 Reps

Continued from page 41

station shall be cast only by a duly qualified owner, officer or qualified person with full power of attorney to act for said station.

Directors

That full power to act rests in the hands of the membership. That to expedite action and make the working of this organization more efficient and flexible a representative be selected from the membership by the members of each State, Territory, Possession and District of Columbia . . . that this group of representatives have the power to select officers, directors and personnel necessary for the efficient operation of the Association; that the officers be President, First Vice President, Second Vice President, Secretary, Treasurer and that they shall act as the directors of the said association.

Managing Director

'That it is further recommended a managing director be selected to manage the affairs of the organization, that among other duties the managing director shall have power to call a meeting of the board of directors or a meeting of the Representatives. Likewise that a majority of the board of directors shall have the power to call a meeting of the Representatives, or that 25% of the membership of the Representatives may call such a meeting.

Dues

'That the present basis of dues shall remain in force and effect until this plan of reorganization is in operation.

Present Officers

'That the present officers be asked to make this plan effective and to serve until a meeting of the representatives can be convened.

Next Meeting

'That such committee of representatives be convened not later than Nov. 15, 1941.'

Board of directors chosen by the representatives will then start a drive for complete enrollment of all eligible stations to obtain a fund that will be sufficient to carry on the new function of N.I.B. And upon the funds available will be based the calibre of the man to be approached to serve as paid director. It is decided that no member of N.I.B. will accept the job of running the organization since it will be a full-time assignment, and nothing that could be handled along with the regular duties of running a station.

Constitution and by-laws will also be drawn up at the time of the meeting.

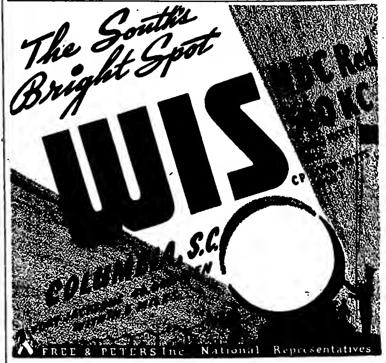
St. Louis—Al Brandt, recent grad of Missouri School of Journalism, has joined the KNOX staff. Also new is George Hall.

Debate With Pause For One Disputant to Give Out Nightly War News

San Francisco, Sept. 30.

Town's two top commentators, William Hunter of CBS and Upton Close of NBC, will kick off a Town Hall debate series here Oct. 17 on subject, 'Where is our job—in the Atlantic or the Pacific?' Originally skedded for Scottish Rite auditorium, affair has been shifted to Curran theatre due to demand for seats at $1.50 top.

Oddity will be interruption of the debate at 10 p.m. while Winter broadcasts his nightly war analysis on KSFO. Pickup will be made from stage.



The South's Bright Spot
WIS
CP
S.C.
COLUMBIA
FREE & PETERS Inc National Representatives

KSL IS LOADED ON NEWSCASTS

Salt Lake City, Sept. 30.

The signing of Morning Milk for the 3:45 p.m. newscast on KSL (Columbia) completely sells out the KSL news periods. Arthur Gaeth, KSL commentator, alone is doing 11 newscasts weekly for three different sponsors; the Paris Department Store, the Wasatch Oil and Peter Paul Candy.

KSL schedule calls for broadcasts at 7, 7:45, 8:35, 0 and 11:45, followed by later airings at 3:45, 5:45 and 1030 p. m. These are in addition to network news.

Lennox Murdoch, commercial manager of KSL, reports national spot biz up 50% over last year; local up 25% and network up 10%.

Greenville, S. C.—Jim Reid resigned as WFBC sportscaster to join WPTF, Raleigh, N. C., new 50,000-watter, in sports capacity.

WHEELING
a Fort Industry Market

Another
WWVA
Record!

14,906

—packed the Wheeling Market Auditorium during the five Saturday nights in August to see their favorite WWVA JAMBOREE performers in action.

It was a "paid" attendance and the largest in the JAMBOREE'S eight uninterrupted years of existence.

This sensational record is just more proof that WWVA is constantly marching forward!

On the Way!
50,000
WATTS
Ready About
January 1, 1942

Blair Represents Us
N.B.C. BASIC BLUE

A FORT INDUSTRY STATION

5,000 WATTS
WWVA

From the Production Centres

IN NEW YORK CITY . . .

THE RADIO TRADE IS DISCUSSING: *Them Bums—what a headache daylight saving switch always is—the Colgate outs-Mutual's Coca-Cola in—The 6% Maximum Profit Limit—why Bill Lewis took a thankless job—Bob Hope's stunty autobiography—the American Economic Foundation's Forum being opposite the Chicago Round Table Sundays.*

L. B. Wilson and wife, former Jean Oliver of dramatic stage, in New York all last week...Harvey Harding composed and recorded special jingle for Ed East and Polly's 8:50 a.m. 'opening night' recently and the Tarcher agency played it later to the sponsor, White Rose Tea...Murial Ferrara, formerly N. W. Ayer, is East's new secretary...Edward Murrow and Leigh White of CBS both headed for U.S.A. from Europe...Frank Lovejoy is playing the role of 'Ed Sommers' in the 'Helpmates' serial (a.m.) on the NBC-Red...Young & Rubicam put on a press luncheon for Jack Benny and his writers Monday (29).

Sue Reid repeats on Lanny Ross' program tonight (1) at 7:15 on CBS for Ruthrauff & Ryan agency...Jack Cowden back to CBS station relations after trick in Frisco's KSFO...

Captain Harold W. Kent, radio branch of the U. S. Army Public Relations Division, Thomas Wishworth, of NBC, and William E. Haskell, of Herald Tribune, were among the speakers booked for the first Public Relations Institute of the Eastern Zone of the New York State Teachers Association....Ruth Poll, wife of Dr. Daniel Poll, wrote the lyrics and WINS' music director, Henry Sylvern, the tune for 'I'm a Military Man,' which the Treasury Hour broadcast this week at the direct suggestion of Secretary Morgenthau....Oct. 4th issue of Satevepost tells the story of Fred Allen and his gag staff.

Marian Shockley, almost completely recovered from injuries from recent spill from horse, due back today (Wednesday) from Caribbean cruise with her husband, George Zachary....Compton agency lads needed tabulating machines to figure their scores at the firm's golf tourney Monday (29) at Pine Valley (N.J.), one of the world's toughest courses....Mary Jane Higby, John Ra[illegible], Michael Fitzmaurice, Irene Winston and Paul Stuart in cast of 'When a Girl Marries,' which replaced 'Home of the Brave' this week for General Foods....Corliss Wilbur, script editorial supervisor for the Compton agency, vacationing on the Coast....Gilbert Ralston, a program supervisor for the same agency, taking an at-home vacation.

Adelaide Klein will play the name part Sunday (5) in 'The Life of Marie Dressler' via WNYC....Alice Frost, who gave up 'Big Sister' to freelance, will do the femme lead on the Walter O'Keefe show, when and if it is sold....Nancy Marshall has taken over the 'Big Sister' role....Arthur Van Horn, Coast announcer, has moved to New York to free-lance....He did the John B. Hughes show while the latter was east....Edward J. Nickel, for the last eight months assistant to Lester Gottlieb, Mutual p.a., left to join the staff of Parade....No successor yet selected....Henry Gladstone, WHN announcer, did Columbia disc series for Plough, Inc.....Adolph Gobel, WWRL musical director, required several stitches in his right thumb as result of accident with an electric band saw....Don Staufer, of Lyons & Lyons, to Coast to launch the new Al Pearce show....Peter Michael, co-author with his sister, Sandra Michael, of 'Lone Journey,' to Wyoming for visit.

IN HOLLYWOOD . . .

THE RADIO TRADE IS DISCUSSING: *Them Bums—That a whispering campaign is afoot to avoid Jimmy Fidler socially, especially in night spots—ASCAP, and when does it cap.*

Hal Rorke, CBS press head on the Coast, peddled an original for 'Big Town'....Studebaker bought Don Lee time for Newscasters John B. Hughes and Jim Doyle....Mann Holiner named prexy of Radio Producers Club, succeeding Wayne Griffin. Other officers are Harrison Holliway, Tom McKnight and Murray Bolen. Retiring with Griffin was Carroll O'Meara, secretary....John U. Beber soaked up three weeks of Coast sunshine (and some fog) and hied back to his Manhattan base....Albers Milling moved its 'Whodunit' series here from Frisco, with Jim Fonda producing for Lord & Thomas; Adohr milk farms, long championing classic music on the air, has gone for a football roundup to supplement its 'Golden Hour.' Fred Sylva, exec of the creamery, will both produce and act in the dramatized highlights of big games of the past....Erskine Johnson's film gossip picked up for another quarter by his shampoo sponsor....Herb Allen drew a petrol underwriter for his debunker, 'Don't You Believe It,' on KECA....Danny Danker east for his annual call on the J. Walter Thompson brass hats....Dale Carnegie, the big 'how to' writer, guests on Chase & Sanborn solo Chicago origination Oct. 5....Ray Buffum on the mend from his auto crackup injuries and whipping up radio scripts.

IN CHICAGO . . .

THE RADIO TRADE IS DISCUSSING: *Them Bums—the significance of last week's convention here of the National Independent Broadcasters—the reported private allusions of Chairman Fly to the older N.A.B. as 'Niles and Bill.'*

Henry Hoople joined the James Parks talent office as salesman...Lucille Lewis and Grace Ingram have been added to the Lillian Gordoni teaching staff...Claude Kirchner has been named special announcer and m.c. on the 'Night Watch' program on WIND...Fred Barron now with the 'Right to Happiness' show, New LeFevre with 'Woman in White,' Dorothy Mead, Cornelius Peeples, Rolland Butterfield and Burton Wright with 'Road of Life,' with Myron Wallace as new announcer on the program...Charlotte Manson takes over leading role on 'Stepmother' serial...

Tom Wallace will concentrate strictly on the production job on 'Uncle Walter's Dog House' show for the Russel Seeds agency and the Brown & Williamson tobacco firm, and will give up all agency exec duties....Gene Autry show will originate from Chi WBBM studios on Oct. 5....June Meredith moving to NY with 'Story of Mary Marlin'....Sarajane Wells leaving Chi radio to move to El Paso....Lavinia Schwartz, CBS educational director here, back from Cleveland where she addressed Radio Council on 'The Social Responsibility of Radio'....Everett Mitchell and the Escorts and Betty booked for Corn Show in Bismarck, N. D., in October....Kathryn Witner starts concert series on W59C.

IN SAN FRANCISCO . . .

THE RADIO TRADE IS DISCUSSING: *Them Bums—Mutual's Coca Cola biz—Winchell's story on KGEI being jammed by Japs and whether William Winter, who has just started a transpacific roundup of American opinion, was the reason.*

Jimmy McClain (Dr. I. Q.) does his last Mars broadcast from the Warfield stage here (6), then jumps to Birmingham....KSFO's Special Events department has virtually disintegrated... Bob Dumm, head, has been made KSFO program director; his side-kick Tro Harper has resigned to go to New York and their secretary, Peggy Foley, leaves this week to handle talent for Needham, Louis & Brorby in Hollywood, working on Fibber McGee, Gildersleeve and Hap Hazard shows..Ben Roberts, former manager of KYA, now handling a participation jam sesh on KQW from 10 p.m. to midnight nightly....Ann Paris has replaced Gagnier on KGO's City of Paris show, with Gagnier moving into a new job as special production contact for department store shows on KGO-KPO....Joe Hernandez returns to KYA for the race season starting (2)...KFRC inaugurating a weekly Inter-Collegiate Forum for Sunday mornings....reps from 12 universities in the Bay area will participate in unrehearsed gab.

I,
FRED ALLEN
DEFY
VARIETY

Variety
Claims
Variety Advertising
Gets Results!

ON OCTOBER 1, 1941
THE TEXACO STAR THEATRE
Sponsored By
THE TEXAS COMPANY
and Featuring
FRED ALLEN
KENNY BAKER • PORTLAND HOFFA
THE TEXACO WORKSHOP PLAYERS
AL GOODMAN'S ORCHESTRA

TALENT FROM THE COUNTRY'S LEADING COLLEGES
OUTSTANDING GUEST STARS

Written by Vick Knight, Roland Kibbee, Nat Hiken, Sidney Fields and Fred Allen

Produced by VICK KNIGHT
Managed by WALTER BATCHELOR, Inc.

RETURNS TO
THE COLUMBIA NETWORK STATIONS
WABC—WEDNESDAY EVENINGS—9-10 E.S.T.

I,
FRED ALLEN,
DEFY VARIETY
TO PROVE THAT THIS VARIETY AD
WILL CAUSE
20,000,000
RADIO LISTENERS
To Tune In
THE TEXACO STAR THEATRE
On
Wednesday Evening, October 1, 1941

Clergyman Drops Vice Conditions Speech, Code-Banned by WGAC

Augusta, Ga., Sept. 30.

WGAC here has imposed 'ethical' ban against mention of this defense area city's hotly argued controversy on vice conditions, with result that, with his consent, the Rev. Paul R. Caudill's sermon on situation last Sunday was not broadcast. Minister, pastor of First Baptist church, joined in support of Ministerial association's drive against registration of prostitutes. He announced he would discuss vice conditions in sermon. At station's request he agreed for sermon to be omitted from his church's paid Sunday schedule.

J. B. Fugua, station manager, said, 'Since broadcasting reaches a cosmopolitan audience, our code of ethics forbids us to use the air for discussion of subjects that would not be in good taste in a family group, including small children. For this reason, we do not accept whisky advertisements or advertisements of many proprietary drugs. We have banned all mention of the local vice controversy.'

Locked Out

Locks recently installed on control booth doors at CBS to keep the rooms sacred for directors and production men are about to be removed.

Directors find that the locks serve to keep them out as well as the kibitzers after they excitedly rush from booth into studio and leave coat and keys behind.

Johns-Manville Steps Into Five-Minute News Period Vacated by Com'l Credits

Johns-Manvile has bought the five-minute news spot on CBS (6:10-6:15) which Commercial Credits recently vacated Frazier Hunt is the summarizer.

J. Walter Thompson has the account.

WISR, BUTLER, PA. STAFFED

Kieran Balfe Among Those on Payroll Under J. L. Cox

Pittsburgh, Sept. 30.

Kieran (Kay) Balfe, former announcer and continuity writer at WWSW here, has been engaged for production manager's berth at WISR, new radio station which opened last week in nearby Butler, Pa. For last few months Balfe has been doing free-lance cafe publicity locally.

James L. Cox is general manager of WISR, and remainder of staff follows: Evert H. Neil, program director; Clifford L. Gorsuch, chief engineer; Lillian Schoen, commercial department; James V. Pryor, sales department; Vernon Stahl, engineer; Kenneth Wilson, head announcer; Robert Kaufman, newscaster; Vernon Stahl, engineer; and Elizabeth Sharpe, secretary.

New station is owned by David Rosenblum, Butler business man. Has a 250-watt transmitter and broadcasts on a frequency of 680 kilocycles.

Charles C. Shaw, KTSA, San Antonio news editor will do three quarter hour broadcasts per week sponsored by the Winerich Motor Co., (Studebaker).

Chief Justice Kobak

In giving the NBC-Blue the contract for 'The March of Time' hookup Young & Rubicam established the precedent of making Edgar Kobak, v.p. in charge of Blue sales, the lone contact on anything having to do with the material in the program.

The agency wanted to make sure that it wouldn't run into multiple opinions and judgments among network personnel on matter contained in the continuity and so it stipulated that if any questions or suggestions arose they would have to be passed on to Kobak and his decision would be the final one.

SPOT IS LOSER

Bristol-Myers Cancels Because of Blue Network Program Start

In anticipation of going NBC-Blue, using the Sunday 9:45-10 p. m., period Bristol-Myers last week issued through Young & Rubicam a cancellation on the spot campaign which it had set for the fall. Latter schedule was to start Monday (29).

Series on the blue will commence either Oct. 13 or 20. Program is still under negotiation.

BOTH TONGUES FOR HOCKEY

Montreal, Sept. 30.

International Hockey League games, so far as they affect the Canadiens team from Montreal, will be broadcast over Canadian Broadcasting Corp., French stations CBF, Montreal; CBV; Quebec City; CBJ, Chicoutimi; CJBR, Rimouski; and CHMC, New Carlisle, from Nov. 1 (Saturday nights) to end of season and for the play-offs and over English stations of the corporation, CBM, Montreal and CKCV, Quebec City.

Sponsor is Imperial Oil Co., Ltd. Robert Beaudry will give play-by-play descriptions in French.

Selling Service Rather Than Branded Items

San Antonio, Sept. 30.

'We Who Are Young,' from WBAP, Fort Worth, to the Texas Quality network each Tuesday and Thursday, is sponsored by the I.G.A. stores. Stores are turning to radio not for any one product, but to tell listeners of their services.

Program will be aired by WBAP, Dallas, and KPRC, Houston.

BUTTER SALES MELTS IN OLEO MOUTHPIECE

Washington, Sept. 30.

Complaint that radio is aiding and abetting the Department of Agriculture in 'cut throat tactics' against the dairy industry was voiced Thursday (25) by Senator Alexander Wiley, Republican of Wisconsin. Suggestion that oleomargarine was an adequate substitute for butter was made in a radio script released by the Consumers' Division of the Department, the Dairy State solon complained.

'Copies of this radio skit have been printed by the thousands,' Wiley wept, 'and virtually circulated as a Government endorsement of oleomargarine.'

Standards recently promulgated virtually put the vegetable substitute on a par with real butter, he declared, by permitting advertising which points out the similarity between the much-cheaper product and the more aristocratic bread-spreader.

FOOTBALL UNDER LIGHTS ON PHILLY TELEVISION

Philadelphia, Sept. 30.

The night football game between Temple University and Kansas University was televised Friday night (26) at Temple Stadium here over Philco's station, WPTZ, in what is believed to be the first telecast of a grid contest under lights.

The broadcast required five cameras working in various spots on the field and in the studios. Action was shot from two large cameras on the 45-yard line. Two more showed the scoreboard and summarized the play. The fifth camera in the studio brought the lineup of players and the commercials. (The show was sponsored by the Atlantic Refining Co.) A new portable antenna was used.

PLAY-BY-PLAY EXHAUSTING

Mickey Heath Asks To Be Excused From Football Schedule

Milwaukee, Sept. 30.

Although he played professional baseball for 17 years, Mickey Heath, after one summer of announcing Milwaukee Brewer games for WEMP, has asked to be relieved of a scheduled job of broadcasting football contests this fall, declaring he can't stand the nervous strain. Accordingly, he will content himself with doing a daily late afternoon sports review and devote the rest of the day to selling time, which he finds more to his liking.

C. J. Lanphier, station manager, is himself covering the Milwaukee Chiefs pro games, sponsored by the Milwaukee Fuel & Dock Co., for the time being.

INITIAL COLUMBIA RECORD ALBUM

FROM SPORTS TO POETRY

Pittsburgh, Sept. 30.

Rosey Rowswell, sportscaster, stays on air despite end of National League season, with a new show on WCAE bankrolled by Meadowgold Dairies. It's a quarter-hour program three mornings a week at 9:45, labeled 'Rosey Bits' and consisting of verse, stories and homey philosophy, backed by an accompaniment of soft strings and organ moods.

Sponsor has bought same time for every week day, but Rowswell will only hit the air three of them, alternating with an all-musical program produced by station.

HECKER ON WEST COAST WITH PRESTO SPIELS

Hecker is using one minute announcements on the westcoast for Presto Cake Flour at the rate of one a day seven days a week for six weeks.

Maxon is the agency.

Embarrassing

Salt Lake City, Sept. 30.

Frank C. Carman of KUTA (NBC Blue outlet) recently completed a transmitter house for his new 5,000-watt plant, only to find that in 1892 the property was officially dedicated as a full-fledged Salt Lake City street. It seams that the Carman property is on three sides of the house but the building is actually on a city street.

The house is sunk in six feet of concrete, so KUTA is asking the city to please move over.

State Senator Phelps Part of Program at WINS, N.Y.

New York State Senator Phelps Phelps has joined the cast of 'Copydesk,' five-a-week dramatized news series on WINS, New York. He will do a commentator stint on the Friday edition. Maurice C. Dreicer continues as commentator on the show Mondays through Thursdays.

Phelps at one time did a comment series on WJZ, New York, and until recently had his own series Sundays on WINS. Lieutenant Governor Charles Polletti also has a Sunday series on WINS, which he is continuing.

DEPT. STORE PROGRAM

WCAE Has James Murray, Polly Rowles for Horne Store

Pittsburgh, Sept. 30.

Continuing to crack department stores' sales resistance to radio locally, WCAE has just sold big Joseph Horne Co. a new quarter-hour show, six mornings weekly, for 13 weeks. It's called 'Jim and Penny,' and includes James Murray, former sportscaster and publicity chief at station and now merchandising manager, and Polly Rowles (Snyder), former Hollywood screen actress who quit Hollywood couple of years ago to come home and get married. This is her first commercial job on radio.

Quarter-hour spot, every weekday at 8:45 p. m., is a collection of news items of interest to women, brief flashes of general news and human interest stuff on topical Pittsburgh personalities.

LUDEN'S COUGH DROPS SPONSOR DAVE LANE

Luden's Cough Drops has given the CBS Pacific link an order for two five-minute periods a week using Dave Lane, vocalist.

J. M. Mathes is the agency.

Test Action of Stockholder Attacks Sale of CBS Artists, Concert Sections

A reserved decision by Justice Peter Schmuck in the N. Y. supreme court revealed a test action of Calvin E. Fritts, holder of 50 shares of Class B stock of Columbia Broadcasting System, against the company, in which Fritts seeks to have his stock appraised as to value so he can sell it. Fritts is protesting the sale by CBS of its artists' service and concert bureau to Music Corp. of America.

Plaintiff claims that the prices of $150,000 and $176,000 obtained by CBS were inadequate, and that he opposed the sale at a stockholders meeting to no avail.

CBS had no choice but to make the sale as government regulations required that the broadcasting company divest itself of the other subsidiaries, but plaintiff says price obtained could have been upped plenty. Justice Schmuck's reserved decision is on a plea by CBS to dismiss.

Right in the Eye

Hollywood, Sept. 30.

Harrison Holliway has contrived KSEE as the call letters for the Earle C. Anthony television station.

Columbia University Okays Shell as WMCA Sponsor; Pre-Game Rallies Simulated

WMCA, N. Y., starts the airing of the Columbia University football games with Shell Oil as underwriter this Saturday (4). It's the first time that Columbia has allowed sponsorship. Brown will be the Lions' opponent.

In addition to the Saturday broadcasts there will be dramatized studio re-creations of night-before-the-game rallies with visiting coaches and the Columbia Glee Club participating at WMCA.

WCAE OPENS UP AS TALENT SOURCE

Pittsburgh, Sept. 30.

Switch of WCAE from NBC-Red to Mutual web tomorrow (1) will be a break to Pittsburgh artists and musicians. As a Mutual affiliate, Hearst station will practically double air time for local talent and first concrete example of this is new contract Leonard Kapner, general manager, has just signed with Local 60 of Musicians Union. Calls for use of staff orchestra regularly after 8 p.m. In past, band was used only during the afternoons. In addition, Johnny Mitchell, part-time organist, becomes a full-time member of the WCAE staff.

Station's new connection will also put at least five WCAE shows on Mutual coast-to-coasters, with others slated to follow. Those already set for network pick-ups from here are 'A Boy, A Girl and A Band,' with Betty Eleen Morris, Howard Price and Earl Truxell's band, Monday at 8:30 p.m.; Saxomaniacs, with Jeanne Baxter, Gene Price and Henrietta, Tuesdays and Thursdays at 11:15 a.m.; 'Figures in Brass,' with Ed Bartell, Fridays at 5:15 p.m.; 'Muted Music,' Tuesdays at 12:15 p.m.; and the Airliners, Wednesdays at 3:15 p.m.; Thursdays at 12:15 p.m. and Fridays at 11:15 a.m.

Network shots aren't effective as of tomorrow, but will begin in week or two. Station's new program board also has flock of locally-cast and produced dramatic shows on the fire as well.

FOOTBALL BROADCASTS FOR ALASKA TROOPS

San Francisco, Sept. 30.

Shortwaver KGEI will carry one football game each Saturday during the season for the benefit of troops in Alaska. Grid sked was added to the shortwavers lineup at the request of military authorities who figure it'll be a morale builder.

Manager Buck Harris also has hired Isabel Diana Sanders, Latin-American reporter, to do a weekly quarter on the South American beam starting (6). Miss Sanders will be known on the 19-meter band as Senorita Alonzo and her program is tabbed 'Viviendo Se Aprende' ('Live and Learn'). She was formerly with CMQ, Havana, HCJB, Quito and a station in Lima.

85 Hours of Sponsored Time Reported by WOAI

With the time changes, station WOAI reports its fall and winter schedule the largest in its history with over 85 hours each week of sponsored programs.

This is an increase of over 25% more time sold on the station than in the same period last year.

THE HOUR OF CHARM

ALL GIRL ORCHESTRA

Under the Direction of

PHIL SPITALNY

Commence Their

6th YEAR

OF BROADCASTING FOR GENERAL ELECTRIC

And Introduce

THE CHARMING CO-ED

Presenting each Sunday a talented singer from a State University . . . . THE CHARMING CO-ED

STARTING OCT. 17—STRAND THEATRE, NEW YORK FOR 3 WEEKS . . . TO BE FOLLOWED BY MIDWESTERN CONCERT TOUR BEGINNING NOV. 11....

Follow-Up Comment

Roger Pryor made a good try as guest Saturday (27) on 'Stars Over Hollywood,' via CBS, but nobody could have done much with the sentimental flapdoodle he had to play, a romantic lollypop called 'The Man in 1201.' Besides combining the hokier aspects of daytime serials and evening dramatic shows, the yarn had a transparent supernatural twist and a saccharine climax about the slick jewel thief going to the klink for 'redemption' while the Little Woman vowed she'd wait the five years for him. Story had more coincidences than a magician's act. Part of the girl was well played and the crook's brother role was also given plausibility. Production and music were craftsmanlike, but the commercial blurbs about Dari-Rich's snapshot contest for a trip to Hollywood and a screentest seemed even longer than the dramatic part of the show.

Radio City Music Hall Sunday hour clicked off its 10th anniversary with Jan Peerce, tenor, and Ossy Renardy, violinist, as soloists, and Erno Rapee directing the orchestra. Peerce, widely recognized (but not at the Metropolitan Opera) apparently as one of the finest lyric tenors before the public today, was in excellent voice. He delivered himself of a finely sung 'O Paradiso' from 'Africana,' and the Tarantelle, 'La Danza,' of Rossini. Single displayed considerable power, a fine spun legato, and an excellent crescendo to the high 'B' flat. His ending of the aria with another 'B' flat followed by the 'A' was good job. (He left immediately after the broadcast for San Francisco where he will replace Jussi Bjoerling in 'Rigoletto' for Gaetano Merola's company.)

Renardy fiddled the seldom heard Concerto in F Sharp Minor, opus 23, of Ernst. He displayed an even tone with much brilliance, and an ease in handing cadenzas. The orchestra under Rapee also was up to top form doing a highly creditable job on Tschaikowsky's 'Romeo and Juliet' overture and Enesco's Roumanian Rhapsody No. 1.

Gregory Ratoff came in for a few words of congratulations to the Music Hall revealing that lush dialect which 15 years in America has not corrected, which is to say, not spoiled.

Albert Spalding and Jack Benny who teamed in a comedy bit and violined McDowell's 'To a Wild Rose,' after Spalding had played alone superbly, were a highlight of a fast-moving 'Salute of Champions,' emceed by Bill Stern over NBC blue, to the men in the armed services. Benny, as usual, squeezed laughs out of every line—some of them not particularly funny in themselves; Spalding did a nice bit of foiling. The duet was partly kidding and the rest on the level. Joe E. Brown, in a 'Private Purky' letter by Hi Phillipes, was another comedy entry. Oscar Levant, John Kieran, Franklin P. Adams, and Clifton Fadiman, of 'Information Please; touched off some laughs, too. Fadiman announced Producer Dan Golenpaul would pay $100 for every question missed—the boys dropped only one. The hour show was studded with names, Joe McCarthy, Dizzy Dean, Leo Durocher, Jack Dempsey, Joe Louis and Lou Nova were the sports figures airing. Pat O'Brien was piped in from Hollywood with Lana Turner, announced as having been voted the No. 1 Girl of the Army, and Rita Hayworth, No. 1 gal of the Navy.

Eddie Cantor, always the showman and often the pioneer, used a rather novel signoff themer on his NBC show, emphasizing the wide variety of radio entertainment available by 'a twist of the wrist.' Apparently it had special lyrics, one of the lines being 'from a fireside chat to Joe DiMaggio's bat' (the Yankee slugger guested that night). Bing Crosby and Jack Benny were among the air headliners mentioned in the song. Cantor on the same broadcast did a thing which many comedians would not do: he virtually played straight man, with DiMaggio, to give Bert Gordon ('The Mad Russian') a succession of midriff laugh lines. Carole Landis came in for the latter half of the exchange.

WHN's 'Blue Ribbon Football Reporter' doing the pro football Dodgers sportscasts is otherwise Dick Fishell who must remain anonymous due to another radio committment. Burt Lee (Lebhar), regularly the WHN sales exec, alternates with Fishell on the commentary. Latter remains one of the better play-by-play callers on the air. That goes also for Ted Husing whose authoritative handling of the Michigan-Mich. State game Saturday more than offset a mild nervousness, which is a seasonal thing with the CBS announcer on every opening football game.

Hollywood stars, executives and writers, participating in a recent broadcast over CBS at ground-breaking ceremonies for the Motion Picture Actors' Country Home in the San Fernando Valley, addressed one another by their first names but still kept their remarks on a simple, dignified basis. The 'gush' which often mars Hollywood broadcasts was conspicuously absent. Jean Hersholt, presided. He spoke twice, explaining the origin of the movement to aid needy film players, and voicing thanks to Gulf Oil (sponsor for several years of the Sunday night shows). Mary Pickford also thanked Gulf in a brief, sincere speech. She introduced Y. Frank Freeman who proved an effective radio talker with a Southern drawl. Then came Edward Arnold, Sheridan Gibney (of the Screen Writers' Guild), and William Pereira, architect of the Country Home. Broadcast ran 15 minutes, tying in with return to Columbia of the Gulf show Sunday (28).

20 Winks

Well, today's the day. And, ah there, Mr. Barber. When those throws come into the plate from the outfield, how about telling whether they arrive on a line or one hop. It's something you guys never seem to mention, yet we hear plenty about those 'rifle' arms...This may figure as radio's top sports week of the fall what with the fight, the Series, and football on the weekend...Few Saturdays this year will top the last one (27) in New York for gridiron activity on the air. For eight and three quarter hours (2:45 to 11:30 p.m.) some New York station was broadcasting a game, and not one of 'em hinted at uncovering the outstanding football announcer radio is still looking for. Ted Husing continues to talk too much because he persists in superfluous details, while Bill Stern has turned into the Clem McCarthy of the gridiron. You can hear Stern's eyes get bigger and bigger. Maybe some other section of the country has got radio's top football man hidden somewhere. Certainly the east hasn't been able to produce him up to now, although they made claims up Boston way a few years back. But we don't hear those boys down here...The Ben Gage on the Bob Hope program is the boy who used to oversee a Coast program much on the order of the current weekly Basin Street Society fiesta. Both Gage and Gene Hamilton worked very much alike when on these respective programs. Gage, incidentally, sings a fair tune when cornered.

Shudders of the week: Irv Carroll, still trying to plug 'There Ain't Any Chorus' into popularity. He must be getting even with somebody.

'CAPTAIN MIDNIGHT'

With Ed Prentiss, Bill Rose, Mari Lou Neumayer, Pierre Andre
15 Mins.
OVALTINE
Daily, 5:45 p. m.
WOR-Mutual, New York
(*Blackett-Sample-Hummert*)

This 'thrilling, exciting' cliff-hanger for 'red-blooded young patriots who are keen for adventure' returned to the Mutual network Monday (29) for its second season, again originating from Chicago. It's sponsored by the Wander Co. for Ovaltine, with the Chicago office of Blackett - Sample - Hummert the agency. If it won't, as the blurb promised, 'strike fear into the hearts of foes of democracy and freedom,' at least it should keep imaginative urchins on the edge of their go-carts.

Opening chapter got away fast, with Capt. Midnight and his two juve henchmen, Chuck and Joyce, roaring across the Pacific over interior China on a mysterious sortie for the Secret Squadron. After a bit of expositional confab, the scene then switched to the villains, just about as devious and sinister a pair of knaves as ever snarled through a melodrama. Fadeout was a teeth-clencher, with Our Heroes bailing out of their burning amphibian plane while the culprits filled the air with hot lead. Apparently it had all the elements of fantastic, explosive action that enchant the moppets.

Ed Prentiss as Capt. Midnight, Bill Rose as Chuck and Mari Lou Neumayer as Joyce all have the proper suggestion of stalwart bravery, while the two villains were unmistakably villainous. Bob Burtt does the scripting. Pierre Andre reads the high-voltage blurbs about how Ovaltine keeps 'fellows and girls healthy and full of pep for national defense' as if he were about to burst with enthusiasm.' *Hobe.*

SCREEN THEATRE GUILD

With Gary Cooper, Barbara Stanwyck, Edward Arnold, Roger Pryor, Oscar Bradley
Drama
30 Mins.
GULF OIL CO.
Sunday, 7:30 p. m.
WABC-CBS, New York
(*Young & Rubicam*)

This series, in for its fourth season, got a strong tee-off (28). In addition to offering three topline screen luminaries the program was graced with a smart piece of adaptation and as smooth an example of production as has yet marked these broadcasts. The translation of 'Meet John Doe' from the film version (Columbia) to the requirement of the home loudspeaker must have presented no easy task, but Charles Taswell, who is credited with the job, came through in expert style. The performances of Gary Cooper, Barbara Stanwyck and Edward Arnold, who had co-starred likewise in the picture, were uniformly impressive. Out of a story and set of characters that reeked of hokum they made an exciting half hour.

Obviously with the passage of the years Young & Rubicam agency on the Gulf Oil account, has evolved a formula for this one that abounds in the slick and neat. Even though in past seasons there has been a tendency at time to go slack on the preparation of the scripts, the series has refuted in a big way the theory that the best does not prevail where the stars are delivered by the cuffo route. This series has to date brought over $800,000 to the Motion Picture Relief Fund.

Roger Pryor still functions as m.c., moving in and out of the proceedings with a minimum of words. Similar qualification applies to the sales copy. Oscar Bradley's orchestra continues to bridge the dramatic passages with well adapted bits of music. The opening program credited Frank Tours with an assistant on this particular chore. *Odec.*

MUSICAL MAIL BAG

With E. T. Buck Harris, Fred Daiger
60 Mins.—International
Sunday, 10:15 p.m.
KGEI, San Francisco

Beamed primarily at service men in Alaska, Hawaii, the Philippines and aboard ships of the Pacific Fleet, this hour of informal greetings is the only KGEI-produced show which also gets a local release, being aired simultaneously by KYA. KFAR, Fairbanks, Alaska, and KGU, Honolulu. They also are rebroadcasting the GE shortwave stanza.

Generated by station manager Buck Harris, the mailbag kicked off Sept 7, Harris himself sharing the mike with Fred Daiger, KYA staffer. Harris stuck largely to acknowledging letters and postcards, while Daiger interviewed sweethearts and relatives. Seventeen of the latter 'helloed' on the inaugural. Between guests, presented in three groups, and general greetings, the boys worked in six recordings (with a plug for Sherman, Clay & Co. for furnishing same).

Best feature of the show from the standpoint of the casual dialer is the presentation of kinfolk. With local outlets carrying the gab, Daiger gets around the FCC rule on direct messages by letting the guests tell him what they'd say if Bill were there. Parents, gal friends and brothers of men across the drink allowed as how they'd mention that 'Jimmy is talking now; Jack has learned to walk; we're moving into our new house, and sister has had her baby and everything's fine.'

Station already has been so swamped with pleas for permission to speak that mail acknowledgements and tunes will be cut in an effort to permit as many voices as possible to be heard. A good human-interest novelty for the average listener, the mailbag stanza is of vital importance to Uncle Sam's boys in isolated points and should prove a morale builder. This fact was pointed up in a letter from Wake Island quoted on the show, crediting KGEI with helping national defense by alleviating home-sickness among men on the remote isle. *Wern.*

'HOME TOWN'

With Joe Loss Orchestra, Harry Partridge, Jack Judge.
30 mins.
Saturday, 6:30 p.m.
BBC, London.

This neat half-hour combines publicity with entertainment in a slick fashion, and earns kudos for Joe Loss. Batoner is now on tour with his outfit, arranging these airings with BBC as he hits a selected town, the entertainment going out from stage of the house he's playing. Included are attention-getting items such as the community's fave pop tune, favorite son who's made good in show biz, and one most likely to succeed in entertainment world; patrons vie for honor of airing a message to member of the family now serving in the forces, plus a stage walk-on for members of the citizenry who've been cited for bravery during air raids. The foregoing line-up is more than enough in makeup to assure the band leader of hefty attention during his swing around the country. For listeners he presents it as satisfactory radio fare sans the gaps which invariably destroy cthering of stage affairs.

Harry Partridge is a comic who hailed from town where emanated this appearance; the usual string of gags in dialect, no worse than the average radio stuff and registering socko with the patrons out front. Jack Judge bowed as brother to writer of 'Tipperary' and who also had a hand in penning that nostalgic tune. He, too, was a local son, and led the gang in voicing ensemble the oldtime marching song for obvious effect. Loss then brought on a girl who warbled a pop tune appealingly, indicating he'd see kid was given a break when and if she heads for the brighter lights. Community plugged for 'Yes My Darling Daughter' as their favorite tune, piece coming in for a production treatment by the orchestra.

'THE HUGHESREEL'

With Rush Hughes
Talk
15 Mins.-Local
MARDEN'S RIVIERA
Daily, 8 p.m.
WMCA, New York
(*J. R. Kupsick*)

Largely and best identified with Pacific coast radio, this Rush Hughes gent is a word-slinger with a creative turn. That is to say he is not just an announcer with a drippingly be--oo--tiful (and self-conscious) voice reading a mess of verbiage off a sheet of paper. He's a painter of what he calls 'pictures in words.' He himself uses the comparison to photography but it seems more apt to describe what he does as a series of close-packed verbal strokes rather than, as in photography, a reflection captured whole.

Hughes has one straight news-off-the-ticker session for Ben Marden's Riviera cafe at 6 p.m. Then follows at 8 this gab about nothing in particular. For example, people's names; how Chinese, Mexicans, Turks and Polynesians christen their young. Or for example, Japanese spies and the peculiar exaggeration of their methods of deception. These are the scattered scenes of his 'Hughesreel.' They are as good and only as good as Hughes' ability to put them in moving words and make them sound like something. He does possess a very considerable gift along these lines.

Hughes also writes and handles the spiels for the roadhouse across the bridge. He has a chatty, tradey, 'I-wouldn't-steer-you-wrong' slant which is apt to be engaging. It's a pretty direct, let's-go-right-now sort of selling. But smooth. So smooth indeed that there is nary a mention of how much an evening in such enchanting surroundings as he pictures might cost. No negating, action-halting thought can seep through the discharge of urbane enthusiasm.

Yeah, quite a word-slinger.
Land.

'FIRST NIGHTER'

With Barbara Luddy, Les Tremayne
30 Mins.
CAMPANA
Friday, 9:30 p.m.
WABC-CBS, New York
(*Aubrey, Moore & Wallace*)

One of the oldest dramatic shows in radio, 'First Nighter,' returned to the air last Friday night (26) for its 11th season. Barbara Luddy and Les Tremayne continue as the leads, the same format is retained and the show remains as corny and probably as successful as ever.

Season opener was 'Private Higgins, U.S.A.,' an incredible bit of taffy by a writer billed as Anthony Wayne. It dealt with a mistaken-identity romance between a smart-Aleck trainee and the colonel's daughter. It was crammed with cliches and comic-strip characters, but was saved to some extent by the sincerity and skill of Miss Luddy and Tremayne.

As always, the show was presented in that terribly hokey capsule, the 'first-night' performance in the 'Little Theatre Off Times Square.' Besides all the other phoney bits in the script, that pretense of 'Private Higgins' being a legit play immediately raised the question of how the auto-army truck smash-up could be produced on a stage. But amidst all the other implausibilities, that additional absurdity could be overlooked.

Program was roughly produced and the supporting performances were uneven. Musical cues were merely adequate. Miss Luddy and Tremayne not only had to play that dire script, but they also had to ready the Campana commercials and give-away offer. *Hobe.*

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MGT. ED WOLF—RKO BLDG., NEW YORK CITY

BOB HOPE
Frances Langford, Jerry Colonna, Skinnay Ennis, Four Hits and a Miss, Ben Gage
Comedy, Songs, Band
30 Mins.
PEPSODENT
Tuesday, 10 p.m.
WEAF-NBC, New York
(*Lord & Thomas*)

Bob Hope stepped back into Pepsodent's NBC-Red cubicle last Tuesday (23) and delivered himself of a script that ranged from the slick and crisp to the dull and dusty. The event marked the beginning of his fourth consecutive season for the dentifrice and as performance it was several notches below his par. Outside of the start (his usual monolog) the program just couldn't seem to give off that sparkle and that tag-and-go with which the Hope style of comedy has become associated. At times the drag and creak was so pronounced that it almost registered in the loudspeaker.

Hope has four stooges to work with and the only one who meshed smoothly was Jerry Colonna. There might be an excuse for Frances Langford and Ben Gage, the announcer, for it was their introductory stand with Hope, but the only alibi that perhaps could be dug up for Skinnay Ennis' fumbling and bad timing was the change of climate. The troupe, bound from Hollywood to New York, had stopped off in Chicago for this broadcast. Gage is a replacement for Bill Goodwin, while Miss Langford is in for the season.

Hope's initial pitching was of explosive quality. It was a monolog that drew heavily on local color but the barks themselves might have applied to any one of a score of other communities. In character Hope still posed himself as a flip curb ogler always getting the brush. The succeeding passage with Colonna was also in the old Hope groove, but from then on the proceedings drooped in sock laughs and zest.

In the vocal department Miss Langford fared much more brightly. With her a pop ditty is in excellent company. Her choice for the occasion was 'Easy Street' and her balmy, ingratiating style augmented it much in importance. The Four Hits and a Miss blended in nicely on the reprise. Ennis contributed his customary bit of crooning and the band's interlinear dansapation was decidedly on the sweet side.

The sales copy intruded twice. The first interruption, as usual, followed Hope's opening monolog and two or three minutes were taken out to tout each of Pepsodent's five products, while the second plug intermission went in for suspense, to wit, those who tune in next week will be treated to an important announcement.

The program has a new fadeout song which makes heavy mention of the product. Hope himself apologized for the lyrics. *Odec.*

MRS. F. D. ROOSEVELT
Talk
15 Mins.
PAN-AMERICAN COFFEE
Sunday, 6:45 p. m.
WJZ-NBC, New York
(*Buchanan*)

The First Lady is an experienced broadcaster and usually an interesting talker, frequently with a fresh and original slant. Her inaugural program for this coffee cooperative account was rather slow, due to explanations of what the series would be like and an absence of anything very zingy to talk about. Part of it was a book review.

Meanwhile this account has 129 stations, sharing with the Johnson Floor Wax 'Fibber McGee and Molly' program the circumstance of being the largest NBC hookup for a commercial. *Land.*

RUTH HOWARD

Whose Sears-Roebuck programs on Station WJJD, are highspots in Chicago. Ruth's schedule consists of 15-minute SHOPPING PROGRAM at 9:15 which is followed at 10:30 by her half-hour "SEARS DIGEST" program. SHE SELLS. Her large fan mail testifies to that.

She is the versatile daughter of Tom Howard.

FORD SUNDAY EVENING HOUR
With Lawrence Tibbett, Sir Thomas Beecham, Detroit Symphony orcestra, W. J. Cameron.
Classical music, operatic, instrumental.
60 Mins.
FORD MOTOR Co.
Sunday, 9 p. m.
WABC, CBS, New York
(*McCann-Erickson*)

To launch the eighth winter season of Ford concerts the choice fell to Lawrence Tibbett, often considered the greatest singer America has produced but unhappily the victim of a loss of voice over a year ago from which he has emerged with much of his former brilliant golden quality at least temporarily gone. Sunday night (28) it was a heart-stab to his admirers to note a dry, rasping quality lacking the previous free and easy delivery even after a summer of complete rest.

It is not a pleasant thing to have a great voice and personality like Tibbett pass under a shadow of doubt. Tibbett's opening aria was the 'vision Fugitive' from 'Herodiade.' The baritone approached the climatic top tones with considerable effort, the 'F Sharp' being strained and white in quality, being far back in his head, and sung apparently without the use of full voice. A decided lack of a flowing legato was present with the pianissions were almost falsetto in quality, so lacking was a virile vibrato. Several times in the upper fifth of the staff, the voice wavered badly. The pitch was uncertain and there was a decided sense of strain in all tones.

Neither Strauss's 'Morgen' nor Schuman's 'Ich Grolle Nicht;' both sung in English, improved the first impression. In the last song, the baritone in an attempt to reach a top tone literally yelled in an effort to summon again the tremendous tone of his fame. 'Juanita' sung with chorus and a hymn concluded his part.

That even a slowed down Tibbett still has much singing left in him cannot be doubted, but at the moment he doesn't par the Tibbett of old.

Orchestral portion of the program included Mendelssohn's overture to 'Midsummer Night's Dream,' 'Day in Vienna' by Von Suppe, an allegretto by Mozart, and the Musette and Bourree of Handel with a transcription by conductor Beecham. All works were well read by Sir Thomas.

W. J. Cameron of Ford spoke about national unity during the intermission.

'CAPTAIN FLAGG AND SERGEANT QUIRT'
With Victor McLaglen, Edmund Lowe
30 Mins.
MENNEN
Sunday, 7:30 p.m.
WEAF-NBC, New York
(*Russel M. Seeds*)

Those doughty heroes of the 1920's, Capt. Flagg and Sgt. Quirt, of 'What Price Glory?', are resurrected for this new Sunday night comedy series on NBC-Red for Mennen shave cream. Victor McLaglen and Edmund Lowe again play the bickering Damon and Pythias of the Marine Corps, the same parts they had in the film version of the yarn. On paper it's all nostalgic and riotous and surefire, but as heard on Sunday's (28) opener it was rather naive, old-fashioned and embarrassing.

There's a time element in what's considered funny. Styles in comedy change. Thus, the noisy wrangling of Flagg and Quirt now seems rather pathetic. When the boys exchange their sez-you, oh-yeah and is-zat-so brand of repartee, when they pound every obvious gag, accost every 'dame' and 'babe,' and brag about how tough they are, it merely shatters a treasured memory of laughs without contributing anything funny in compensation.

This impression is made doubly painful by the stumbling delivery of McLaglen and Lowe, who on the debut show gave the impression of not having seen the lines since reading them in that long-ago picture. Both actors muffed speeches repeatedly, floundered on timing, failed to pick up cues and, on at least one occasion, broke up one of the other members of the cast. It was a sorry demonstration for two players in the parts which established them.

Other parts were reasonably well played, particularly that of the Major General by John Smith, and his wife by Gloria Jones. Lou Kosloff's music was suitable; William Brown's direction, except for the two leads, was satisfactory. John P. Medbury's script was stymied by the outmoded character of the original.

Mennen commercials were attenuated, but expressively written. Included was the announcement of a slogan contest, with a $1,000 defense bond prize. Studio audience sounded convulsed at the entire show, particularly at one broad double-entendre line by Lowe. *Hobe.*

George Grim, of Minneapolis Star Journal, did 79 programs in 10 days at the Minnesota State Fair. His programs were carried over WCCO, KSTP and WLOL.

'HOLLYWOOD WHISPERS'
With George Fisher
15 Mins.
MAR-O-OIL SHAMPOO
Sunday, 1.15 p. m.
WOR-Mutual, New York
(*Hays-McFarland*)

It must be the extraordinary self-assurance of Hollywood air gossipers which accounts for their apparent popularity with radio listeners. Otherwise, there can be no answer to the strange paradox whereby a national network (Mutual) can calmly switch an audience direct from an overseas symposium of 'War's Effect on Religion,' ably and sincerely discussed by prominent U. S. clergymen visiting London to claptrap, key-hole chatter, as dished by George Fisher. That is what happened on Sunday (28) when Fisher inaugurated his new program, which carries the self-revealing tag, 'Hollywood Whispers.'

But there was Fisher's voice, blandly announcing that the very inside, low-down on Hollywood which he was about to deliver was his initial offering of a momentous year in history for which his sponsor had engaged time on 80 stations from coast to coast. And now, before he gets underway, he is sure his listeners want to hear Jim Burton. So Jim explains that Mar-O-Oil shampoo is death on dandruff.

Comes Fisher again to insist that only one topic of conversation has prevailed in Hollywood during the past week. Not the Senatorial investigation of alleged film propaganda (as the innocent listener might suspect). Not the launching of 14 merchant vessels from the nation's ship-yards in a single day. Not even the Dodgers' championship. On Fisher's own word, the great Hollywood whisper of the week is that there is a rift in the domestic happiness of Clark Gable and Carole Lombard. 'I don't predict divorce,' states Fisher, adding, 'It's not that important.'

There were other Fisher 'whispers.' He said he had it on good authority that Ann Sheridan and George Brent will be married in December. 'Her second, and his third,' said Fisher. And Marshall Duffield and Donna Maguire are contemplating matrimony, he declared. Also Dorothy Lamour has been seen frequently with a new boy-friend. Such was the pattern of the patter.

Last half of the broadcast was devoted to Fisher's prediction for stardom for two RKO players, Michele Morgan and Paul Henried, soon to be seen in 'Joan of Paris.' Then followed a brief scene from the film, scarcely more than a frame or two, considering the time limitations. Quite good, however. To show that Hollywood is broadminded. RKO gave Fisher full cooperation.

That was all. Except the promise of more intimate 'whispers' next week. *Flin.*

Luther Hill, general manager of KSO-KRNT-WNAX, has returned to Washington for the FCC newspaper ownership probe.

'BULLDOG DRUMMOND'
With George Coulouris
30 Mins.
Howard Clothes
Sunday, 6.30 p. m.
WOR-Mutual, New York
(*Redfield-Johnstone*)

Capt. Hugh Drummond, the suave British gumshoe, has abandoned his London haunts for the U. S. and the 'Bulldog Drummond' series for Howard clothes, back on a Mutual hookup Sunday evenings, has thereby lost one of its vital assets. English fictional crime is tonier, more romantic and often more authentically thrilling than the American brand of death. With kilocycles crammed with racket violence like 'Mr. District Attorney' and Gangbusters,' what used to give 'Drummond' a unique flavor was the picturesque English locale and atmosphere. Now, that's gone.

Capt. Drummond started his new season Sunday (28) with a typical American gangster yarn about the murder of 'Big Mike' and the district attorney and the exposing of a fake reporter as the killer. Besides being like any other second-rate crime meller, it was too obviously contrived and had too many flaws in logic. Anyway, the author neglected to include a single femme character. What kind of a thriller is it that has no damsel in distress?

George Coulouris, once more in the title part, gives his habitually convincing performance. None of the other roles on this chapter offered much scope. Hammond organ bridges were overlong and monotonous, but the production and the accustomed opening and closing sound effects theme was effective as before.

Commercials were acceptable, except that the first break was poorly spotted. *Hobe.*

'HAPPY MEETING TIME'
With Frank Luther, Zora Layman, Harry Von Zell
Transcriptions
15 Mins.
JELKE GOOD LUCK MARGARINE
M. W. & F.; 9:45 a.m.
WTRY, Troy
(*Young & Rubicam*)

These platters are turntabled over a string of stations. Not too heavily budgeted, they should do a good job in merchandising the margarine to housewives with modest income brackets. Women of the pies and cakes type probably would enjoy the program most. Numbers sung by Luther, a veteran radio tenor, and Miss Layman are oldtime favorites, some of them going to antiquity such as 'Carry Me Back to Ole' Virginny.' Dealers are asked to send requests.

Between the musical selections—which are really too brief—is persiflage and heavy layers of advertising. Von Zell plays for laughs, although some listeners may consider him a better 'personality' announcer than a comedian (that giggling ha-ha is not ear-easy). He puns and cracks with Luther (who talks as well as sings well), makes occasional kidding attempts to warble, and plugs often. *Jaco.*

'CHARMING CO-ED'
Phil Spitalny's All-Girl Orchestra, Phylliss Wilcox
30 Mins.
GENERAL ELECTRIC
Sunday, 10 p. m.
WEAF-NBC, New York
(*B.B.D. & O.*)

There's a C. A. B. tonic implicit in this added element to the Phil Spitalny all-girl orchestra. It seems likely to widen the base of appeal of the program to include a younger element of listeners and their families, friends and student bodies. Best of all, the all-girl orchestra has a feature especially designed to please, attract and exploit the feminine sex.

In each of 10 large colleges (respectively, Indiana, Boston, Penn, Cornell, Illinois, Georgia, Wisconsin, Rutgers, Michigan, Ohio State) the singing best 'Charming Co-ed' will be selected (1) by preliminary eliminations conducted by the colleges themselves and (2) through visits to the campus by three girl musicians from the Spitalny roster, (Vivian Shaw, herself a singer; Evelyn Kaye, the concert mistress, and Rosa Linda, pianist.) The winners get $100 for their appearance, plus travelling expenses for self and chaperone. Three of the 10 are sure to get $1,000 cash each in the December run-off and, additionally, one of the three winners will be awarded a $4,000 fellowship which she may personally use or divert in her name to others for educational expenses at her Alma Mater.

Merely as an arbitrary guess it would seem that Phyliss Wilcox, 19-year-old sophomore from Indiana U, should get one of the three top prizes. She negotiated a slick high D in 'Last Rose of Summer' which she rendered in deluxe style despite perhaps a little tightness due to nerves. The various warbling gal collegians are presented a list of 20 songs from which they may select their numbers. These are all ballads, thereby taking away personality rythmn tricks and putting the burden of performance more squarely on voice alone. Because of the ASCAP situation, all of the 20 ballads are semi-classical public domain tunes.

It goes without need of reminder that there are a whole bagfull of exploitation stunts that the General Electric boys can employ to ballyhoo this plan. Plus this special advantage: high artistic standards plus generous prizes guarantees widespread respect. Here is no amateur setup that pays off in compliments.

Spitalny himself is shrewdly staying in the background, putting the 'Charming Co-Ed' idea across on its merit under female convoy. It's a cunning device after the signoff to add a postscript melodically of the collegiate song of next week's candidate for fame.

Sunday's program proper included several super-snazzy arrangements in the lush Spitalny manner. Evelyn hot-bowed 'Cavaliera Rusticana' and, on 'Flamingo,' the rhumba was enriched by the use, practically unique to Spitalny, of sizzling flutes. *Land.*

Classical Records Cited as Boon To Increased Concert Attendance; 25% Upbeat During Past 10 Years

Some recent examples of the power of phonograph records, played either in homes or over the radio to popularize supposedly highbrow music, are cited by informed persons in the concert world as having increased attendance at concerts fully 25% during the past decade. Some of these include the song recitals of Alfred Wallenstein and Elisabeth Rethberg over WOR, New York, the 250,000 Metropolitan listening audience for station WQXR, N. Y. and recordings of such personages as Galliano Masini, Ebe Stignani, Giuseppe Lugo, and Gina Cigna, all released before the singers set foot on these shores.

WQXR, specializing in recorded music, has aided the ballet attendance immensely with its program of 'Music and the Ballet' with Irving Deakin. Presentation of Serge Prokofleff's 'Peter and the Wolf' resulted in the Ballet Theatre making a successful ballet of it.

By continual playing of Mozart's operas, WQXR succeeded in so popularizing the composer's works that the Met revived, first, 'Don Giovanni,' then 'Nozze di Figaro,' and is now planning 'Cosi Fan Tutte' and the 'Magic Flute.' The station also broadcast 'Alceste' and 'Ballo in Maschera' via records before the former was presented for the first time in America and the latter revived after a quarter century by the Met. Bruckner and Mahler symphonies received their first hearing through records, and will be played this year by the N. Y. Philharmonic.

WQXR also dug up the sonata, 'Frei Aber Einsam,' by Dietrich Schumann and Brahms, composed in 1853 but never given in America. Repeated playings has made Tchaikowsky's B flat minor piano concerto the most played concerto in concert, while other examples might be a trio, 'Contracts' for clarinet, piano and violin by Bela Bartok and Joseph Szigeti, composed for Benny Goodman; Schoenberg's 'Pierrot Lunaire' for string orchestra and Alban Berg's violin concerto, all recorded before being heard by concert performers.

Stella Roman Cancels Havana Date, Fearing U.S. Immigration Snags

Stella Roman, Roumanian soprano of the Met, has cancelled her scheduled appearance in Havana for the past week with Laszlos Halas' opera company, with Dusolina Giannini, also a Met soprano, substituting in the title role of 'Tosca.' Since Miss Roman is a Roumanian subject, she did not wish to risk being unable to get back to the U.S. from Havana due to immigration technicalities. Miss Giannini is an American.

Ezio Pinza, Italian basso of the Met, who was reported in the same predicament as the soprano, has left for Havana to sing Mephistopheles in 'Faust,' expecting to find no immigration trouble on return.

ALLAN JONES SIGNS MGR. PACT WITH WGN

Allan Jones has signed a managerial contract with WGN Concert Bureau.

Latter will present the tenor in a spring tour of 25 dates, when he will be vacationing from Paramount.

Newark Season Set

Newark, Sept. 30.

Music series of the Griffith Music Foundation for 1941-42 is set. Programs will be given at the Mosque theatra and include the following attractions:

Ballet Russe de Monte Carlo, Nov. 10; Grace Moore, Dec. 15; Schola Cantorum conducted by Hugh Ross, Jan. 19; Cleveland Symph orch conducted by Artur Rodzinski, Feb. 9; and tha New Friends of Music orch conducted by Fritz Stiedry, with Joseph Szigeti as violin soloist, March 23.

Chi Symph Has Big Schedule of Names

Chicago, Sept. 30.

The Chicago Symphony orchestra opens its 51st season Oct. 28 with an imposing group of soloists set for the year.

Among those scheduled are Mischa Elman, Reginald Stewart, Zino Francescatti, Robert Casadesus, Erica Morini, Alexander Brailowsky, Edward Kurtz, Nathan Milstein, Bartlett and Robertson, Yehudi Menuhin, Serge Rachmaninoff, Carroll Glenn, Isaac Stern, Bela Bartok, Darius Milhaud, John Weicher, Claudio Arrau, Harriet Henders, Kerstin Thorborg, Jussi Bjoerling, Mark Love, William Promrose, Carlos Chavez, Vladimir Horowitz, Gregor Piatigorsky, Edward Collins, Fritz Kreisler and Guiomar Novaes. Season closes April 22 with Miss Novaes.

LANDI DENIED U. S. ENTRY

Bruno Landi, Met lyric tenor, has been denied entry to the U. S. by the Board of Immigration. The singer arrived in New York from Rio a few days ago and is being held at Ellis Island pending an appeal to Washington.

Landi desires to become a permanent resident of the U. S., but will have to come in under Italian quota. Should his appeal be lost, the Met may have to cancel a planned revival of 'Elixir D'Amore' with Salvatore Baccaloni, Bidu Sayao and Landi. Tito Schipa, only other tenor available for a season's run of the role, is not being counted on by the Met management as a replacement, at least for the moment.

Cossacks Denied Entry

Najoles, Mexico, Sept. 30.

General Platoff's Don Cossacks chorus is being held here and denied entry into the U.S., where it's booked for an extensive concert tour.

Reason for holding troupe has not been revealed, but it's believed to be because of immigration difficulties.

NBC Books 31 Concerts For Carnegie, Town Hall

NBC Concert Service has booked 31 concerts for its artists at Town or Carnegie Hall for the 1941-42 season. Series opens with Kathryn Bogehetti, soprano, Oct. 25, at Town Hall, and closes March 23 in the same hall with Louis Kaufman, violinist.

Others booked are Conrad Thibault, baritone, Town Hall, Oct. 27; Donald Dickson, baritone, Oct. 29, Town Hall; Thomas L. Thomas, baritone, Oct. 31, Town Hall; Serge Rachmaninoff, pianist, Nov. 1, Carnegie; Claudio Arrau, pianist, Nov. 14, Carnegie; Josef Lhevinne, pianist, March 15, Carnegie; Jacques Abram, pianist, Nov. 28, Town Hall; Bruno Huberman, cellist, Dec. 2, Carnegie; Helena Morztyn, pianist, Town Hall, Dec. 3; Isabel and Silvio Sconti, duo-pianists, Town Hall, Dec. 5; Jan Smeterlin, pianist, Town Hall, Dec. 9; Artur Schnabel, pianist, with the New Friends of Music, Town Hall, Jan. 1, 11, 18, 25, Feb. 1 and 15; Dusolina Giannini, soprano, and Ezio Pinza, bass, Carnegie Hall, Jan. 13; Erica Morini, violinist, Town Hall, Jan. 19; Efrem Zimbalist, violinist, Carnegie Hall, Jan. 28.

Also, Luboshatz and Nemenoff, duo-pianists, Town Hall, Jan. 23; Herde Hermann, pianist, Town Hall, Jan. 28; Alexander Brailowsky, pianist, Carnegie, Jan. 31 and March 15; Oscar Levant, pianist, Carnegie, Feb. 3; Margaret Speaks, soprano, Town Hall, Feb. 4; Nathan Milstein, violinist, Feb. 17, Carnegie; Gladys Swarthout, contralto, Carnegie, Feb. 23; Joseph Szigeti, violinist, Carnegie, Feb. 25.

Worcester Festival Sets Name Soloists

Worcester, Mass., Sept. 30.

The Worcester Music Festival will be held here Oct. 6 to 11 under Albert Stoessel, conductor. Two operas will be presented, Ravel's 'L'Heure Espagnol' and Douglas Moore's 'Devil and Daniel Webster.' Latter has been filmed by RKO, being released as 'Here Is a Man.'

Soloists include Jesus Maria Sanroma, pianist; Jarmila Novotna, soprano; Anna Kaskas, contralto; Michael Bartlett, tenor; Norman Cordon, bass; Harriet Henders, soprano; Leota Lane, soprano; David Otto, Hugh Thompson, Donald Dame and Robert Harmon.

Road Dates Draw Opera, Concert Stars

With the approach of the new season, concert and opera singers who had been gathering in New York during the past fortnight from summer retreats are heading for the road again.

Among those to leave the city during the past week were Giovanni Martinelli, Rose Bampton, Anna Kaskas and Leonard Warren, heading towards Montreal for the opening of the season there in 'Aida'; Fortune Gallo, general manager of the Chicago Opera Co., to Chicago; Salvatore Baccaloni, who left Thursday (25) for San Francisco; Raoul Jobin left Friday (26) for that city's opera company; Jan Peerce planed to the coast Sunday (28) following his Music Hall broadcast that morning, slated to tour with the San Francisco Opera Co.; Robert Weede leaves today (Wednesday) for San Francisco; Anthony Marlowe left Sunday (28) for San Francisco, Lorenzo Alvary, left Saturday (27) for San Francisco and Stella Roman left for the same company, Monday (22).

Ezio Pinza departed Sunday (28) for Havana, where he will sing in 'Faust,' and then fly to San Francisco; Lawrence Tibbett, left for San Francisco after his Ford broadcast from Detroit, Sunday (28); Grace Moore, is on route to California for the San Francisco season, and Lily Pons and Gladys Swarthout leave from concert tours near N. Y. for San Francisco this week.

TIBBETT IN 'COMEBACK' WITH 9 OCT. BOOKINGS

Lawrence Tibbett is booked for nine concert and operatic appearances during October, the first leg of his 'comeback' tour since his voice failed him last year. The baritone left Chicago Monday (29) for Spokane, Wash., where he opens his tour today (Wednesday).

Other Tibbett dates in October are 'Rigoletto' at Portland, Ore., Oct. 4; another at Seattle, Oct. 7, one at Sacramento, Oct. 11; 'Barber of Seville' at San Francisco, Oct. 22, all with the San Francisco Opera Co., a concert at Denver Oct. 9, one at Long Beach Oct. 14, another at San Diego Oct. 25 and lastly a concert at Redlands, Cal., Oct. 27.

Conflicting Ballet Dates In Toronto Hit Business

Toronto, Sept. 30.

Doubleheader of ballet (Gallo's Ballet Russe at Massey Hall this week after following Sol Hurok's Monte Carlo troupe at the Royal Alexandra the previous week) had the expected result, with Massey Hall (2,840-seater) grossing a very poor $7,000 for the nine performances, at $3.60 top. Royal previous week did $14,000 for seven performances at similar scale whereas, last season, they played to nearly $20,000.

It's a lesson to both impresarios that Toronto can't be profitable on ballet when this form of entertainment is dished up on two consecutive weeks.

Enya Gonzales will sing 'Butterfly' in Havana with Lasloz Halas's company this month.

Concert Notes

Concert Program Magazines will publish the first issue of an annual Musical Almanac in N. Y., Oct. 15. Every phase of music will be commented on by leading figures in the musical world.

Wilbur Evans, baritone, will sing at the world premiere of William Grant Still's 'Plain Chant for America,' to be given by the N. Y. Philharmonic on Oct. 23. Evans will be appearing on the same bill as Josef Hofmann.

Anne Judson, contralto, gives a Town Hall, N. Y., recital Oct. 19.

The Mannes Music School, N. Y., opens its 26th season Oct. 3 with nine new faculty members.

Conrad Thibault, baritone, will give a N. Y. recital at Town Hall Oct. 27.

Salvatore Baccaloni, comic basso of the Met, opens his tour with the Minneapolis Symphony orchestra Nov. 14, singing arias from 'Don Giovanni,' 'Nozze Di Figaro,' 'Boris Godunov' and 'Barber of Seville.' His tour closes March 15 in Hartford.

Gaetano Merola, impresario of the San Francisco Opera Co., has dropped Tito Schipa from his roster for the season because the Italian tenor will be unable to get to the Coast from Rio in time. Franco Perulli will replace Schipa in 'Barber of Seville' and 'Don Pasquale.'

Marion Claire, Chicago Opera soprano, has signed a Victor contract calling for six records.

Ezio Pinza is conducting a 'Music for Morale' campaign in the 60-odd cities in which the Italian-born Met basso will appear this season in concert. Pinza, now an American citizen, is writing to the local mayor in each town, offering his services toward establishing tieups between the local concert managers, sheet music and record stores, schools, orchestras, etc., in order to foster an increased interest in classical music.

The Met has auditioned John Carlo Menotti's new opera. It's under consideration for presentation this year.

Trapp Family, singers, opened their fall tour of 90-odd dates Sunday (27) in Northfield, Mass.

Bela Bartok, pianist, will make a guest appearance with the Chicago Symphony orch Nov. 20 and 21 and give lecture recitals in Aurora, N. Y.; Portland, Ore.; Chicago, Evanston, Ill.; and at Amherst College, Amherst, Mass. Latter date closes the tour Feb. 23.

Roland Hayes, Negro tenor, opens his concert tour Oct. 8 in Milwaukee and has four dates set for October, closing the month with a recital in Washington, D. C., Oct. 28.

Despite a possible elimination of 'Tristan Und Isolde' from its repertoire due to the unavailability of Kirsten Flagstad, the Met plans to keep the Ring and the afternoon cycle of Wagnerian operas.

L. C. Naff, Nashville, Emma Feldman, Philadelphia and L. E. Behymer, California, bookers and agents, were in N.Y. over the weekend. Miss Feldman is seeking a replacement for Flagstad and Behymer is preparing route bookings for Columbia Concerts Corp. Miss Naff was in N.Y. to book her season.

Paul Robeson will make his first professional appearance below the Mason-Dixon line when on Oct. 4 and 8 he appears at the Hampton Institute, Hampton, Va., and the North Carolina College for Negroes, Durham, N. C., in concert. Both are colored institutions.

Maria Kurenko, coloratura, will recital in Los Angeles Oct. 3. Has two other concerts in San Francisco in October.

Eight WGN artists will give concerts at Town Hall, N. Y., during October and November. They are Anne Judson, contralto, Oct. 19; Marcus Gordon, pianist, Nov. 7; Eric Rosenblith, violinist, Nov. 16; Isaac Stern, violinist, Nov. 19; Egon Petri, pianist, Nov. 24. Karin Branzell, contralto; Sidney Foster, pianist and Celius Dougherty and Vincez Ruzicka, duo-pianists are also set, but dates are undetermined.

Kathryn Alexander Boghetti, NBC soprano, and widow of Giuseppe Boghetti, teacher of Marion Anderson, Jan Peerce and Helen Traubel, opens the NBC fall recital programs at Town Hall, N. Y., Oct. 25. Other NBC recitals in October are Conrad Thibault, baritone, Oct. 27; Donald Dickson, baritone, Oct. 29, and Thomas L. Thomas, baritone, Oct. 31.

Jan Smeterlin, Polish pianist, gives a concert for the Paderewski Fund for Polish Relief at Jordan Hall, Boston, Oct. 29. His N. Y. recital takes place at Town Hall, Dec. 9.

O. O. Bottoroff, former v.p. of NBC's Civic Concerts, was elected president, succeeding George Engles, on Sept. 15, by the NBC Board of Directors.

Jan Peerce, tenor of the Radio City Music Hall, has had his option picked up by Gaetano Merola, impresario of the San Francisco Opera Co., and will sing the Duke in 'Rigoletto' with the company in Portland and Seattle. He replaces Jussi Bjoerling, who cannot return from his native Sweden in time. Merola is still waiting on the Swedish tenor before giving Peerce all the 'Rigoletto' and Giovanni Martinelli the 'Tosca' dates.

Lorenzo Alvary, Hungarian basso, after a summer spent with the St. Louis Opera Co. and as leading basso of the newly formed National Opera of Mexico, arrived in N. Y. to head for San Francisco, where he will appear nine times with Gaetano Merola's company in 'Tannhauser,' 'Rigoletto' and 'Manon.'

In conjunction with the presentation of 'Cosi Fan Tutte' by the New Opera Co., with Ina Souez as Fiodrilligi on Oct. 14 in the opening of its N. Y. season, Victor will release a recorded set of the opera done by the Glyndebourne Opera group. The soprano will also sing the Fiodrilligi part.

Alexander Brailowsky, pianist, will give two Carnegie Hall recitals this year, the first on Jan. 3 and the second, an all-Chopin program, on March 15.

Columbia Records will release Gustav Mahler's Symphony No. 1 in D major, played by the Dimitri Mitropoulos-conducted Minneapolis Symph orch in November. Recording is first of the Mahler symphony.

Henri Temianka, concert violinist, has been named concertmaster of the Pittsburgh Symphony Orchestra for 1941-42 by Fritz Reiner, conductor. Temianka succeeds Hugo Kolberg, who has accepted a post as concertmaster with the Cleveland Symph.

Earl Wrightson, 25-year-old American baritone, has been signed to sing in 'Butterfly' opposite Licia Albanese and James Melton in Trenton, N. J., on Feb. 28 as a result of his success in the opera at the Radio City Music Hall last spring. The baritone will appear with Charles L. Wagner's 'Barber of Seville' on tour and has been booked for a number of concerts during January and February.

Ettore Panizza, Met conductor, will direct the season's opener on Nov. 24. Opera is 'Nozze di Figaro,' with Rise Stevens, Ezio Pinza, Salvatore Baccaloni, Bidu Sayao and Stella Roman.

Frederick Jagel, Met tenor, flies from Rio Oct. 8 to Vancouver, B. C., for one date prior to the start of his U.S. concert tour. Tenor then joins the San Francisco Opera Co.

THOMAS OPENS 40-DATE TOUR OCT. 9 IN TORONTO

John Charles Thomas will open a 40-date tour with the Toronto Symphony orchestra on Oct. 9.

Baritone will also appear with the St. Louis, Metropolitan and Chicago Opera companies, singing 'Ballo in Maschera' on opening night with the latter organization, Nov. 8. He closes his tour in Vancouver, B.C., May 6.

A SLIGHT CHILLEROO

Democracy moves in wondrous ways its miracles of confusion to achieve. Take the social security tax issue. It goes on and on. One decision momentarily seems to suggest a certain probable course which is then contradicted some months later by another decision. There is Federal confusion, State confusion, neighboring State confusion, Union confusion and general confusion. How the auditors love it.

Two main issues are concerned, it would seem, in all that is implicit in the current impasse between three Broadway theatres employing name orchestras and the American Federation of Musicians. First, when is the head man of an orchestra not the head man? Second, will the Treasury act to give some assurances that theatres, if accepting the A. F. M. ultimatum, won't be held responsible, retroactively to 1937, for a confused state of things they didn't create, but for which they are supposed to take the full rap?

The mixup on social security taxes has all sorts of complicated aspects. The theatre is the employer in a very nominal sense, having no right whatever to change the personnel of an orchestra. The name orchestra owner playing on guarantee-plus-percentage frequently takes a personal profit of $5,000 and more a week. He, the leader, is entitled to a rebate at the end of a year for any over-payments on social security beyond the required maximums, but theatres, with rotation of attractions, are presumably expected to pay on the weekly payroll, including the leader's $5,000, with no right to claim a rebate for over-payments.

Most dreaded aspect to showmen of the current tangle is not the power of Petrillo, which is a fairly clear and understandable 'menace,' but the unknown, hard-boiled, impersonal, unsympathetic, slow-acting letter-of-the-law boys at the Treasury.

Being laid wide open for retroactive punishment possibly running into the tens of thousands of dollars is a swell way to cool off the enthusiasm of showmen to employ traveling name orchestras.

PETRILLO STRICT ON 400-MILE JUMPS

American Federation of Musicians is not allowing any violations—by so much as a mile—of its recently posted rule against travelling more than 400 miles between one-night dates. Mitchell Ayres discovered that last week when he asked permission from James C. Petrillo, AFM head, to hop 450 miles from Akron, O., to Kingston, N. Y., to play a date on his way into New York, another 60 miles.

Ayres pointed out that the band would be well rested after a week at the Palace theatres, Youngstown and Akron, and the second day's hop was only 60 miles, making 510 miles in two days, well within the 800 in like period they are restricted to under the rule. Petrillo's answer was a flat denial of permission.

Ayres leaves Akron, Oct. 9, and the Kingston date (10) has been replaced by a theatre date at Olean, N. Y.

MUSICIAN GIVES GALS BEAUTY HINTS

San Antonio, Sept. 30.

'Waltz For Glamour' is the title of a new series of daily five minute programs to be aired over station KTSA sponsored by the Alamo Beauty College of this city. Series has Rex Pries, local musician as commentator.

Airings wil consist of Beauty Hints for Women and Waltz music.

NEW PLUGGING SLANT

Claude Lapham, Composer-Turned-Pub, Showcasing Tunes In a Hall

Claude Lapham, who now has his own publishing firm, is trying out a new exploitation angle the night of Nov. 10. He's engaged Carnegie Music Hall for a preview of his new publications, using a band, pianist soloists and singers.

Invitations for attendance will be extended to band leaders, entertainers, radio executives and producers.

Sues Steamship Line

Detroit, Sept. 30.

Although it didn't interfere with his work as third-mate on a Great Lakes freighter, Kirby A. White, of Manitowac, Wis., filed suit for $50,000 damages hera in Federal Court for a broken arm 'which ruined my musical career.'

Basis of the action filed against the American Steamship Co., of New York, owners of the ship on which a cable slipped from a drum and broke his arm, is that White claims he is a versatile musician, who played sundry instruments, and picked up $6 a day with orchestras when the Great Lakes sailing season was over each year.

Set Up Music Committee As Auxiliary Branch Of Troops Show Units

Washington, Sept. 30.

Attention to music-loving elements of the Army and Navy was paid Thursday (25) when the Joint Army and Navy Committee on Welfare and Recreation announced the appointment of a 'Subcommittee on Music' to coordinate plans for the musical entertainment of the armed forces. Close liaison will be maintained between the new music group and the Citizens Committee for the Army and Navy, the War Department announced.

Committee comprises: Dr. Harold Spivacke, of Library of Congress; Glenn Cliffe Bainum, of Northwestern University; Marshall Bartholomew, of Yale Glee Club; Fred W. Birnbach, of American Federation of Musicians; C. V. Buttleman, of Music Educators National Conference; Eric T. Clarke, of Metropolitan Opera Association; Harry Fox, of Music Publishers' Protective Association; Fred Holtz, of National Association of Band Instrument Manufacturers; Edwin Hughes, of National Music Council, Inc.; A. R. McAllister, of National School Band Association; Mrs. Vincent Ober, of National Federation of Music Clubs; Lucy Monroe, soprano, and Noble Sissle, president, Negro Actors Guild of America.

Branching Out Already

Betty Carson, member of the fox-trot team of recent Harvest Moon Ball winners, wants to be a singer. She says there's no future in dancing as one-half a team in cafes, etc.

Accordingly, she has been contacting bookers for jobs as a warbler.

Bob Clayman Back To Reorg in Pittsburgh

Pittsburgh, Sept. 30.

Bob Clayman, local band leader who left Pittsburgh to baton a dance orchestra under the name of Sandy Taylor for Stan Zucker, is back in town again and plans to reorganize with a group of Pittsburgh musicians. Clayman quit Pittsburgh several years ago after dropping a big chunk of his own dough at Eddie Peyton's old spot, where he tried to be both entrepreneur and maestro.

Clayman will continue to use as vocalists his wife, former Ruby Rubinoff, daughter of Dave Rubinoff, and his brother, Milt Clayman, in case draft passes up the latter. They were both with him on the road when he was Sandy Taylor.

'Boom' Is Tardy But Cafes Okay 10% Music Boost

Pittsburgh, Sept. 30.

Local 60 of musicians union and Pittsburgh night club owners with A classifications have closed a deal calling for general 10% increase in tooters' salaries beginning first of month. Under terms of contract, cafe operaors have agreed to maintain present schedule of hours and number of men. Originally, Local 60 had announced it would seek 20% pay hike and nitery men in turn insisted in that event they would merely keep their music budgets as is by slashing either size of their bands or the hours they play. Compromise resulted.

Clubs in lower classifications, however, didn't get off so easily. Raises for them ranged to as high as 20%, most of them getting off with 5% less than that. Union based its demands on increased biz as result of defense boom but nitery gang contered with statement that pickup hadn't materialized yet but that they expected it. On these expectations, they were willing to go along with the 10% hike.

GRID FANS ALMOST JAZZ UP HEIDT SHOW

Minneapolis, Sept. 30.

Several hundred high school football celebrators crashed into the Orpheum theatre last Friday night and snake-danced down the aisles during the Horace Heidt performance. The band kept right on playing and the intruders finally were routed by ushers and police.

More than 3,000 of the high schoolers also snarled loop traffic in various ways and created various other disorders. Police Chief E. B. Hansen promises it won't happen again.

Lou Peppe Not Party To New Valley Dale Regime

Lou Peppe, former operator of the Valley Dale ballroom, Columbus, will not be in charge of that Ohio spot when it emerges from current renovations about Oct. 2[illegible] as Frank Dailey's Meadowbrook. Peppe, who leased the spot to Dailey, has taken over representation in the midwest of Republic Music, publishing firm owned by his brother Jim Peppe and Sammy Kaye. That's in addition to band booking activities among colleges, etc., which he has done for years.

Dailey and his brother Vince will split the major-domoing of the new place and the current dancery at Cedar Grove, N. J.

Barnet Orchestra's Film

Universal Pictures has bought Charlie Barnet's orchestra for a film that will begin shooting Monday (6). Contract calls for his part to be completed by Oct. 12 to give the band time to move east for a week at the Earle theatre, Philadelphia, which opens Oct. 17. Pic is '50,000,000 Nickels.'

Barnet is currently working one-nighters in the west, after finishing a stand at the Casa Manana, Culver City, Cal.

Sammy Kaye opens Essex House, New York, Oct. 21.

Petrillo, On Eve of AFM Bd. Meet In Chi, Says Union Will Enforce Social Security Rule for Theatres

Chicago, Sept. 30.

James C. Petrillo, president of the American Federation of Musicians, in here for three-day executive board sessions current at the Palmer House, stated that the union's new form contracts and ruling on social security will definitely be enforced by the AFM, and by all means. It was pointed out that the union pulled bands from the Stratford here two weeks ago and has halted the reopening of the Riverside, Milwaukee, because both houses wouldn't signature the new form contracts and ecept s.s. tax responsibility.

He stated that AFM will take further action in New York, where the union was prepared to pull bands two weeks ago, but was asked by Paramount and Warner Bros. for a couple of weeks so that the matter could be discussed more fully.

Petrillo and other union heads insist that the question of back social security taxes is not the problem of the union, but must be settled by the theatres themselves in huddles with the Government. It's not for the union to ask the Government on the possibility of retroactive assessments, but for the theatres to do so, according to Petrillo.

Another resolution of convention now being discussed is matter of incorporated orchestras.

Last AFM convention passed resolution banning incorporated bands, and this session is discussing whether that should mean all bands at once, or just new bands and new corporations. The execs here have voted that bands which were incorporated before the ruling may con-

(Continued on page 74)

TOMMY TUCKER'S TOKEN

One Week Instead of Six to Protect Inn Management

Tommy Tucker opens for one week at Colonial Inn, Singac, N. J., Friday (3). Originally the band had been booked for six weeks but later cancelled out entirely because CBS couldn't find the time for remote broadcasts, which his contract guaranteed him. Single week's stay is to cover the Colonial's operators, who had advertised the band as coming in.

Tucker has also been booked for two and a half weeks at Meadowbrook, Cedar Grove, N. J., only a short distance from the Colonial. Opens there Nov. 2 for 19 days. He also has been signed for the Paramount theatre, N. Y., but that date won't be played until next April.

DON HAYNES' 4 ORCHESTRAS

Don Haynes, who severed connections with General Amusement Co. a few weeks ago, is opening an office of his own in New York. He has been named personal representative of Glenn Miller, Charlie Spivak, Claude Thornhill and Hal McIntire's orchestras. Until he unlatches his own quarters Haynes will headquarter in offices of Mutual Music Society, Miller's music publishing company.

In taking charge of the orchestras named Haynes takes over duties formerly performed more or less by Mike Nidorf, executive of GAC. McIntire, now a sax player with Miller, hasn't a band yet. He will step out in another month or so to form one, with Miller's blessing. Combo is tentatively scheduled to replace Thornhill at Glen Island Casino, New York, around the first of the year. Until then he'll work one-nighters to whip the new band into shape.

Bob Miller Campaigning For Jack Rosenberg To Make N. Y. City Council

Bob Miller, president of the Music Publishers Contact Committee, has put on a drive within the publishing industry for campaign funds in behalf of Jack Rosenberg, head of Local 802 of the American Federation of Musicians, who is a candidate for New York City councilman on the American Labor Party ticket.

Miller is chairman of the music trades division of Rosenberg's campaign committee.

RELEASE ZINN ARTHUR

Bandleader Out of Army Under New Age Ruling

Zinn Arthur, bandleader who was drafted into the Army about six months ago, will be discharged from the ranks Friday (3). He is 29 years old and gets his release because of the recently enacted regulation dropping the top draft age from 35 to 28. As soon as he gets out he is to begin building another band to lead.

While at Camp Upton, Yaphank, L. I., Arthur batonned an army band composed of musicians culled by the draft from name outfits such as Tommy Dorsey's, Larry Clinton's, etc. It played a one-night circuit of army camps and yesterday (Tues.) it supplied the music for a party run by Mrs. Franklin D. Roosevelt at the Waldorf hotel, N. Y.

Same day Arthur is let go, Johnny Mince, sax-clarinet player formerly with Tommy Dorsey, will also be released. He may return to Dorsey.

Strand, B'klyn, Jukeboxing Its Bands in Lobby

Strand theatre, Brooklyn, plugs the name bands it has booked to play, via a jukebox set up in the lobby. Machine is toned low so it doesn't disturb patrons watching the show, and it grinds continuously with the best records of scheduled bands.

Strand is playing bands and vaude four days a week, Friday-Monday.

BENNY GOODMAN'S % DEAL WITH SYMPHONY

Benny Goodman is working his concert appearances on a percentage basis, the same as he works an ordinary one-night dance date. Leader will clear out of the New Yorker hotel, New York, where he opens next week (9), in time to do a guest shot Jan. 4 with the Cleveland Symphony. He'll use his entire band in the exhibition, besides soloing with the longhairs.

Leader is taking a guarantee of $2,000 against 40% of the gross, with a ceiling of $5,000, as his end. Symphony Hall, where the date is to be played, is geared in capacity and prices to do a gross of $10,400. Under that top Goodman could take out $4,000 for capacity business, but standing room could run the take higher, the reason for the $5,000 ceiling on his salary.

Jack Kapp to Coast

Jack Kapp, Decca prez, left for the Coast over the weekend to wind up some recording with Judy Garland, Jimmy Dorsey, et al. This is part of the work that his brother Dave inaugurated on the Coast, returning recently after seven weeks west.

Jack Kapp, incidentally, is still suffering from a lacerated left gam from a bicycle spill in New York's Central Park.

IT'S THE TUNE FIRST, THEN RADIO AND RECORDS DO THE BUILDUP

Egg-or-the-Hen Argument a Popular Indoor Sport Among Maestros and Music Men

By BERNIE WOODS

Wherever bandmen gather to chin over problems of the business, a listener is at any time apt to find himself tuning in on arguments that never grow cold and apparently are never settled to everyone's satisfaction. Has radio or records the most to do with making a band a reputation? The answer is that a tune comes first, or an attention-getting arrangement with the melody secondary—then the band, no matter how long it has hammered at the public via either medium. There are few instances where bands clicked really solidly without the aid of an outstanding hit arrangement.

The pro-radio men are unconvincing. They present no real arguments other than to say, 'Give me enough air time and I'll build a band that'll draw 'em in.'

That's possible, of course. For example, George Hall proved a sleeper on one-night dates two years ago, after seven straight years of broadcasting from the Taft hotel, New York. Frankie Masters also was a surprise this past summer following a solid year of air at the same spot. Hall, however, didn't go on increasing in popularity. His money-making swath through the field outside the Taft lasted less than a year. His band is now led by his vocalist, Dolly Dawn, to whom he turned over his combo. In other instances the argument that radio alone can build an attraction is made to look weak NBC tried an experiment with Spud Murphy two years ago that failed, and the Inkspots, also on NBC sustaining, never meant anything, despite all the air time they received, until their recording of 'If I Didn't Care.'

Disks' Factor

On records though there are any number of bands that can be pointed out as having reached the big-money bracket through that medium, with the impetus of hit tunes or arrangements of standards or originals. And not all of them happened within the past couple of years, during which recording sales began to come out of the doldrums. It's pointed out that Tommy Dorsey's initial success, almost four years ago, came via his discing of 'Marie' and 'Song of India'; Artie Shaw started on 'Begin the Beguine,' Glenn Miller with 'In the Mood' and others, and now Jimmy Dorsey is riding high on the strength of his 'Amapola,' 'Maria Elena,' 'Green Eyes,' etc. And one or two other bands look like they might begin.

Tommy Tucker currently has one of the heaviest selling Columbia records in that company's modern history, as far as the 35c Okeh label is concerned, in 'I Don't Want to Set the World on Fire.' And Les Brown's 'Joltin' Joe Di Maggio' looks to do as much for that band.

Perhaps the most outstanding case of a practically unknown band shooting into the charmed circle, almost overnight, is Orrin Tucker-Bonnie Baker's 'Oh Johnny.' The band has done nothing since that even approached that click, but the outfit is still enjoying the momentum gained by that one recording. Prior to it Tucker had been around the country at various spots, and with air time, for a long while and nothing happened.

However, a look back at every one of those bands that have hit the jackpot via a record clearly proves that the tune's the thing, with the arrangement, interpretation, vocalist all figuring in for an assist. Another pertinent illustration: Glenn Miller was the undisputed top man in coin machines for more than a year and a half. Machine operators apparently didn't bother about what tunes he used, they simply grabbed all the new records that he issued, slapped them on machines and gathered in the nickels. All of a sudden, early this year, Miller's records began to disappear from boxes and coin machine best seller lists. What happened was that he had passed the peak of excitement for his band where buyers would take anything he put out. They began to take cognizance of the tunes he used and because of a string of poor ones, he was momentarily relegated to the discard. All of a sudden he resumed making pops and other melodies with popular appeal and coin operators resumed buying him.

Though radio alone apparently cannot give a band the tremendous push it can get out of click records, it supplies enough of a drive to warrant the assertion that hit records of certain bands mentioned above might not have gone as far without radio's help.

Record Jockeys a Big Help

What most bandmen seem to forget, when comparing radio with records and their relation to the success of a band, is that record jockeys do a heavy-duty job of assisting. Almost every one of the 800-odd radio stations in the country maintain record programs and the impact they make is known to have great influence on the sale of discs. A clear example of that was shown recently when large department stores in New York squawked to over-eager turntablers to stop using pre-release masters, or else emphasize the fact that the records were not yet on sale. The stores had received so many requests for records they had never heard of that they checked up on how it all began. They found that some record jockeys were making a point of beating one another to the punch with manufacturers' test pressings of tunes that looked like they might be solid wax hits. Then if they did click the spielers could take a bow.

A clear-cut example of how much record program push meant to Orrin Tucker's 'Oh Johnny' is the handling that platter got on such shows. When it was riding high, a disk broadcast couldn't be dialed without hearing it at least once, and some went so far as to play it several times a broadcast. Another instance is in Martin Block's experience with Freddie Martin's current click, 'Piano Concerto in B-Flat Minor.' First time Block turntabled it he failed for some reason to announce the title and the band. The side hadn't expired before WNEW's telephone board was swamped with calls of listeners who wanted band and tune title. Several times since he has deliberately done the same thing, with similar results.

So, bandmen can talk themselves blue in the face about which medium they prefer to build their properties. They first have to dig up the tunes. After that it's a closely interwoven combination of air and records that puts them over.

Berle Bombards Bands

By MILTON BERLE

Hollywood, Sept. 30.

EVER since I was a baby boy and learned to play on a teething ring, I've loved music...In fact, the first time my mother put a thermometer in my mouth, I knew I wanted to blow a clarinet...Can you imagine 'biting the licorice stick' in an orchestra and, at the same time, saying to the dancers, 'A funny thing happened to me on the way to the theatre tonight——'...

My whole family is musically inclined...My mother's always buying something for a song—until I see the bill!...My brother, the one who makes shelves for the Mills Music Co. (my songs gather their own dust), has just become a doctor and will specialize in treating Musical Strains...Sister always practiced the piano and looked at the clock at the same time—as a result, all she can plays is, 'Time on My Hands'...My uncle is also very musical...He knows all about notes—still owes payments on three of them...

Just discovered that there are 30,000 bands in the country ...15,000 play swing music...10,000 play sweet music...4,999 just play corny—and, Richard Himber! They can all kid Carmen Lombardo about being palsy with the palsy. All I know is that in the past 10 years, he's successfully trembled through 5,000 songs...

Jam sessions: There's a rumor going the rounds that after ASCAP music goes back on the air, most of the bands are having their arrangers operated on to remove all BMI strains! ...In my VARIETY columns during the music controversy, I've thought of various lines of what BMI music might do—the one line I didn't think of is, 'Do you think BMI songwriters listen to their own compositions?'

I know a bandleader who positively refuses to marry his vocalist?

Lorrin Parsons orchestra, at the Book-Cadillac, Detroit, sure got a funny deal...can you imagine a hotel manager firing the band for helping to run a customer's champagne bill up to 700 bucks?

Downbeats: Have you ever stopped to think about the fact that Ben Bernie just goes on and on and on...He's been in the business for 26 years and three toupees!...Raymond Scott (with those double-talk song titles) dreamt he wrote a song everyone could understand...Just ran across a bandleader with the oddest name I've ever heard...this fellow's name was Gooter Yarmhifel and 'His Pin-Ball Machiners' (with vocals by Martha Tilton!).

...Ted Lewis has been in the show business for 25 years and has asked 'Is Everybody Happy?' over 10,000,000 times—so far no one's answered him.

Swingeroo: Glenn Miller is starting a Saturday afternoon series of tea dances at the Pennsy Hotel in New York, for which an admission of one Defense Savings Stamp will be charged...with all these stamps, Glenn and his boys get a chance to get in some hot licks...I read where Jimmy Dorsey is getting 10 grand a week for his stint in the Paramount picture, 'The Fleet's In'...Why did I ever give up my tuba lessons?...There's no truth to the rumor that 'I Don't Want to Set the World on Fire,' was written by a reformed hotfoot artist...Have you ever heard the new grafting song, 'Give Me Some Skin'?

P.S.: Sorry I didn't have time to put music to these words!

Dust the Welcome Mat

By JACK ELLIOTT

(Newcomer Songwriter)

Chicago, Sept. 30.

BY the time this article goes to press, the music situation may be settled, all the difficulties of the past few months overcome, and the things discussed here, decided issues. However, at present writing there is much speculation as to the date of ASCAP returning to NBC and CBS, with possibly only a few of the big radio moguls knowing the exact state of affairs.

It has been a long and bitter struggle, an expensive struggle, and one beneficial only to a tiny band of people who have prospered under the regime—THE NEW UNKNOWN WRITERS, of which I am one. For it has certainly offered an opportunity to those of us who previously had found it next to impossible to get a song published with any degree of assurance that the publisher would make it a plug song. There is no question but what in time under the former ASCAP setup, that writers worthy enough might have gained recognition, but it would have taken considerably more time, and there is a possibility that some of the more capable would have given up in frustration, before they had achieved any success.

We realize that the Society is a necessary force in our business. And so we ask now that ASCAP recognize that there are many new good writers, whose names are not listed on the Society's membership rolls, and if given ample opportunity, these writers may well become the new Kerns, Gershwins and Berlins.

Make it possible for anyone worthy of the name 'writer' to practice his or her trade. If for sake of protection to the writers who have already earned their spurs, it is necessary to make the higher ratings in ASCAP more difficult to attain, by all means do so, but make the initial step easy enough to allow whatever talent there is to develop and be heard.

Certainly this has been an experience the music business won't soon forget. However, the fact remains that there have been many good new songs, written by new writers with marked ability, and in the interest of these writers, let ASCAP and the publishers recognize their talent and encourage it rather than defeat it, in time to come.

The Arrangers

Veteran Music Publisher Calls Them the Forgotten Men of Music

By JACK ROBBINS

IF one were to evaluate the most important element in the production of good music—on radio, in theatres, in concert halls, in schools, on the screen, in lofty, gilt-ceiling niteries and out-of-the-way honkytonks, in every nook and corner where 'do' is paired with 'mi'—the arranger would rate high in this estimation. I have rarely heard orchestra leaders bemoan the loss of a star saxophonist or torrid trumpeter as much as that of an astute arranger. Yet, the orchestrator remains incognito, despite the fact that featured instrumentalists and artists are always billed with the musical attraction.

There are rare instances where arrangers are given due credit for their work. The screen often lists such names as George Bassman, Frank Skinner, Adolph Deutsch, Arthur Lange, Max Steiner and other notable orchestrators and scorers in Hollywood. However, for the most part, the arranger's credit is submerged between 'Gowns designed by . . .' and 'Coiffures by . . .'

Radio has made attempts to give credit where credit was due, but in the matter of arrangers one seldom hears the names of these men behind the scenes, although actors, producers, announcers, etc., are invariably mentioned at the end of programs. We've heard names like George Beittel, Bernard Green, Ernie Watson, but for the most part the vast army of arrangers behind the mike remain unknown.

The arranger's relationship to an orchestra leader or musical director is of paramount importance. Yet, as valuable as he is in the orchestral field, he is many times more important to music publishers.

Where It Hurts the Publisher

The perfect arranger is one who can transcribe into a score the orchestra leaders' musical ideas, embellishing them with his own interpretive ability. However, what may be perfectly suited to a band in the scoring of a selection may be detrimental to the song—from the publishers' viewpoint.

Often, an arranger will sacrifice the mood or character of a tune in adapting it to a band's style. For instance, a ballad might be arranged in a fast tempo. Such an interpretation would give listeners the wrong conception of the melody, consequently destroying any value the 'plug' might have.

(A good example of this is 'Stardust,' which was originally played as a fast number. Not until it was orchestrated as a slow ballad did it attain its enormous popularity.)

This was particularly true several years ago, during the first sudden surge toward swing. In the last year or two even the foremost swingmasters have come to realize that you cannot create the romantic atmosphere essential in playing a ballad by beating it to death, eight to the bar.

Much credit for this return to normalcy must go to the fine array of arrangers engaged by top bands, at present. Pick at random any names such as Toots Camarata, Johnny Watson, Len Whitney, Red Bone, Sonny Burke, Dick Jones, Jack Mathlas, Bill Finnegan, et al., and you may be selecting the future Gershwins and Grofes.

Whiteman's Billing for Grofe

Among the many innovations Paul Whiteman created was the constant publicity he accorded his arrangers. Ferde Grofe's great talents found due recognition through this medium. Whiteman always seemed to adhere to this fact: the more stars an orchestra leader helped build in his unit, the greater was his attraction. It was a sound philosophy of showbusiness, which others might well follow. To some extent that rule was being followed by name dance bands, which exploited exceptional instrumentalists, but lately there has been a slacking off of such recognition.

The most difficult task of the arranger's lot is that of scoring the 'stock' orchestration for music publishers. Here the arranger must orchestrate, not for one band, but for thousands. He must understand what the average band likes to play best and he must arrange his score so that a small group playing it will sound as reasonably good as a full orchestra. Most important, with all these factors considered, he must arrange the compositions to the publisher's best advantage.

Gets Top Billing

Perhaps it is the publisher's constant realization of the arranger's value that has formed the policy of featuring those names on all printed matter created by him. Ofttimes an arranger's name will be featured above the song title or composer's name, so important have they become in the popular music field.

Jack Mason, Frank Skinner, Paul Weirick, Spud Murphy, Will Hudson and a handful of other specialists in this field have been responsible for the successes of many bands in outlying territories throughout the nation. To many would-be stars and hopeful baton wielders these 'commercial' arrangers are as important as the topflight arrangers in the employ of popularity poll winners.

The arranging field is not limited to orchestral music. Lyn Murray, Ray Block and other outstanding choral arrangers have been responsible for a refreshing musical tone on radio—the modern choral groups.

Choral music on radio has also had a powerful influence in other musical fields—the schools, for instance. Among the most capable of choral arrangers in the educational field is Hugo Frey, noted musical authority, who has distinguished himself as a composer, as well.

A good arranger is often worth a dozen composers. Many times his instrumental tricks, injected into a piano score or orchestrations, will be a major factor in creating a song hit.

Domenico Savino exemplifies the school of arrangers capable of tackling any musical assignment—from piano part to vocal score to orchestration to symphony work. Vernon Duke is another example of a composer who has enhanced his work by his own ability to orchestrate or arrange in every branch of music. His talents in this direction have been demonstrated dozens of times in symphony halls, in ballets, in musical productions and in the standard music publishing field. Gershwin, of course, was in a class by himself in this respect.

As modern rhythms and the more serious music written by American composers of both classes become more closely aligned, the next generation of arrangers will undoubtedly be a highly developed figure in music. By increasing his prestige, his value and ability, perhaps he will no longer be the forgotten man!

HERE'S WHY THEY BUY RECORDS

Joy of Victor Thinks Radio Is a Great Plugging Medium for Bands—Sacks Of Columbia Thinks Radio Has Helped Music Appreciation in General—Kapp of Decca Emphasizes Showmanship

Record Biz Isn't Coming Back; It's Been Back For Over A Year

By MANIE SACKS

(Manager Popular Artists and Repertoire, Columbia Recording Corp.)

THE only possible lead on which to hang my thoughts could be summed up in six words—'Record Sales Prove Discs in Groove'—because it certainly looks that way from my seat on the 50-yard line.

The comment that the record business is coming back is out of date. It's been back for more than a year, and there's every indication that it will reach new highs undreamed of in what used to be referred to as 'the good old days.'

There are many factors that hava added impetus to the healthy rise of the record market. The war economy has undoubtedly had much to do with the tremendous current demand for records and will have an even greater influence in the months and years to come. Records have assumed a much more important place in the entertainmant picture, because of the necessary restrictions along other lines. Also they have proved to be good stimulators of morale.

Radio's Buildup

But the rise of the record industry pre-dates the current industrial boom by a substantial margin. The comeback was well on the march before Hitler started tearing up Versailles. And I believe without a doubt that the most important factor in its return was the same thing that kicked it in the head years ago—radio. With radios more common today than telephones and (yes, it's true) even bathtubs, music—and lots of it—has been available to over 28,000,000 families every hour of every day during the year. Since good music was available to one and all, it wasn't long until occasional radio performances of their favorites weren't enough to satisfy the appetite of music's new friends. Music had finally taken its place in America—and America really took to music!

And that's where records come in. With high fidelity recording, surface noise drastically reduced by better record stock formulas, and phonographs reproducing the music with remarkable brilliance and clarity, the demand for music in a permanent form was inevitable.

Because America's musical appetite was awakened so dramatically, many other factors entered the picture to rush the new movement along. The coin-machine industry, long a struggling enterprise, became established in thousands of new locations over the country, and is today one of the greatest single markets for popular records. Radio manufacturers soon found out that combinations were the order of the day and introduced new models at prices unheard of years ago. Retail stores dusted off their record shelves and put in stock to meet the demand. And this wasn't confined to just the old-fashioned music store of yesterday. Department stores opened up valuable space for modern record departments with complete stocks and ample auditioning facilities. Chain stores, which were at one time a negligible record market, soon expanded their activities along these lines and today represent an immense market for popular music. Record prices were lowered to bring more records to more homes.

But let's not put the cart before the horse. All these things followed the new demand, after it had once been established by radio. I think that it was radio primarily that made America music-conscious.

The record business is operating on a broader base than ever befora in its history. Although it will, of course, fluctuate from time to time with our national economy, the market today is no passing thing. It's here to stay.

But to get on to some of the other phases of the record business . . .

More Discriminating on Wax

This new and broader market for records carries with it a tremendous responsibility for the artist and repertory department.

Hand in hand with the new demand has been a trend for better music on records. Nowadays some five or six-man combinations can turn out excellent sides, it's true, and a certain class of buyers will grab them up. But the mass record market wants more than that. It wants a 12-18 piece dance orchestra, with capable soloists and vocal groups to interpret full-bodied arrangements of its favorites. The arrangements can still have plenty of solo spots where outstanding instrumentalists can take them 'out of this world,' but the whole thing has to be done up in a musical package that is no letdown from the live talent air shows they hear so often. People must pay money for records; they can listen to the radio for free.

By the above I certainly don't mean that arrangements have to be intricate and demonstrate a lot of technical ability on the part of the players. No, the arrangement can be very simple, but it has to be executed with all the punch of a production number. The fans know their popular music and they know their bands. A slipshod performance on records is dangerous for the artists and for the record company. A band can easily have a best seller one week and a flop the next. And the flop can be a tune that eventually climbs into the Hit Parade—with another band's arrangement.

It's true also that some tunes are one band's beat and another band's noise. This is particularly true of novelty numbers, which usually take a larger organization to produce than the usual run of bands, although a good novelty vocalist can sell for any band he's with.

[I am purposely omitting artists' names and song titles in this piece, because somebody would always pop up with the exceptional case. The selection of repertory and artists is far from being an exact science. I personally don't like every best seller on the market, and many times I can't understand why a release doesn't climb higher in the sales sheets. Recording directors aren't crystal-gazers. They're salesmen.]

No Set Formula for a Click

Some people will hold that a hit record must be a ballad in strict dance tempo with a bang-up vocal, and will quote a bunch of examples; others will claim that the biggest selling hits are novelties; still others will push for all-instrumental arrangements of originals. All of which proves only that there is no single formula for a hit.

The alert bandleader is the one who first analyzes the talent he already has in arrangers, musicians and vocalists, then selects his numbers for the purpose of making the best possible use of that talent, with due regard to the public's desires. If he has a good novelty vocalist and the arranger can set the background, the leader's tempting fate not to take advantage of the opportunity. If he has a good instrumentalist, he's losing money if he doesn't 'let the fellow out' as far as arrangements are concerned. The bands that do the best possible job with the type of music they're best qualified to play are the ones that sell a substantial quantity of every release. And to my way of thinking, it's much better for a band to have a healthy sales average for every release than it is to have a smash hit one week and a dud two weeks later.

And now on to item No. 3 . . .

Great Trailer for Any Band

I think that, all things being equal, records are undoubtedly the most important single item for a band in a promotional way. Some persons will put up a howl and claim that radio time should be on top of the list. And I would agree with them if there was any band who could have air time on a regular schedule on a sufficient number of stations to cover the country year in and year out. Obviously, that isn't possible. It's probably true that for a new band, there's nothing like air time. This has been proved time and time again. But for the established band, records stand in first place.

The reasons for this are too obvious to spend many words on here, but a summary would include the following facts: records are sold in every part of the country; records provide in many cases the only means whereby fans can hear their favorite bands; on records the listener can hear a band or a particular tune as often as he wants and can familiarize himself with every member of the band; the possession of any band's records keeps that band high in the fan's interest for many months after the purchase is made, often for years after the tune itself would be considered dead.

In addition to the above are, of course, the promotional activities of the record company itself. Posters, displays, publicity and all other sales work of the record company are often much more valuable and in greater quantity than the promotional material produced by the booking offices.

Even such unadorned promotion as listings of releases in record catalogs for many years has more than once been important to the life of a band.

Which seems to be a good place to end this discussion—in the record catalog. I'm sure most of this article is more or less familiar stuff to many of the seasoned showmen and the veterans of the entertainment business who read VARIETY regularly. The best advice I can give to the new men in the business is to talk to some of the oldtimers.

Decca's Name Value Idea

JACK KAPP'S success story with Decca Records, of which company he is president, follows the Hollywood pattern. From the start, he has tied up his wax works with film names like Bing Crosby, Mary Martin, Deanna Durbin, Tony Martin, Marlene Dietrich, Connie Boswell, Judy Garland, et al. Ditto on the radio end.

The paralleling of Decca releases with filmusicals in the past or, where there was a downbeat of celluloid song excerpts, the usage of w.k. names from screen and air gave Decca a solid merchandising foundation. The rest was up to the recording standard. Thus, names like Jimmy Dorsey, Bob Crosby, Phil Regan, Frances Langford, Merry Macs, Martha Tilton, Carol Bruce, Carmen Miranda, Ted Lewis, Irene Dunne, Glen Gray, Guy Lombardo, and others, from radio and pictures, gave 'billing' substance to Decca platters.

Kapp has been taking the 'comeback' phase of the record business for granted. His idea was that proper showmanship, giving name value to the 35c platters, could create a distribution marquee value to merchandise records akin to the film distribs who; after all, likewise sell a canned product, insured only by name value of the artists. In fact, according to Kapp, the disks have the advantage since they're not bought sight unseen—or, more literally, sound unheard. The tunes usually are familiar and, if coupled with a surefire interpretive artist, it is sure to command an immediate market. In the picture business, only the recent consent-decree, advance, tradeshowing idea parallels that.

Greater Year Than Boom Days Of the 1920s Enjoyed By Disc Companies

By LEONARD W. JOY

(RCA Victor popular music director and conductor of the U. S. Treasury Department's 'Millions for Defense,' beginning September 30 over the NBC-Blue network.)

THE whirling black discs are spinning around to an even greater sales tune than ever before, and record companies are enjoying an even greater year than in the boom days of the '20s.

We who have been in the industry for a fairly long time, see the answer to this remarkable growth in a large number of interrelated factors. Radio and automatic phonographs? Definitely yes, but along with them such items as inexpensive record players, better technique in recording, more important orchestras, and most important of all, good tunes. All of these have to be considered; no single factor remade the record business, but all together they did a remarkable job.

As to the trends, we have got to consider two kinds of trends; in styling and instrumentation, and trends in the tunes themselves. Some people say strings are coming into their own again. Sweet music is on the up, with swing definitely on the down-grade.

I don't think wa can make that definite a statement. If a band is popular and has strings, the listeners accept the strings and like them. If an orchestra, well up on the list of money bands has plenty of brass and no strings, it is accepted and liked.

Neither Glenn Miller nor Tommy Dorsey use a violin, yet their records are in as much demand as those of any orchestra today.

War Songs?—No

With the defense setup as it is, one would think patriotic songs would be in the majority. Definitely, they are not. In fact, only one or two have made the grade. Irving Berlin's 'God Bless America,' which reached the top long before the thought of drafts and convoys, and now two songs which he wrote for the Government, 'Any Bonds Today,' and 'Arms for the Love of America,' look as if they will get somewhere.

Comedy and novelty tunes, such as '$21 a Day, Once a Month,' which Tony Pastor cut for Bluebird, are doing very well in the automatic phonographs. Probably as this year goes on we will see more sailor and soldier tunes brought out, which should please the people's fancy. The revival of the old warhorse, 'We're in the Army Now,' still meets with public favor.

What kind of records sell best? Any man who could answer this question intelligently and thoroughly would be worth a fortune to the industry. Generally, however, we could say that a combination of a good song, interesting arrangement and a top band sells. While conversely, mediocre songs, with a commonplace arrangement and a band that the kids aren't interested in, get nowhere. Sometimes you can take these combinations turn them around and get a good seller; I mean by that a top song even by a lesser known band, will do very well. A little known number with a good arrangement, and played by a Dorsey or an Artie Shaw, will also make money.

Radio's Hypo

Commercial radio buildups are great things to get a singer or a group of singers started. Take Dinah Shore, for instance, on the Eddie Cantor program. Her record sales have increased tremendously since this setup started. Sustaining shots-seven, eight, nine, 10 times a week, are invaluable in helping name bands.

Take Teddy Powell who is now at the Rustic Cabin in Jersey. Almost all the orchestras try to plan so that a good part of the year will be devoted to airtime, even though they know that during these intervals on the air they make little or no money. Of course, there is such a thing as good value received from this air time. There are certain bands which seem to have a definite knack for squeezing out every bit of good which can come from these air shots.

One reason, in my opinion, why records are on such a terrific upswing is the boom which has come with defense work. So many more people are employed at wages which allow them to buy more than the necessities of life, more victrolas, turntables and records are being put into the homes, and more money is being spent in automatic marchines in cafes and taverns. The old-timers in the business will remember that the same thing occurred during the last war. In fact, the retail price on all records was increased during the last war. The record business today is at an unprecedented high. This is definitely Victor's greatest year.

Some have contended that this is natural and will most certainly fall off again to the proportions of the low years of the early '30s. I doubt it. For the most part, the record business today looks solid. People are buying discs for one reason. These discs give them, to quote an old Victor slogan, 'Music They Want, WHEN They Want It!'

PROPHESY BANDS' BULL MARKET WILL EXPAND STILL FURTHER

Excess Taxes, However, May Prove a Temporary Deterrent—Jukeboxes Whet Tastes

ONE of the thoughts often sensed in a conversation with persons directly or indirectly concerned with the band business is: 'How long will the current bullish activity in the band field remain? Will it ever slip back from its present peak as a major industry?'

Executives in the field not only look for it to continue, but they expect it to expand still further. They point out that the commercial possibilities of touring bands haven't begun to be tapped.

Long before the demise of vaudeville and the advancement of radio, both of which did so much to bring orchestra leaders and their bands into the eye of the majority of the American public, various orchestras were 'name' combos within their confined sphere. They simply weren't as widely appreciated as they are today. Years ago the Scranton Sirens, Coon-Sanders and a flock of other groups were receiving the adulation of college kids, but in a groove that was too narrow to enable national recognition. Today the 'name' band is an integral part of every form of entertainment, radio, vaudeville, films, etc., and is as much a part of the American scene as a traffic jam. And still there ara tremendous possibilities for spreading further.

Few nationally known orchestras have worked into the south and southeast because stiff liquor laws and other restrictions make it almost an impossibility. Also there are thousands of theatres in the country that can be worked into a one-day theatre trail. The beginnings of such a route has been started in the east, in various small towns which ordinarily would not get to see or hear music delivered by top outfits. And the majority are far enough off the beaten track not to interfere with established ballroom dates.

Versatile

Another thing that will help develop the band business still further is that most bands no longer deliver music alone. Any number of modern orchestras now are able to put on a satisfying vaude show without any outside help, particularly among the smaller outfits which need such ability to compete. But even the topflight crews are beginning to swing that way, too. The addition of quartets, musicians with a flair for comedy and novelty vocals, etc., to big bands such as Tommy Dorsey, Glenn Miller, is increasing all the time.

The one thing, however, that may put a temporary stopper on the development of the band business is excess taxes, which even now is proving a headache to the top-earning leads. Cutting in too heavily on profits reduces the initiative of batoneers, new or old, to try to develop ways and means of getting into the big money circle.

The ever-increasing importance and number of coin machines is shrugged off as a possible threat to the future of tha band business. Undoubtedly some of the juke-joints do hurt band tours, but on the whole the records with which they are stocked only create whetted appetites for the real thing. From that angle they help rather than hinder.

Stylas may change and tempoes may possibly undergo revision, but the fact that the band business as a big-money proposition is here to stay is deemed a certainty.

100,000,000 Disk Sales Prediction Comes True

Prediction of a 100,000,000 sales year for the record industry, made in VARIETY's 36th anniversary edition last January, now begins to look good. That figure, which seemed then like a wild estimate, but one that all recording company execs agreed might come true, will be hit and possibly surpassed by the time the holidays roll past. All factories of Decca, Victor and Columbia are working under forced draught, turning out pressings as fast as possible, yet they cannot keep pace with orders. Decca alone estimates that it is behind on orders to the tune of 850,000 discs. Columbia is also in the ruck. Victor, with larger production facilities, is not as far in the wake of demands.

In order to allow itself time to catch up on back orders Decca a few weeks ago held up its weekly release, explaining that in as much as it cannot keep up with re-orders on releases already on counters, it decided to give dealers a break and suspend one week's shipment of new stuff to allow time for preceding releases to be cleared away. Too, the less new discs made available the more chance production will have to catch up. This week's (Oct. 2) regular shipment will also be held back. Columbia knocked out one week so far, but Victor has not cut off new releases at all.

A Holiday Headache

Upsurge in sales has been felt right along. All spring and early summer it began gathering momentum and for the past couple of months it has been roaring under a full head of steam, both in popular and the reduced-price classicals. What the companies will do when the holiday season approaches and sales increase still further is something that they are beginning to wonder about. Pressing machines, as evidenced by the backlog of orders, are running at capacity, and the possibility of any company expanding those facilities is practically nil due to defense priorities on materials needed for an effort in that direction.

Despite the terrific jump in total sales as against last year's, during which, it is estimated, between 55-60,000,000 discs were disposed of, the percentage going into coin machines is figured to have dropped. There can be no accurate count, for various reasons, of just how many platters are sold for private and how many for commercial use, but whereas 40% of the total was once accepted as finding their way into boxes, that has now dropped to 35%.

Not becausa coin machines have fallen off.

On the contrary this year they will use almost double last year's consumption.

The drop is based on the tremendous increase going to private turntables. In short, the increase in buying for home machines has been much sharper than for machines, so that even if the latter took twice what they did last year the percentage of the total was lower.

Bands' Big Summer

THE summer just ended lived up to all the expectations of band bookers. It was, from all angles, the best season the band business has experienced in perhaps 10 years. Grosses were up anywhere between 20-40% in virtually every major spot and as high as 50% in some. B.o. records meant nothing. Every week new high-water marks were established; a few that had endured for years.

Totem Pole Ballroom, Auburndale, Mass.; Sunnybrook Ballroom, Pottstown, Pa.; Old Orchard Pier, in Maine; Steel Pier, Atlantic City; Lakeside Park, Mahanoy City, Pa.; Hershey Park, Hershey, Pa.; Cedar Point, Sandusky, O.; Eastwood Gardens, Detroit; Buckeye and Yankee Lakes, O.; Lake Compounce, Bristol, Conn.; Pleasure Beach Park, Bridgeport, Conn., all were among the eastern spots that clocked abnormal business. Not all of it was in the east and midwest; the south and Coast sailed along on a rising tide, but the major portion of the major bands were in the eastern territory where the more important and lucrative summer opportunities are.

Such groups as Jimmy Dorsey, Glenn Miller, Tommy Dorsey, Woody Herman (on way out to Palladium, L. A.), Harry James, Frankie Masters, Tony Pastor and a flock of other names maintained strong business averages all through the season and they were joined this month by Artie Shaw, who immediately began studding his comeback trail with smashed records. Every band with any sort of name value at all, in addition to the above, was out on the road, with the exception, of course, of those that were 'sitting it out' on season-long resort dates, etc.

Resort spots and roadhouses around New York also came in for their share of the take. Glen Island Casino did better than it had for several seasons, with Charlie Spivak. Rustic Cabin, Englewood Cliffs, N. J., is enlarging, concrete testimony to its business claims; Meadowbrook, with Sonny Dunham all the way, did much better than the previous summer. Sea Girt Inn, Sea Girt, N. J., also improved the previous summer's take with Harry James, Bob Chester, Shep Fields. Chester set a new gross mark for a week's period. Tommy Tucker pulled strongly at Asbury Park's Berkely-Carteret hotel, Les Brown continually taxed the capacity of the Log Cabin, Armonk, N. Y., and Carl Hoff, with a new band, did okay at nearby Blue Gardens though he was hurt plenty by Brown.

Hotel business in New York and Chicago was jumping. Tommy Dorsey turned them away at the Astor, which then hit a lull with Will Bradley, then bounced back again with Bob Chester. New Yorker, with Johnny Long's untried band, found him an able draw. Xavier Cugat clicked solidly at the Waldorf. In Chicago Jimmy Dorsey, Benny Goodman, Glenn Miller popped the seams of the Sherman hotel's College Inn.

It didn't take long for that defense cash to begin circulating, as far as the band business was concerned.

When It's Not OK For Sound

Young bands struggling for a toa-hold, and established outfits which must maintain their position, battle endlessly to ba booked into location jobs that offer the opportunity to broadcast over national network wires. The newer outfits will sign away a percentage of their earnings, pay for their own lines, work at a salary that doesn't cover the weekly cost of operation—and in too many instances wind up with broadcasts that do as much harm to chances for success as no broadcasting at all. Makeshift bandstands that would make an acoustical engineer a candidate for a straightjacket boot their efforts all over the lot.

A tour of the places that use new bands at cheap money, with all sorts of concessions made by tha bandleader as mentioned above, discloses the sad need for attention to such details as bandstands. Most of them are slapped together affairs, some with roofs, some without, others enclosed on three sides and with a low roof; a few backed by solid concrete which have been hung with a drape in the rear to soften the boom of a big band.

One of the most objectionable, to bandleaders who have played the stand, is at the Chatterbox, Mountainside, N. J. Any fair sized outfit playing there is crowded on the stand and trumpeters, high on the terraces, bang their heads on the ceiling if they get up for solos without thinking. One of the best stands is now at Meadowbrook, Cedar Grove, N. J. When Frank Dailey enlarged his place recently he rebuilt the bandstand, bringing it more into the open under a 40-foot roof, and lining what remained of the bandshell with a velvet cloth to soften the punch of the jive crews that play there.

Few of the stopovers that use musical talent of various ratings and calibre, allows a band to sound on the air much the same as it sounds in the room. There aren't many spot owners who recognize the fact that remota band pickups are difficult enough, that proper balance, etc., sometimes takes hours of rehearsal to achieve even under the best circumstances. These few have built stands that bandleaders unhesitatingly praise. But there are all too many spots that not only make a band sound poor on the radio, but also lessen its effect in the room. One location in upper Westchester (N. Y.) is now and has been for some time a buildup spot for new bands. Its stand is of a construction that makes the group now current seem better via a loudspeaker than it does in person. That, of course, is an extreme not often encountered.

It seems pretty stupid for anyone to spend a healthy wad of dough on musical talent each week, then risk business being shunted away by the muddied impact of music delivered from an improperly constructed point of origin. Also it's not playing ball with a leader. As mentioned above, it's an open secret that most new bands give up a lot for the opportunity to broadcast, and to do that and still not be abla to make an accurate impression of what they have to deliver on the ears of the public makes things doubly disappointing. With the stiff competition in the band field it takes outstanding ability to get anywhere with conditions at their best, let alone trying to make it over stymics that can easily be corrected.

The same beef applies to public address systems. Tha average band of today, that is, the ones that can afford it, carry their own p.a. layouts which are hauled from spot to spot or from ballroom to ballroom. Comparatively few dance jobs, even the larger ones, are outfitted with decent amplifiers and it is cheaper for a leader to lay out the $400-$500 necessary for a good one than to risk lukewarm reaction to his stuff the next swing around the circuit.

THE OPEN ROAD

'Play Safe, Don't Drive While Tired,' Kaye's Warning On Road Jaunts; They're A Vacation To Him And His Band

By SAMMY KAYE

GOING out on tour may have been a bore and a chore once—but today the boys in the band and myself look forward to these hegiras. In fact, if anybody asks me where we're headed before we take off on a tour, I always say, 'Oh, we're going on a vacation.' My boys have had more fun on these trips than they could ever have on permanent locations. [Ed. note: No ribs boys, he means it!]

We've worked out matters so that discomforts are few and far between. During our recent trek through the midwest, the temperature hovered in the 90s or higher. We did most of our traveling in de luxe air-conditioned busses When we traveled by train, we reserved an entire air-conditioned car for the band. We use planes, too, on occasion engaging an entire transport liner.

We frown on the practice of musicians using their own cars as practically every one of the accidents that have been happening occurred because over-tired musicians were driving when they should have been sleeping or resting. When we put the entire band into a bus, it is piloted by a driver who is completely competent and we know we have nothing to worry about.

If the boys are tired, they can sprawl out comfortably. Or they can do any number of things. Some play cards, othars read, others write letters, others just sit around and talk—mostly about sports.

Wa instruct the bus drivers never to take chances. He drives at a reasonable rate of speed. We always give ourselves plenty of time to make a date. So far (knock on wood!) we have never been late or missed an engagement. The closest we came to it was the time we were well on our way to Pottsville, Pa., before we discovered that the booking was in Pottstown. We made a beeline to our right destination in the nick of time.

The musicians are relieved of all responsibilities outside of actual playing. We have a staff of three who take care of all details. George Gingell, our road manager, makes arrangements for transportation and lodgings. Jimmy Cosgrove, our prop manager, takes charge of moving the instruments. In addition, my secretary travels along and takes care of numerous details.

We take special delight in returning to towns we have played the previous year. Renewing old acquaintances this way makes traveling so much more pleasant. We have always been treated very well and almost everywhere we stop the boys are invited, en masse, to a home cooked dinner.

A Posy for the Promoter

Some of the finest men in show business are ballroom managers. The general public seldom hears about these men. As a rule they are very simple and unassuming. But they are good business men and I have tremendous respect for them.

Some ballrooms are equipped with outdoor pavilions. If the dances are held indoors, some places are air-cooled. Fortunately most of the larger dance spots have first-class amplifier equipment, as they have discovered that the finest band in the country will sound like a honky-tonk outfit if the sound equipment isn't just right.

We enjoy playing at summer resorts because we are all fond of swimming, and no matter what time of day or night we arrive, everyone goes in for a swim before going to bed. Some of the boys enjoy the beach so much, they sleep there instead of at the hotel.

Several factors enter into the success of a one-nighter. A great deal depends on the amount of publicity, advertising and exploitation planted in advance. We have a lot to sell. In addition to dance music, we offer an unusually large battery of vocalists, a number of novelty selections (including 'Daddy,' 'The Reluctant Dragon,' 'Minka,' 'The Old Oaken Bucket,' etc.) and last, but not least, 'So You Want to Lead a Band.'

We did more traveling than usual this year, cutting short our engagement at the Essex House, N. Y., in order to fill in all the dates offered. The tour was so successful and so enjoyable that I doubt if we'll ever stay put at any one spot for very long. We have commitments with the Essex House, N. Y., and with the Meadowbrook, where we recently were given a 10-year contract to play eight weeks each year, but aside from these engagements, give us the open road!

CONGA UNINHIBITS AMERICA

Different Dance Styles

One of Most Unexplainable Phenomena of Band Biz

ONE of the most unexplainable phenomena in the band business is why various sections of the country go for different styles of music. New England, for example, has always been a stronghold of swing, so much so that some 'sweet' bands try to avoid that territory. They leave it to the Artie Shaws, Tommy Dorseys, Glenn Millers, et al, to ring up good b.o. figures. Proceed across country and south and the reactions to different styles change radically.

Middle eastern states have no preference, apparently. Music-lovers in that area go for swing or sweet in equal quantities. But toward the midwest it gradually eases into a sweet atmosphere where the Dick Jurgens, Lawrence Welks, Jan Garbers rate as high as the Dorseys in the east. The strong grosses run up by swing bands at Chicago's Sherman hotel, which plays nothing but that style, are pyramided by the minority of swing addicts in that territory who find the Sherman the only spot catering to them. Virtually all of Chicago's other locations swing the pendulum back to sweet.

Going south it's the same way. Seldom do any of the better known swing combos go below North Carolina. Of course, one reason that few big names hit that section is because of limited booking opportunities, but when any do go south they're always of the sweet variety. Toward the west swing gradually eases back into focus once the plains and mountains are passed, where there are few, if any opportunities for name bands. That's with the exception of the San Francisco area, traditionally sweet. In the southwest, too, swing has the better hold.

Special Material

How Special Lyrics and Wordage Help Bands and Singers

By DAVE FRANKLIN

THIS is a special article on special material to end all articles on special material. I first became acquainted with the subject when as a youth I used to play the piano for such stars as Frances White, Johnny Dooley, Wellington Cross, Gertrude Vanderbilt and many others. I noticed they all used special material and the audiences loved it. I wonder if many people know that most of our singing stars owed their success to such grand writers as Al Dubin, Jack Yellin, Lew Brown, Joe Young and Sam Lewis, et al.

I started my special-material writing by specializing in dramatic recitations which came in the second chorus of popular ballads of the day and usually began like this: 'So you're laughing now—ha ha.' Today that would be considered in the corny world.

And all blackface acts insisted on lyrics that would enable them to get on their knees where they could implore 'de lawd' for anything from 'love' to 'cotton.'

Novelty songs required at least five choruses in various dialects. Songs in that B.M. (before microphone) era were started many times at places like the old Madison Square Garden during the six-day bike races, between sprints, when five mellow bellowers would blast out their plug song, 'When Those Sweet Hawaiian Babies Roll Their Eyes.' But to cross back to the special material side of the street, how many people know that Gallagher & Shean rocketed to fame overnight because of a little ditty written for them by Bryon Foy, now one of moviedom's biggest producers. Or that Cliff Friend, my collaborator on 'Merry Go Round Broke Down,' 'When My Dreamboat Comes Home' and other numbers from the 'and then I wrote routine' gave the late Joe Penner a special song called, 'When the Pussy Willow Whispers to the Catnip.'

When you see Joe E. Lewis, you'll hear the audience yell, 'Sam You Made the Pants Too Long.' Fannie Brice has to sing 'My Man.' Dwight Fiske, they tell me, always sings 'Virgin Sturgeon.' I've never caught Fiske because he only works in exclusive places. And besides I've been kept too busy lately writing excuses for draft-dodgers and comedy telegrams to bandleaders on their openings.

Radio Too

Since the advent of radio, the material boys have had a lot more to do. I know two young talented fellows, Vic Mizzy and Irving Taylor, who besides other activities, write for at least 15 radio shows. Cross & Dunn depend a lot on Fred Phillips and Milt Francis. And Joe E. Lewis and Sophie Tucker get many laugh routines from Harry Harris.

Every band uses special material. I wrote for Ben Bernie in Chicago and can truthfully say I learned a lot from Ben—about horses.

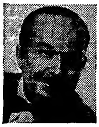
When lovely debutantes decide to enter show business because it's so thrilling and exciting, who do they look up?—Special Material Joe. I've met some who should have been delivering messages instead of lyrics. The last one I met I nicknamed 'Imogene Hotch Krotch the 4th'; she was really the 4th—always out of the money to me. I only wrote one song for her. It was called, 'I've Got Those I Can't Write Anything Until I get a Deposit From You Blues.'—P.S.: She never paid.

But to get back to the talented people. Take the modern dance band. They all use special material and it is a good idea when writing popular songs in the novelty vein to write them so that they're easily adaptable for public consumption. 'I Must See Annie Tonight,' 'Concert in the Park' and 'How Many Rhymes Can You Get' (which Cliff Friend and I wrote) were easily changed around to fit the organization that performed it.

Some of the remarks a special material writer encounters are used more than any others: also need a good author. They're usually oldies like, 'Write this one cheap and you'll get more next time,' 'I won't tell anyone what I'm paying you,' 'Money isn't everything,' 'Gamble with me and if I get a commercial you're in.'

Femmes Especially Favor the Opportunity for Solo Display Of Form and Gown

By XAVIER CUGAT



MAYBE if there wasn't a war in Europe and a romance on between Uncle Sam and the Good Neighbors the present boom in conga and rhumba would not have arrived so suddenly and so big. In my own case I've been working 12 years to put the Latin rhythms across in the Estados Unidos and for a long time the Xavier Cugats (meaning by that all the Latin orchestras) were the 'also present' band on many a big shell. But now that time and events have helped change that state of affairs I really have the feeling that the conga and rhumba—like love and taxes—are permanent Yanqui institutions.

This past summer, not only did our run atop the Hotel Waldorf-Astoria's Starlight Roof establish some sort of a record for business, but it also proved to be the first time in the history of Mr. Boomer's 'little place' that it played a name band from spring to fall. Formerly the Waldorf Roof has had at least two changes of maestros per summer season. But, more important, the fact that we were the No. 1 orchestra.

What Is It?

Well, what is this stuff that is suddenly so popular? The conga and swing run hand-in-hand, or foot-in-foot, if you want to be literal. The conga is just a fast-tempoed swing, with emphasis on the fourth bar.

We started our propaganda for the Latin music with the Cuban song. This is really a slow American foxtrot. I played melodic foxes and gradually insinuated the claves and maracas to soften them. When we discovered that our conga recordings were outselling our rhumbas at the college music shops, the affinity with swing was apparent. Comes any Friday night during the season (the undergraduate night out) and we give 'em plenty of conga. We're just as apt to be bullish on Viennese waltzes on the politer Monday and Tuesday sessions, as we are to bang out a conga for 1,200 people, forming perhaps the world's longest conga-line, as we did when playing the big Chase Hotel, St. Louis.

But more importantly, we've educated the American people, through the medium of the rhumba and the conga, to be uninhibited. And you'd be surprised how, once having thrown off inhibitions, they go the whole hog.

To begin with, the girls love it. They dance away from their partners, as we all know, and it gives 'em a chance to show off their form, their new party dresses, their polite little wiggles, etc.

Amateur Now Unafraid

The greatest drawback in former years—and this is no reflection on The DeMarcos; in fact it's quite a compliment—was that only professional dancers seemed able to cope with a conga or rhumba. They did these so well, with so much perfection, novelty and style, that they made it too tough for the amateur. What happened? He was scared off.

Actually you can learn in one lesson. The dance schools have done much to further interest in Latin dancing by talking it up but, in another respect, it's been a hurdle since they complicate things by extending courses, etc.

It's surprised us, too, that when our records are 'true' and 'typical,' i.e. in the authentic native idiom, they sell best. That is, a true Afro-Cubana like 'Bruca Manigua' or 'Babalu' or 'Blen, Blen, Blen' will outsell the Americanized ditties such as 'Tony's Wife,' 'Chica-Chica-Boom-Chic,' 'Minnie from Trinidad,' 'Lady in Red,' etc.

Incidentally, we see every day much better congarhumba dancing in New York and in other American key cities than you would in Havana, let's say. That's perhaps best answered by the ever-efficient Americanization of anything we Yanks do. (Don't let my Barcelona birthplace fool you when I say 'we Yanks.')

I guess we'll really have to credit enforced Pan-American travel for the big stimulus. Tourists to Cuba, Mexico, Porto Rico, and the lesser ratio that can afford the time and money to visit Argentina and Brazil, have naturally been intrigued by the native dance form. Too often, of course, we hear that right here in America we have the cream of the crop. No question that we import the best bands and exponents, but just the same, the foreign aura and atmosphere, the moonlight and perhaps a tropical drink or two, does emphasize the Latin appeal. And so they come back home surcharged with renewed interest in the son, the conga, the rhumba, the tango, the joropo, the samba, etc.

Too Slow No Go

Of course the conga and rhumba are tops. The Argentine tango has long been a graceful importation and known in world capitals, in both hemispheres, long before the conga-rhumba vogue. The samba (Brazilian) has not yet attained the popularity it promises. Firstly; because the rhythm is a bit more intricate than the rhumba, and then because the dance steps are more syncopated. Secondly, I see little value in confusing the American dancing public with many new dances, especially when the rhumba and conga are becoming more firmly entrenched each day. When I feel that the public is at ease dancing the rhumba, conga and tango, then we will play sambas every time we play and you shall see the couples gyrating slowly and gracefully to this beautiful Brazilian dance. The Venezuelan joropo, for similar reasons, is traditional from a local musical folklore sort of a way, but that's all.

It would be foolish, of course, for me to say that the Latin music will displace our native American dance forms. Just like Eddy Duchin, when he came back from Rio de Janeiro recently, insisted the Brazilians 'were nuts about American jazz.' Sure they were—but you can't displace their own local idiom. U. S. jazz has always been universally appealing, but they naturally like their own native music first. And, similarly, Latin-American music will always be secondary to what the boys around Lindy's grind out. However, the conga and the rhumba have become stronger No. 2 choices in recent months.

Music's Hardy Perennials

PAUL WHITEMAN cradled some notables (Crosby, Downey, Busse, et al.) but Vincent Lopez who, like Whiteman, is still going strong, has quite an imposing galaxy of present-day musical names as former Lopez band associates. They are: B. A. Rolfe, Red Nichols, Johnny Johnson, Xavier Cugat, Tony Pastor, Tommy Dorsey, Jimmy Dorsey, Artie Shaw, Glenn Miller, Rudy Vallee and Ernie Holst, all with Lopez's major or affiliated units in one way or another.

Lopez, currently at the Hotel Taft, N. Y., has been extended until next May. As part of his five-a-week NBC series, he also does two specials for South American shortwaving.

$3,000,000 Music Bill

That's 1941's Talent Bill for Waxworks—Bigger in 1942

By BEN SELVIN

(Of Muzak and Associated Transcriptions)

WITH my 25 years of living and loving the game...and having just gone through the experience of summarizing this quarter of a century into a recording survey, recently completed for James C. Petrillo, president of the American Federation of Musicians, my random thoughts and views on the mechanization of music seem to come in rather appropriately with Variety's Boxoffice Bands number.

In the report which I made on this mechanized music survey to the AFM convention in Seattle this past June I brought out the indicative fact that in 1934, to mark the low ebb for phonograph companies and record sales, tha Columbia Phonograph Co., and all its assets, was sold for less than $75,000. What a far cry from that day to this, when just last week Joe Higgins of Columbia and Jack Kapp of Decca both told me that business is so terrific and they are so far behind in deliveries that they had to curtail recording activities for two weeks in order to allow their pressing plants to catch up on back orders. Yes, it certainly looks like a 100,000,000-record year...close to an all-time record for the industry...and I look for even greater sales because of the wide uses of records in army camps where they are played on portable machines, as well as in increasing juke-box outlets.

Another important factor in hypoed record sales, particularly of the classics, is the increased availability of low-priced radio-phonograph combinations with automatic record changers, making possible the playing of complete symphonies without interruption. More and more symphony broadcasts are doing a bigger and bigger job of selling long-hair discs to Mr. and Mrs. America, now that they can go Tschaikowsky without going broke.

You get an idea of the hugeness of the record field when you take a look at the talent figures: In 1941, approximately $3,000,000 will have been spent for musicians who are members of the AFM...a fact brought out by the recent record survey. And for 1942, even a greater talent bonanza is forecast.

Technical Excellence

In all the talk about what recording does or doesn't do for bands, I haven't heard the aspect of increased technical excellence brought up. Here's what I mean. When bands make recordings I believe they gain a definite advantage over others because of the "balancing" experience gained in the recording laboratory. The experienced ears of the recording manager pick up the faults in orchestral balance and he sets the boys straight. Thus the leaders, as well as the men in the orchestra, sooner or later become expert in orchestral setup and they use this knowledge to good advantage in the setting up of their orchestras on band-stands in hotels, ballrooms, etc., particularly where a microphone is utilized.

It is amazing to watch the expression on the face of the musician as he goes into the control room to listen to the play-back of a tune just recorded. It's very much, I imagine, like seeing one's-self on a moving picture screen—mercilessly enlarged.

From the technical standpoint; it is clearly evident that the commercial recording companies have not kept pace with the mechanical progress of recordings and pressing as compared with the standards set by electrical transcription firms. I wonder how soon the commercial phonograph companies will adopt some of the methods used by leading transcription companies, such as longer-playing records and pressings utilizing new materials such as vinylite which makes recordings last far longer and also cuts down surface noises considerably.

Added to the advantage of recording methods, electrical transcriptions offer another benefit: the fact that an orchestra is not stymied by time limitations on the length of any particular selection. The ordinary phonograph disc plays approximately three minutes, which in many instances necessitates cutting vital strains from an arrangement, often detrimental enough to change a possible hit to an 'average' side. In the making of transcriptions the bands are free to play the tunes in the tempo that they feel, without regard for time. Increased tempoes, in order to be able to get a long arrangement into the time limit, has also ruined many a side. As transcriptions can play anywhere from one to 15 minutes, much better performance is usually assured.

In closing these 'off the cuff' observations, I want to point up the value of Variety's radioplug breakdown charts for their real help in determining the right tunes to record. Naturally, I have my own ideas as to whether or not a song 'is going to happen'; but for indication of trends and a guide post to the activity of particular songs that I think deserve a place in the Muzak program and the Associated library service, we put a lot of faith in Variety's tabulations. They have shown their accuracy time and time again.

THE HOLLYWOOD IDEA

Must Be First Established On Waxworks—Great Trailer for Pix—Break for Unknowns

By JACK HELLMAN

Hollywood, Sept. 30.

GREENER fields that lie beyond the 'Lost Horizon'—which is the Coast—have pastured many a band, but the munching hasn't been too good for outfits without a record rep. The barometer of a band's pull is those little, black whirling disks and unless their names have been pressed on the label, the chances of dipping into the gravy at the better grottoes and the picture studios are not very promising. Impresarios of the town's hooferies and taverns readily admit that a band that hasn't had at least a couple of hit tunes on the tunrtables or juke circuit doesn't rate much of a tumble. Bookings are predicated on how the band's records are selling and that method of reckoning also applies to the studio call sheets. Although Hollywood has incubated its share of name bands, the current requisite demands that they be 'made' before the better bookings are thrown open to them. The element of gamble, the long chance is no longer part of the game out here.

In this connection it brings into focus the case of Alvino Rey and the King Sisters. Playing many of the secondary spots around town and admittedly a coming band, none of the better sites or studios took them seriously. Going east they soon caught on and now they're in the chips. Helped no little to their position of eminence was the brisk sales of King Sisters' recordings. A film deal also has been set for the combo. They are currently at RKO working on 'Syncopation.'

West coast popularity of the platters turned out by Freddy Martin contributed mightily to his long and successful stand at the town's class night spot, Cocoanut Grove. He was sailing along to moderate returns when of a sudden he hopped on the novelty, 'Hut-Sut Song,' beating the others to the wax by six weeks. Grosses began to climb at the Grove and it required no keen mind to put the finger on the cause.

Hit Recordings the Gauge

Name bands that have played the Palladium have prospered in accordance with the number of their records that are spinning on radio stations, in cafes, in college dormitories and on the combo sets at home. Coming into the hoofery with a whale of a record rep is Jimmy Dorsey. Predictions are already being made that he'll top Glenn Miller, still headman with the patrons of the dancery with Woody Herman a close second. It is pointed out that Miller had two big hits to his credit when he opened. Of the bands that have graced the Palladium's stand, the booking proved that the lowest grosser was the band which lacked even one outstanding recording.

Nor does that mean, however, that bands without record reps are in ill favor with the nitery bookers. They have an appealing angle that can't be overlooked. Solid crews with reps generated by other means have a pull of their own—the commercial aspect. While the recording bands bring them up to the window, the others lure the spending trade. There's more margin in hard drinks than Coca-Colas. It's the younger set that piles in for the record bands and the state law forbids their imbibing of alcoholic thirst-slake. Names like Abe Lyman and Paul Whiteman figure prominently among the bands that keep the waiters moving with their trays of kitchen fodder and bottled cheer.

While the Coast is a heart-breaker for bands intent on picking up a little stray coin due to long jumps, there's solace enough in the rich lure of the picture studios. It's gotten so that a name band won't even consider a Coast engagement unless there's a picture deal tied up in it. Those who have made the long jump, however, have done very all right. Tommy Dorsey, Artie Shaw, Kay Kyser, Glen Gray's Casa Lomans, Glenn Miller, Russ Morgan, Jimmy Dorsey, Richard Himber have doubled into the flickers while on nitery duty. Only Eddy Duchin, Al Donahue, Abe Lyman, Woody Herman and a few others have either passed up or have been passed up by the cinema plants.

The Coast hasn't been over-productive in the past year on the assembly of bands that have cut a swath for themselves once off the home stamping grounds. Of course, there's Alvino Rey, and to supplement him the fast-coming Claude Thornhill. Stan Kenton is still in his Coast grooming, but this winter will be taken east. Among the score of other home products there may be one or two to rise above mediacrity and pull up to the forefront of the bigtimers but to date the horizon fails to disclose such a crew.

Bad Side of Success

Flatterers Deliberately Kid Young Leaders, Warp Their Common Sense

By BEN BODEC

Several booking managers were gathered about a luncheon table recently discussing the headaches encountered in the business when one of their number remarked that the cause for most of these headaches could be traced to a single phenomenon, the curious facets in the ego of the youthful name bandleader. He went on to state that there was a time that the byplay of these facets used to produce in him a deep sense of frustration and futility, but that now it was different. He had merely reconciled himself to what he considered to be a fact, namely, that because of what happens to a young man who tastes heady success wine the last thing that can be expected of this type, once he has emerged from the also-rans, is gratitude, or big-hearted appreciation of past services.

As this booking manager saw it, the reasons for name leaders' unique ego are many. Most of the leaders 'arrive' at an age which is still limited in mental maturity and social outlook. The rewards are, in many cases, fabulous. Hence, there is that constant—and quite natural—fear of losing out and being toppled from their niches. The adulation is intense, coming not only from the dancing mob but from songpluggers. The latter, perforce sycophantic, are lavish with praise for the leader present, and poisonous with comment for some other maestro who, they aver, is usually trying to ape their pal's style, or commit something equally heinous. Other sources of corroding flattery are the leader's personal managers and booking managers who keep assuring the prospect that he's 'sensational' or that he's being terribly mishandled and neglected by his present booking office.

Just a Popular Kid

The established or up-and-coming leader is the cynosure of advice from all sides. If he ever expresses an opinion or idea it's leapt upon as being 'terrific' and 'sensational.' Living in what may be described as anything but a realistic world, the target of all this fawning becomes an easy victim. He believes it all. What he's got makes all that came before him, including Paul Whiteman, rate as puddlers and amateurs. He decides his booking manager has been taking him for a sap all the time. He'll now show even these songpluggers what an important guy he is. From now on he'll cut out bothering about talking to them about new numbers and refer them to his arrangers or his librarian. (The songpluggers thereby become the victims of their own devices.)

When the head-swelling one levels his new conception of himself upon his booking manager, the results become an interesting psychological item for the books. What's this I hear, he wants to know, about using me in such-and-such a spot to sell one of your other bands? The booking manager admits that he did proposition a promoter to the effect that the ace name in question might be had, if the prospective buyer agreed to accept also a band that the booking office believed to be up-and-coming. But the protesting leader can't see why another band should be tagged on to his kite, and he won't have it.

It Happened to Him Too

The booking manager tries to point out that this sort of thing is an accepted procedure of the business and, when the protesting leader fails to subside, the b.m. reminds him that it was because the office did the same thing with him that he was able to get a hearing in the choicer spots in the not-so-dim days as a cub bandleader.

Such reminders only serve to bait the leader's wrath. The office never did anything to further his interests. He's where he is because he had what it takes, and whatever selling or exploitation there has taken place in connection with himself it's been because of the resourcefulness and enterprise that he himself has been able to exercise.

Another interesting manifestation of this ego is the rarity of sincere praise for another bandleader's talent or achievement or of extending a counseling or helping hand to newcomer maestros of promise. As far as the personalities at the top are concerned, Whiteman still remains an exception of much distinction. One of the things that has always marked his unique position in the business was his readiness to say a kindly word for others in the same field.

As that observing booking manager at the luncheon table concluded his impressions, one of his fellow diners remarked, 'So you think the band business is made up of a bunch of 'Sammy Glicks'?'

'No,' he rejoined, 'I wouldn't say that. Most of them have worked hard and have real talent. They're a lot of human fellows but they just weren't prepared mentally for the money, the success, the praise and the rest.'

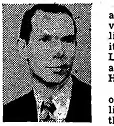
THEY AREN'T ALL FROM DIXIE

City Clicks Can Be Flops in Sticks—Kyser Tops in South

By T. D. KEMP, Jr.
(Southern Band Booker)

Charlotte, N. C., Sept. 30.

OUR neighboring state of Virginia claims to have turned out more Presidents than any state in the Union. Here in North Carolina we don't go in for Presidents but we do lay claim to more big-time bandleaders than any other state.



My brother, Hal Kemp, who still lives as far as we are concerned, started the vogue. And hard-working North Carolina boys, devoted to popular music at its best, like Kay Kyser and Johnny Long, Skinnay Ennis and Les Brown and John Scott Trotter, all of whom Hal encouraged, carry it on.

But, as the editor of VARIETY pointed out in suggesting the title for this little piece, 'They aren't all from Dixie these days.'

As employer of stage talent for nearly all the important theatres in the South, I have used, at one time or another during recent years, nearly all the 'big name' bands. Watching their returns at the boxoffice has been an interesting experience: some have done remarkably well, others have been flops, and a few 'dark horses' have made money.

We have learned that because a band becomes a big hit overnight in New York City and other metropolitan centers is no indication that it will get by 'in the sticks,' at least as far as theatres are concerned. The youngsters listen to the radio and decide their favorites for the moment, but there are not enough youngsters in our towns to fill theatres. And when they do come to hear their passing favorite, they sit through two or three performances preventing the turnover we need to get a satisfactory gross.

Dixie's 10 Best Faves

At the present time, as near as I can judge from popular opinion, the South's favorite 10 bands are, in the order named: Kay Kyser, Tommy Dorsey, Glenn Miller, Guy Lombardo, Benny Goodman, Jimmy Dorsey, Fred Waring, Horace Heidt, Tony Pastor and Jan Garber.

The best band bet for the South is one that has been on the air long enough, or has been playing long enough, for people in their 30's and 40's to be familiar with it. I mean, for example, a band like Little Jack Little or Jan Garber or Clyde McCoy, none of whom would rate an extended engagement at New York's Paramount, for instance.

There are, of course, some exceptions. Tony Pastor, for example, surprised us all when he played a few weeks for us early this summer to very big business.

Colored bands are practically taboo in the theatres of this territory. Many of them will do business but we have few balconies for colored customers and we get criticism, both from the colored folks who, naturally, want to get in to see members of their own race perform, and from some newspapers and local intolerants. I would hate to think of what might break loose in some towns if we ever dared present a 'mixed' band on any of our stages as some northern theatres do.

Test engagements down here on other bands, who had best be left unnamed, proved they didn't bring in any business. I don't know what new bands like Woody Herman, Harry James, Vaughn Monroe, Alvino Rey, et al., would do. I'm afraid only the younger crowd knows them. Still, Frankie Masters just finished a week of one-nighters for us and did fine.

At best, it's a funny business!

Siberia 15 Feet Away

It's a Long Road to the Mike for Ambitious but Repressed Maestros

By ROBERT J. LANDRY

OF all the hardships and hazards to which the flesh of orchestra leaders is heir, perhaps nothing in recent years is so frustrating, so vexing and so galling as the slogan announced by various radio advertising agency scoutmasters: *'Music, not musicians, should be heard.'*

And when they say that they smile, meaning not too much music, either. This is the slap direct. This is exile to the background—Siberia 15 feet away.

Many a leader who has everything musically is sad because he has nothing to say. He's got a 39-week contract but no laughs. Nobody's making anything out of his curly hair, or his stinginess, or his conceit, or his love-life, or his uncle. He could be a radio character if those radio magnates would only order the radio gag-writers to create him a radio personality.

Devious and ingenious are the ways in which orchestra leaders have striven through the radio years to escape from the background, to grab hold of the microphone if only to say, 'Hello, mom! Hello, pop!' Back around 1930—which is antediluvian in radio history—Huske O'Hare was personally whispering into Chicago microphones with a voice athrob with personality, 'softly and quietly and romantically Huske O'Hare and his genial gentlemen of jazz steal into your homes and hearts and wrap you in a mantle of reverie.' The corn stalks were tall enough to hide an ordinary-sized man, but this was true while it lasted—O'Hare was in the foreground.

Bernie's Lingo

Not long after, Ben Bernie began to spiel in that strange lingo of his. 'Youse guys and youse gals' was his quaint greeting. It was worth $4,000 a week. 'Ladies and gentlemen' from an orchestra leader rated then, and now, straight union scale.

Then there was Dave Rubinoff, who used to conduct film theatre pit orchestras with acrobatic gestures and catgut schmalz, neither of which projected as dynamically over the air as across the footlights. But Rubinoff had Eddie Cantor to insult him Coast to Coast and Rubinoff was happy and prosperous.

The great struggle to get out front into the main spotlight when the broadcasts begin is carried on musically as well as verbally—like the famous Hollywood conductor who used to bring his whole brass section in and up for a mere pause in a singer's solo so that the listener would, if possible, forget the singer and ask who the orchestra leader was. This not too subtle tug o' war went on regularly in Hollywood, producing some of the classic music battles of the generation.

Maestro Plays Second Fiddle

Many a radio orchestra leader has evidenced firsthand that he is also-ran in the advertising agency and sponsor affections to the announcer. With so much time and effort and worry devoted to making the announcer into a household character, a national by-word, the scope narrows for the leader who would like to be a comic stooge for the publicity. Especially on those programs that do everything in twos, having two announcers, two emcees, two comics, two singers, the orchestra leader is lucky if he isn't cut down to his last fanfare.

But they keep trying—sustaining or commercial. That is, some do. Because no generalization sticks all the way. Orchestra leaders that are fighting for the front and center spot on the air often hear contemporaries blow golden opportunities, muff the chance to impress their individualities. Take a lot of those late evening dance remotes, for example. Take most of the orchestras that didn't take advantage of the ASCAP availabilities on Mutual.

The plain fact is that the qualities of musicianship necessary to successful creation of an ensemble with unique characteristics does not always imply that nature has presented the leader with the attributes of a glad-hander, or ad lib wit, a knockout character foil. It is hardly a trade secret, for example, that Andre Kostelanetz, a pioneer in many kinds of radio music, is hopelessly handicapped by the wrong kind of dialect when he attempts to materialize in the foreground as a speaking person.

The fact is that when many a manager laments 'if you could only talk!', he is stating the limitations of his man. One pathway to possible radio attention is blocked.

It's a long, long road to the number one microphone. Siberia is 15 feet away, but it takes years and effort and ideas to cover the distance.

In short, the orchestra leader who is using his head for something more than pomade realizes that he is constantly fighting a defensive-offensive against those who conspire to keep him down. He must employ every trick of public and trade publicity to supplement and fortify his musicianship.

Everything New ~ All American Too!

PAUL
WHITEMAN
and his
BAND OF A GENERATION
Paging Gracie Allen
WITH "S'WANDERFULL" NEWS

Dear Gracie:

Here's a few notes for your very, very public diary: Tell George we're all in a lather about appearing with you folks on the Swan soap radio revue over the NBC-Red network from Hollywood on October 7th .. at 7:30 p.m. EST. Also give a "yippee" or two for the band's eight weeks engagement at the Palace hotel, San Francisco, starting October 3rd. And Gracie, please phone the Florentine Gardens in Hollywood and tell 'em we're happy about the contract to open there Dec. 3rd.

Yours for eight ways better Swan floaties and a good clean show.

Sincerely Paul.

P.S. "Well I Swan"--Nearly forgot greetings to Young and Rubicam and Lever Brothers, our "eight ways better than old style floating soaps" sponsor.

EXCLUSIVE MANAGEMENT
WILLIAM MORRIS AGENCY
NEW YORK LONDON CHICAGO HOLLYWOOD

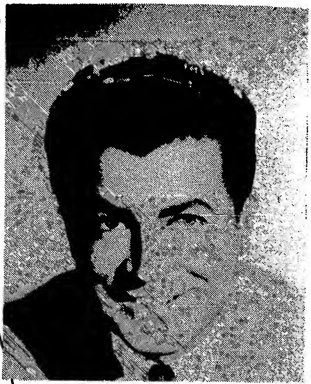
FRANK BURKE
National Publicity

JACK LAVIN
Personal Manager

Let's Look At The Calendar

ORRIN TUCKER

AND HIS ORCHESTRA



1941

JAN.

Boosted business 100% over same period in 1940 at the BILTMORE HOTEL, New York.

FEB.

Ditto—January 1941.

MAR.

Record breaking split week PALACE THEATRE, Akron—PALACE THEATRE, Youngstown, Ohio.

APR.

"TUCKER cracked high water mark, Fort Wayne, Indiana, in three days."—Variety

MAY

"A great band—did a great job—the ARAGON BALLROOM is theirs any time they want it."
(signed) William Karzas
Owner ARAGON BALLROOM
Chicago

JUNE

Series of packed ballrooms on the TOM ARCHER BALLROOM circuit throughout Iowa, Missouri and Nebraska.

JULY

"TUCKER set a record for the week-end at the TOTEM POLE BALLROOM, Auburndale, Mass."
—Variety

AUG.

ORRIN TUCKER'S engagement at the EDGEWATER BEACH HOTEL was an outstanding success.
(signed) William M. Dewey
Managing Director

SEPT.

Broke 50 year standing record at the CORN PALACE FESTIVAL at Mitchell, South Dakota.

SPEAKING OF RECORDS!

Over **1,500,000** ORRIN TUCKER Columbia records sold since JAN. 1, 1940.

●

Exclusive **COLUMBIA** Recording Artists

●

CURRENT HITS—Make Believe Where'd You Get Those Eyes, Hi-Neighbor, Whistler's Mother-In-Law

featuring

BONNIE BAKER

JACK BARTELL **EDDIE RICE**

THE BODYGUARDS

Exclusive Management

MUSIC CORPORATION OF AMERICA

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ON THE AIR . . .

IN NIGHT CLUBS, HOTELS . . .

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DANCE BANDS FOR THE CRITICAL SHOWMEN OF AMERICA . . . .

With a reputation for having created and developed outstanding box-office values in every field of entertainment, the William Morris Agency proudly represents a brilliant, comprehensive roster of audience-approved dance bands.

Designed to meet the individual and specialized needs of you and your audience, the WMA parade of musical attractions features great names in popular music—from the Dean of them all—to tomorrow's discovery.

Whether your audience demands a star-bright name band, a suave society orchestra or a popular cocktail unit, the talent buyer may look with confidence—as always—to the Agency of Show Business.

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BALLROOMS, RECORDS . . .

ON RECORDS...ON THE STAGE...IN THE MOVIES...THE TOPS IS STILL

Duke ELLINGTON

AND HIS FAMOUS ORCHESTRA

★ **"I GOT IT BAD AND THAT AIN'T GOOD"**
Vocal by Ivie Anderson (Victor 27531)

★ **"TAKE THE 'A' TRAIN"** (Victor 27380)

★ **"FLAMINGO"** (Victor 27326)

The above are all-star selections from the current Ellington list of **VICTOR RECORDS!**

"JUMP FOR JOY"

All Hollywood is talking about this hit musical show in which Duke Ellington and his band have been presented for more than three months in the Mayan Theatre, Los Angeles.

WITH ORSON WELLES

Duke Ellington is collaborating with Mr. Welles on the script of a motion picture to be produced soon after the first of the year by Mercury Productions.

Exclusive Management
WILLIAM MORRIS AGENCY, Inc.
NEW YORK • LONDON • CHICAGO • HOLLYWOOD

ATTESTED BOX OFFICE

TED LEWIS

Week Sept. 5th Colonial, Dayton $10,500
Week Sept. 12th Palace, Cleveland ... $24,000
Week Sept. 19th Palace, Columbus ... $15,405

DECCA RECORDING ARTIST

LATEST RELEASES

Down the Church Aisle }
Just Around the Corner } No. 3846
Jazz Me Blues (Released Soon)

Reissued of Ted Lewis Standards, Columbia Records

36299 Blues My Naughty Sweetheart Gives to Me
Goodnight
36300 Some of These Days (with Sophie Tucker)
On the Sunny Side of the Street
36301 Somebody Stole My Gal
Tiger Rag
36302 Have You Ever Been Lonely
The World Is Waiting for the Sunrise

Ted Lewis Now Featured in the Universal Film

"HOLD THAT GHOST"

Now On Tour Personal Appearances....
Is Everybody Happy?

Direction: WILLIAM MORRIS AGENCY

The All-Star Band

Andy KIRK

and his
CLOUDS OF JOY
featuring
MARY LOU WILLIAMS
JUNE RICHMAN
HENRY WILLS
FLOYD SMITH

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Currently
FAMOUS DOOR
NEW YORK

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Broadcasting 3 Times Weekly
CBS Network

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DECCA RECORDS

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Personal Management:
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SONNY

KENDIS

AT THE PIANO
Leading Both Bands
STORK CLUB, New York
51st Consecutive Week
OF
6th RETURN ENGAGEMENT

CLAP HANDS!
HERE COMES CHARLIE!

The Man Who Plays the Sweetest Trumpet in the World!

CHARLIE SPIVAK

and His Orchestra

AMERICA'S NEW DANCE BAND FAVORITE

ON LOCATION:
Has broken every attendance record at Glen Island Casino, birthplace of the nation's top orchestras!

ON THE CAMPUS:
Chosen by schools, colleges and universities as "the fastest rising band of 1941," according to recent polls!

WITH THE FANS:
Selected and acclaimed by leading fan magazines as "Band of the Month," "Band of the Year" and other honorary awards!

NOW PLAYING:
Palladium, Chicago—on the air CBS network via WBBM.

OKEH RECORDS

Personal Management: DON W. HAYNES
Direction
GENERAL AMUSEMENT CORP.
New York ● Chicago ● Hollywood

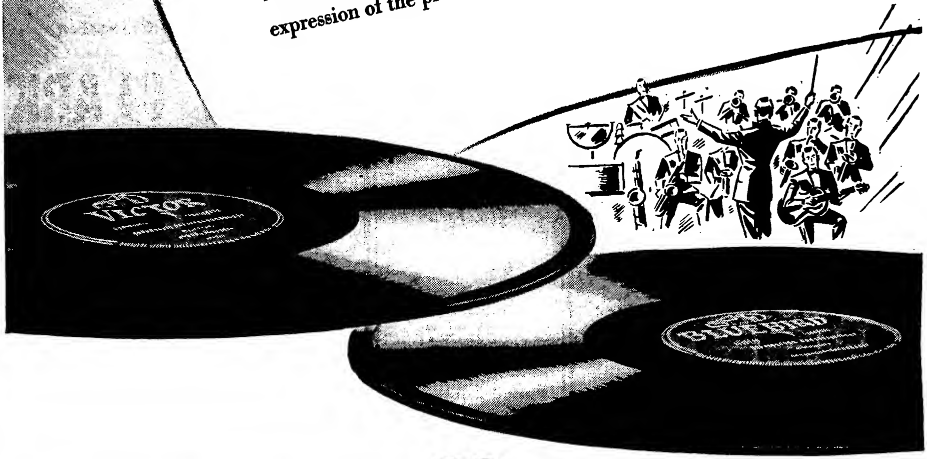
Greetings

AND ALL GOOD WISHES TO THE GREAT COMPANY OF

Victor and Bluebird

ARTISTS FROM THE RCA VICTOR FAMILY

We, who share the admiration of the American public for your brilliant talents and achievements, extend to you this sincere expression of the pleasure and pride we enjoy in our association.



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The World's Greatest Artists are on

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SKINNAY ENNIS

AND HIS ORCHESTRA

ON

VICTOR RECORDS

★

Now Starting

4th YEAR

With BOB HOPE for Pepsodent

★

Management—MCA

Really... a combination of

"TALENT and TUNES"

EDDY HOWARD

WHO

- Composed 5 hits in his first writing year
- Recorded 30 top tunes for Columbia
- Played opposition theatres in Chicago 2 weeks each within a period of 8 mos.

NOW OFF TO CONQUER NEW FIELDS (we hope) with

EDDY HOWARD

and his

ORCHESTRA

COLUMBIA RECORDS
(of course)

Personal Management
W. BIGGIE LEVIN
612 North Michigan Avenue — Chicago
Management—MUSIC CORPORATION OF AMERICA

"Here's that band again".

DICK JURGENS ORCHESTRA

MANAGEMENT MUSIC CORPORATION OF AMERICA
WILL JURGENS, Personal Representative

Art Talmadge
Music Corporation of America
430 N. Michigan Ave.
Chicago, Ill.

Dear Art:

In regards to my copy for VARIETY'S Band Issue. Just say that we record for OKEH RECORDS and at present our recording of "ELMER'S TUNE" has passed the 150,000 mark. Incidentally Art, "ELMER'S TUNE" is another original that my boys and I introduced to the listening audiences.

Other hits we have recently recorded are, "DELILAH", "MA MA MARIA", "DREAM DANCING", "MOONLIGHT MASQUERADE", "CUDDLE UP A LITTLE CLOSER", "ARE YOU KIDDIN", and "DON'T BE BLUE LITTLE PAL".

You might mention that we are on WGN and MUTUAL from the Aragon Ballroom but I guess everyone knows that. Also a few lines about Harry Cool and Buddy Moreno, my featured vocalists. Both of the boys are doing a grand job.

And Art don't forget about our recent theatre tour and one nighters and how we went into percentage in almost every place.

Something simple and to the point will do the trick.

Best Regards,
Dick Jurgens

P.S. After concluding our Aragon engagement this Spring we are contemplating an eastern tour.

The Famous

Don Bestor

and his

ORCHESTRA

with

PENNY LEE

and

JERRY SCOTT

•

Week (Oct. 3)
RKO COLONIAL
THEATRE
DAYTON, OHIO

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Personal Management:
JOE GLASER Inc
30 Rockefeller Plaza
New York N Y

HENRY BUSSE

and HIS ORCHESTRA

Now at the
Edgewater Beach Hotel
Chicago

Management
WILLIAM MORRIS AGENCY

The Coming Record Sensation

BUDDY CLARK

SINGING

'Ma Ma Marie'

Backed By

"MOONLIGHT MASQUERADE"

OKEH—6392

★

Star of "Treet Time" Show
FOR ARMOUR
Lord & Thomas Agency
Mon.-Wed.-Fri. —CBS— Coast-to-Coast

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Featured With Wayne King Orch
FOR LUXOR COSMETICS
Saturday—CBS Coast-toCoast

The NUMBER ONE BOX-OFFICE BAND of the land!

JIMMY DORSEY

AND HIS ORCHESTRA

FEATURING

[illegible]

HELEN O'CONNELL

No. 1 *in theatres!*

No. 1 *in hotels!*

No. 1 *in ballrooms!*

No. 1 *on record sales!*

No. 1 *on coin machines!*

No. 1 *on campuses!*

and No. 1 *in motion pictures*
with the release of
"THE FLEET'S IN"
now in production,
Paramount Studios, Hollywood

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GENERAL AMUSEMENT CORPORATION ● *Personal Management* **BILL BURTON**

MINOCO PRODUCTIONS

presents

A STAR-SPANGLED PROGRAM

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MORTON DOWNEY * * * GERTRUDE NIESEN * * * LANNY ROSS * * * JANE PICKENS * * * WILLIE HOWARD * * * ETON BOYS * * * CAROLYN MARSH * * * MICHAEL BARTLETT * * * SINGING POWERS MODELS * * * PATRICIA ELLIS * * * KIDOODLERS * * * GUS VAN * * * CHARIOTEERS * * * FIFI D'ORSAY * * * THE LANDT TRIO * * * BEVERLY ROBERTS * * * MEN AND MAIDS OF MELODY * * * BERT FROHMAN * * * EVA ORTEGA * * * ALFALFA * * * ROMAINE STEVENS * * * SMITH AND DALE * * * KING SISTERS * * * MARY HEALY * * * CONNIE MAXWELL GIRLS * * * HENRY KING * * * MARTHA TILTON * * * DICK HOGAN * * * SLATE BROTHERS * * * BERNADENE HAYES * * * CLIFF NAZARRO * * * SAMMY WOLF * * * DOODLES WEAVER * * * CINDY WALKER * * * THE KORN KOBBLERS * * * KING'S MEN * * * DELTA RHYTHM BOYS * * * ZEKE CANOVA * * * GINGER HARMON * * * DAVID ROSE * * * JOY HODGES * * * JACKIE GREENE * * * EDDIE PRINTZ * * * JOHN ROBERT POWERS * * * CARSON ROBISON AND HIS BUCKAROOS * * * WINI SHAW * * * TAMARA * * * FRANK NOVAK * * * GRACE McDONALD * * * MICHAEL LORING * * * RADIO ROGUES * * * MARLYN STUART * * * BOB HANNON * * * EMERY DEUTSCH GYPSY ORCHESTRA * * * ESMERELDY * * * MARTINS * * * BENNY FIELDS * * * MITCHELL AYRES * * * HERBIE KAY * * * DAVE SCHOOLER * * * ALVINO REY * * * JOHNNY LONG * * * THE PATRIOTAIRS * * * DEL CASINO * * * ELEANOR FRENCH * * * THE RHYTHMATICS * * * THE DEEP RIVER BOYS * * * TEDDY WILSON * * * BORAH MINEVITCH * * * HOAGY CARMICHAEL * * * DONALD NOVIS * * *

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Producers * * * **Fred Waller** * * * **Sam Coslow** * * * **Paul Ross**
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AND HIS CALIFORNIANS

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Played all de luxe theatres of the United States with repeat engagements again and again.

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Extraordinarily successful in all key city hotels from Hollywood to New York, London and Paris.

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Management:
MUSIC CORPORATION OF AMERICA

CAB IS CASH!

THEATRES

Surefire boxoffice attraction in all the nation's leading theatres from coast to coast.

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BALLROOMS

Ace ballroom attraction. Holder of scores of boxoffice and attendance records.

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HOTELS

Recently concluded highly successful engagement at Chicago's celebrated Panther Room in Sherman Hotel.

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RECORDS

For 10 years on every best seller list.

Currently starred coast to coast on nation's newest music-quiz program—"CAB CALLOWAY'S QUIZZICALE."

CAB CALLOWAY IS BOX OFFICE EVERYWHERE

Personal Management: IRVING MILLS

Band Bookings

Bill Bardo, Oct. 4, Wichita C. C., Wichita.

Bobby Byrne, Oct. 4, Sunnybrook B., Pottstown, Pa.; 5, Lakewood Park, Mahanoy City, Pa.; 9, two weeks, Aragon B., Philadelphia.

Larry Clinton, Oct. 10-12, Adams theatre, Newark.

Sonny Dunham, Oct. 4, Lehigh U., Bethlehem, Pa.; 5, Ritz, B., Bridgeport, Conn.; 9, State Armory, North Adams, Mass.; 10-12, State theatre, Hartford, Conn.

Glenn Miller, Oct. 4, County Center, White Plains.

Emil Coleman, Oct. 16, indef., Ambassador hotel, New York.

Earl Hines, Oct. 2, Golden Gate B., New York.

Ina Ray Hutton, Oct. 5, Tic Tac C., Dennison, Tex.; 11, Pla-Mor B., Kansas City.

Ted Lewis, Oct. 5, Empire B., Allentown, Pa.; 20-22, Plymouth T., Worcester, Mass.

Bob Raeburn, Oct. 4, Elm C., Cedar Rapids, Ia.; 5, Crystal B., Dubuque, Ia.

Artie Shaw, Oct. 12, Rink B., Waukegan, Ill.; 15, Collinsville Park B., Collinsville, Ind.; 16, Memorial Hall, Joplin, Mo.; 25, Ak-Sar-Ben Coliseum, Omaha; 26, Tromar B., Des Mones; 27, Palm B., St. Paul, Minn.; 28, Surf B., Clear Lake, Ia.

Charlie Spivak, Oct. 17, Masonic Temple, Detroit; 18, IMA Aud., Flint, Michi.; 19, Rainbow Gardens, Freemont, O.

Will Bradley, Nov. 3, Shrine, Aud., Springfield, Ill.

Tommy Dorsey, Nov. 20, Palace T., Akron; 24, Palace T., Youngstown, O.; 27, four days, Strand T., Brooklyn.

Ben Bernie, Nov. 7, week, Rivoli T., Toledo, O.; 14, week, Shubert T., Cincinnati; 21 week, Colonial T., Dayton, O.; 28, week, Stanley T., Pittsburgh.

Dick Messner, Oct. 4, Singer Sewing Machine Co., Elizabeth, N. J.; 8, private party, Waldorf hotel, New York.

Jan Savitt, Oct. 17, Lehigh U., Bethlehem, Pa.; Oct. 18, Sunnybrook B., Pottstown, Pa.; 19, Aud., Worcester, Mass.; 31, U. of Penn., Philadelphia.

On the air for Camel Cigarettes
92 consecutive weeks...NBC-CBS

PAUL
BARON
and his Orchestra *featuring*
BONNIE BOYD
BUDDY BREEZE

Recently completed four month engagement, Essex House, New York... Featured in Paramount Pictures "Headliner" shorts ...Currently, Arcadia Ballroom, New York.

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VICTOR
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NOW

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NEW YORK
WEEKS OCT. 3 & OCT. 10

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RETURN ENGAGEMENT
PANTHER ROOM SHERMAN HOTEL
CHICAGO

Personal Representative JACK KEARNEY

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Miller Whammo 31G at Pitt Theatre, Crosby 24G, L. A.; Heidt, 23G, Mpls.

(Estimates for This Week)

Lou Breese, Providence — (Metropolitan; 3,200; 30-40-55). Teamed with Henry Armetta. Only three days, so-so $4,500.

Bob Crosby, Los Angeles—(Paramount; 3,595; 30-44-55-75). Big $24,000, with 'Hold Back Dawn' (Par) rated as materially helping take, best in town.

Lionel Hampton, Chicago—(State-Lake; 2,700; 28-44) with 'Big Store' (M-G). Film is a repeater which did mildly on first time out in loop. It's Hampton's band which is rolling up a powerful $22,000, excellent for this low-admission house.

Horace Heidt, Minneapolis — (Orpheum; 2,800; 28-39-44) with 'Whistling in Dark' (M-G). Band getting raves and almost capacity business. May smash house record Heidt hung up two years ago; $23,000 seems certain. Heidt outfit credited with major draw.

Glenn Miller, Pittsburgh — (Stanley; 3,800; 25-40-60) with 'Parachute Battalion' (RKO). Picture's strictly a negative quality; it's the band that's doing it all. Headed for great $31,000.

Tony Pastor, Cleveland — (Palace; 3,700; 30-35-42-55) plus 'Citizen Kane' (RKO). Steady $19,000, swell. Picked up over previous week. Picture a hefty help.

Jan Savitt, Philadelphia — (Earle; 2,768; 35-46-57-68-75) with 'Harmon of Michigan' (Col) plus vaude. Healthy $20,000, with hometowner Savitt getting lion's share of draw.

Sunset Royal band is to be known henceforth as Doc Wheeler and Sunset Band. Wheeler is and was the band's arranger.

HUNT CLINTON BREWER

Police Seek Negro Arranger to Question About Woman's Death

Police of Waterbury, Conn., and nine states are on the hunt for Clinton Brewer, colored parolee whom Count Basie's band hired to make arrangements for them after he was released from Trenton, N. J., State Prison last July. Negro, who had been in the Jersey jail for murder, is accused of fatally stabbing Mrs. Wilhelmina Washington, of Waterbury, with whom he became friendly since being released. Her body was found in a closet in her home last week, after Brewer visited her. He has disappeared from his Harlem home.

Basie used one of Brewer's arrangements, 'Stampede in G Minor,' which was written while the latter was still in prison last spring. Basie even recorded it for Okeh. Following the pardon the band used more of his work.

Tony Pastor opens week's engagement at Stanley theatre, Pittsburgh, Friday (3), and will be followed there by Jimmie Lunceford crew.

Orrin Tucker, $33,294, Gray, $12,285, Kobblers, $1,008, Big in One-Niters

Enoch Light Starts Anew After Year in Drydock

Enoch Light is finally active in earnest after more than a full year of recuperation from the effects of an almost fatal auto smash. Leader rebuilt his band recently, worked a few dates to get it set, and is now poised for his comeback drive. Outfit opens Oct. 5 at Yankee Lake, Brookfield, O., for 10 days, then follows with three weeks at the Shroeder hotel, Milwaukee. It's being booked by Frederick Bros.

Sunday night (28) the band played a one-nighter at the Astor hotel, New York, for a ball marking a change in command of the U.S.S. Philadelphia.

Barry Wood re-signed to Victor records for another year.

(Estimates)

Bob Chester (Log Cabin, Armonk, N. Y., Sept. 27). Chester started his first week here by cracking spot's single-night mark; 2,486 patrons packed in.

Tommy Dorsey (Rosemont B., Brooklyn, N. Y., Sept. 26). Dorsey didn't do as well as expected here; about 2,000 at regular prices. Next night (27) at Sunnybrook B., Pottstown, Pa., however, band upped its own record with near-capacity 5,150 at $1. Sunday (28) at Arena, New Haven, Conn., crew pulled 8,500 matinee and evening at 45c to $1.10.

Skinnay Ennis (Chermot B., Omaha, Neb., Sept. 27). Ennis drew sock 1,500 in rain at 85c. for $1,275.

Jan Garber (Paramount theatre, Anderson, Ind., Sept. 26). Good; Garber drew around 5,500 through day at 50c for neat $2,200.

Glen Gray (Totem Pole B., Auburndale, Mass., Sept. 22-27). Gray teed off Totem's location policy with outstanding 18,200 hoofers in six days, equalling $12,285 at b.o. at $1.35 couple.

Earl Hines (Worland, Wyo., Sept. 24). Repeat date but good for sound 1,085 dancers at 75c.

Korn Kobblers (WCHS Aud., Charleston, W. Va., Sept. 23). On very first one-night date Kobblers ever played they pulled capacity 1,586 at 55c advance, 75c door for gross of $1,008. Next day (24) six-piece combo drew 2,047 admissions at 20c-50c into Beckley theatre, Beckley, W. Va.

Vaughn Monroe (Adams theatre, Newark, N. J., Sept. 26-28). Monroe upset Tommy Dorsey's three-day mark here by $400. Drew total gross of $11,030.

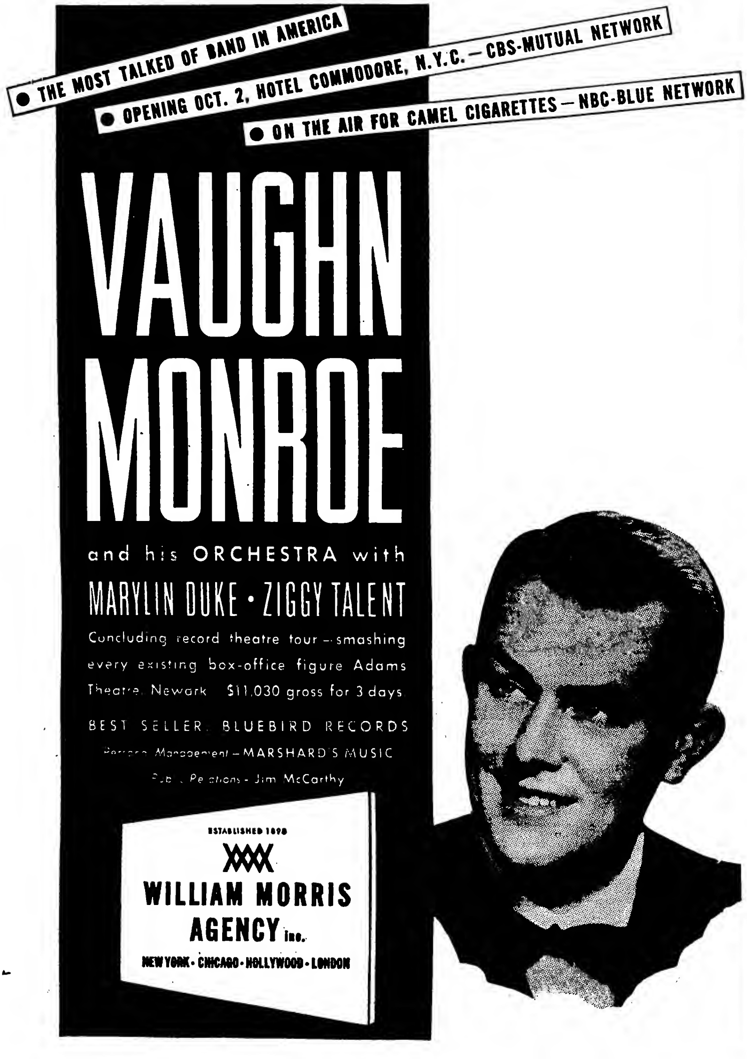
Tony Pastor (Paramount theatre, Anderson, Ind., Sept. 24). Pastor proved disappointing with 4,000 admissions at 33c-44c-50c for gross of $1,800.

Artie Shaw (Arena, London, Ont., Can., Sept. 22). Shaw's crew drew crack 3,423 at $1 and $1.25 here. Next night (23) he set new all-time mark for gatherings of any kind in Mutual Arena, Toronto, with 6,420 at $1. Skipping to Aud., Ottawa (24), band pulled 3,780 at $1.

Orrin Tucker (Corn Palace Festival, Mitchell, S. D., Sept. 21-26). Tucker reaped total of $33,294 in six-days to bust all Corn Festival marks set during last 50 years.

Tommy Tucker (Masonic Lodge, Scranton, Pa., Sept. 24). Tucker drew best mob in three years here; 1,450 at 85c.

Red Sievers (Chermot B., Omaha, Sept. 28). Local crew did well; 2,000 at 35c-40c for $700.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featuring

PAT FOY

ANN PERRY

Oct. 3-6 Brooklyn Strand, N. Y.

Oct. 7 Recording date, Victor Bluebird Studios, N. Y.

Oct. 8 Uniontown, Pa.

Oct. 9 Sharon, Pa.

Oct. 10-16 Rivoli Theatre, Toledo, Ohio

Oct. 17-19 Fort Wayne, Indiana

Oct. 20-23 One nighters

Oct. 24-27 Palace Theatre, Akron, Ohio

Oct. 28-30 Palace Theatre, Youngtown, Ohio

Oct. 31 Junior Prom. University of Pennsylvania

Nov. 1 Elizabeth, N. J.

Nov. 3-16 R.C.A. Victor Dance Caravan

Acclaimed By The Critics!

"Shep Fields has emerged with a new band and new style that are not only revolutionary but genuinely musical as well . . . artistic merit is combined with solid commercialism.

—BILLBOARD

"It's a complete stylistic metamorphosis and . . . the beginning of a new and, in many ways, musically exciting dance band."

—METRONOME

"The new band is built on rhythm and reeds, with nary a trombone or trumpet in the aggregation. Yet Fields arrangements (and they are terrific, by the way) allow their cues to be taken by the saxes in such a manner you'd take an oath they were included . . . the result was amazing."

—HOUSTON CHRONICLE

"With this combination, Fields is deriving tone colors never before achieved in a dance unit."

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—for the superb arrangements he has made for us during the past four years, and for the fine work he is doing for us currently at the Paramount Studios, Hollywood, for "The Fleet's In".

J Dorsey

JIMMY DORSEY

Petrillo

Continued from page 53

tinue as corporations, but new corporations are prohibited.

As always, the problem of canned music is a constant problem and subject for discussion, and the answer remains just as far distant. It is being discussed in all its phases, but no policy as to canned music has yet been formed. Union members realize today around $3,000,000 annually from canned music, and exec board is trying to decide whether more can be gained by elimination of canned music.

Petrillo's Reprieve

James C. Petrillo, prexy of the AFM, last Wednesday (24) granted the Broadway theatres with band policies another two-week reprive expiring Oct. 7, on top of the previous one-week stay. AFM board's decision on whether the union will compromise or enforce to the letter the new form contract will cue the theatres on their future stance. Should the union insist on the theatres signing the new form, the major circuit theatres in turn claim they will cease playing bands. Circuits insist it's the bandleaders' responsibility, as the actual employers of their musicians, to pay the s.s. taxes. Another point the theatre operators bring up is that if they now agree to pay the s.s. taxes they will be liable to the U. S. Treasury for retroactive assessments to the start of the Social Security Act in 1937.

Hopeful

There were several huddles last week in New York between lawyers for the major theatre circuits and counsel for the AFM. Theatres grasped at the fact that the union even consented to talk things over as an optimistic sign that the matter may be amicably settled.

Petrillo, who is in Chicago for the executive board huddles, is reported anxious to find an out in the crisis. He is as reluctant to cut off or curtail the bands' major income source, as are the theatres to shut their doors to their most surefire headliners. Paramount and Strand on Broadway, for instance, are established as strictly name band houses and they would be hard put to readjust themselves for anything else but orchestras as the backbone of their pit entertainments.

Anther important matter coming up at the Chicago confab is the question of the Boston Symphony, still outside the AFM, and whether the latter will picket it this season.

Band Reviews

SHEP FIELDS ORCHESTRA (14)
With Dorothy Allen, Pat Foy
Manhattan Beach, N. Y.

Shep Fields' new brass-less orchestra has all the requirements to surpass the Rippling Rhythm idea that he has given up and out of which he got so much. Rippling Rhythm was just an idea; the current Fields crew is also an idea, but one that's musically good and musically exciting. It can't miss reaching a prominent niche, all that's needed is time, a couple good records and proper spotting.

Basing his outfit on nine saxophones (five tenors and four altos) and four rhythm, Fields gets a lot of lift and drive without the aid of trumpets and trombones. At first thought an all-reed combination doesn't sound like it would make a dance-crazy juve sit up and take notice. But it does. When caught here, at the opening of Manhattan Beach's initial attempt at post-season, nightly operation at 55c the band had 'em crowded around the bandstand or kicking away on the floor—no matter which, all were responding to the music dished out.

Tone colors run rampant through the wide variations of pop, standard, rhumba arrangements that crowd the books. In addition to the nine saxes, there are some 35 reeds and woodwinds of all types, from alto flute to bass sax, various clarinets, piccolos, four different guitar types, and all are in use. Which eliminates any possibility of monotony. In addition the stuff is showmanly presented and Fields does a good job up front despite fact he doesn't play.

One thing this group has over regular band setups with brass is that it can play anywhere and fit in. Ballroom work is a setup with the strong rhythm and push achieved, and for hotel work there would be no squawks to 'keep it down.' This band could blow its head off collectively and still not produce enough noise to make the most finicky supper crowd object.

Dorothy Allen and Pat Foy are fair in vocal slots. *Wood.*

SUNSET ROYAL BAND (14)
Featuring Wheeler Moran and Rosalie Stewart
125th St., Apollo, N. Y.

Wheeler Moran's batoning of this formerly so-so crew makes it size up as a likely new entry in the colored band field.

Crew is getting the arrangements, is developing several solo instrumentalists and, more important, it is stressing rhythm, something the former Sunset outfit seemed to lack. Outfit boasts of its Victor recording, 'What About That Mess,' with which it really goes to town in swingeroo style.

Organization has four saxophones, two trombones (three with the one the maestro plays only sparingly), three trumpets, guitar, bass violin, drums and piano. Makes for a nice blend, with the pianist an obvious asset. Presence of Moran, athletic-appearing and affable, is the band's real asset. He m.c.'d this show with ease, never sluffing an announcement. He attempts only one ballad, and then so his band boys can warble the refrain of 'Daddy.

Rosalie Stewart (not the agent), personable slight miss, checks in with two solid ballads, 'Just When You' and 'Embraceable You.' Possesses nice pipes with sufficient volume for mike registry. *Wear.*

Willard Hotel Grill, Toledo, opens for the season Oct. 1, as the Rainbow Room. Spot is completely redecorated and refurnished in a glass motif which features columns of brightly colored lights. Frank Gordon is manager. Ray St. Clair and his orchestra are on the bandstand.

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Vibraharpist and Drummer

LIONEL HAMPTON

and his
16 Men of Music

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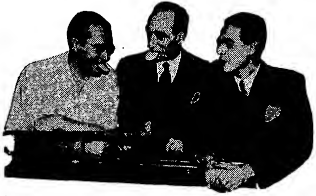

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Coast to Coast *C.B.S.* *Sunday, 5:55, C.D.T.*

It's Music in the ODD Manner
ENOS ODD
Composer—Pianist—Arranger
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Inside Stuff—Orchestras

Jack Johnstone, professional manager of Tommy Dorsey's Embassy Music Co., is currently huddling with execs of the Walt Disney studio on the Coast re a song Dorsey is about to publish titled 'The Skunk Song.' Dorsey has already recorded the novelty for Victor, but is holding up its release until word is forthcoming from Disney whether he wants to use it in a cartoon. If it's taken the side will be held until the picture debuts.

Tune was written by Matt Denis and John Clark, Philadelphia youngster, who sold Dorsey on the lyric. Denis then put it to music. Dorsey's recording of it is on two sides of a 10-inch platter, but it was made as two separate sides, not one long arrangement.

Freddy Martin's band has recorded for Bluebird records a second version of Tchaikowsky's 'Piano Concerto.' His first try titled 'Piano Concerto In B Flat Minor,' is selling heavily. Unique doubling is because the leader's publishing company has two versions of the public domain melody on the market. one a straight instrumental and the second with a vocal under the tag 'Tonight We Love.' He recorded the latter in Los Angeles last week

Enric Madriguera recorded the 'Tonight' arrangement for Victor last week, also in bolero tempo. Only other cutting of it is already released by Decca. It was made for that label by Tony Martin.

Joe Bishop, arranger and flugel horn player, and one of the original corporation members of Woody Herman's cooperative band, is out of the Will Rogers Memorial hospital at Saranac Lake, N. Y. He's not fully discharged but has left the hospital and is able to resume arranging activities for the band. Will remain in area for an additional period.

Herman last week released a Decca record number titled, 'Bishop's Blues.' a bow to Bishop in more ways than one.

Kyser heads east shortly to do a couple months of broadcasts for Lucky Strike from New York. While in the east he'll play RKO theatres at Boston, Washington and Cleveland and at least three, and possibly six one-nighters. Kyser's one-nighters consist of a concert (patterned after Lucky Strike show) the first part of the evening and a dance later. Two halves demand separate admissions. He gets $1.65 for the show period, hall is cleared, then $1.10 for dancing.

Kay Kyser unsuccessfully propositioned Martha Tilton, former vocalist with Benny Goodman, to join the Kyser band as replacement for Ginny Sims, who remains on the Coast to go into films. Leader assertedly offered Miss Tilton $350 weekly, but she turned it down. Singer has worked in Coast radio since leaving Goodman and is working in pictures herself.

Bedded in Cedars of Lebanon Hospital, Hollywood, recovering from an operation, Woody Herman last week shipped 44 crates of oranges to friends in the east.

In answer to a flock of joking inquiries, they did not come from Glenn Miller's recently acquired orange grove.

British War Relief is planning a big dance and show for Dec. 5 at the Armory, Baltimore. No talent has yet been set, but there's a possibility Kay Kyser will play the hop. Committee offered him $5,000 for the evening's work last week.

Henri Rene, who arranged for Will Glahe's orchestra, whose 'Beer Barrel Polka' and 'Woodpecker Song' recordings for Victor drew top sales, now heads his own Musette band for Standard Phonograph. This unit waxes platters for RCA Victor's international catalog.

Bubbles Becker into Merry-Go-Round, Pittsburgh, for limited stay, succeeding Henry Jerome band. Jerome to Arcadia Ballroom, New York City.

Sam Parilla, operator of the Blue Crystal at Girard, O., has adopted a policy of presenting name and semi-name (sic) bands. First offering is Hod Williams and his Gentlemen of Rhythm.

RAYMOND PAIGE'S NEW YOUTH GROUP TO PLAY

Raymond Paige and his 'Young Americans' orchestra will play at the 'Name-Band Jubilee' for the benefit of the British-American Ambulance Corp, Nov. 10 at Manhattan Center, N.Y.

He will use 65 in his unit, including vocalists. At least part of the two-hour concert will be broadcast.

Bill Carlsen Bunch Intact Under Ted Wayne Baton

Milwaukee, Sept. 30.

Although Bill Carlsen quit maestroing to train pilots for Northwest Airlines, his band is remaining intact and being taken over by Ted Wayne.

Will open Oct. 22 at the Melody Mill in Chicago.

"The Sweetest Music by Far"—as styled by

Glen GARR

and His
Genial Brothers
CHET and CHARLIE
and the Orchestra
featuring
The Three Stylists

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"JELLY JELLY"
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"I'M FALLING FOR YOU"

Watch for
"WATER BOY"
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"IT HAD TO BE YOU"
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July 11—St. Louis	$1,642.00
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Aug. 21—Paramount, Los Angeles . .	$19,000.00

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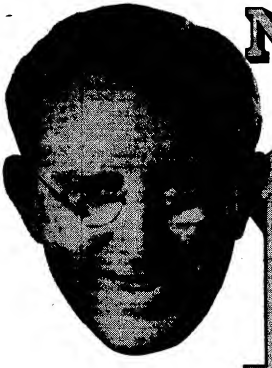

NO. 1

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Victor Records' Cleveland Office for 'Caravan'

Victor Records established an office in Cleveland last week from which it's 'Dance Caravan' will be general-managed by Milton Pickman and exploited by Dick Hooper, Tommy Dorsey and Shep Fields' bands are scheduled to stay with the Caravan on a two-week test tour which will determine whether it folds after the test or continues, possibly for nine months.

Dorsey and Fields open Nov. 3 at the Cleveland, Aud., for four days. Next stand hasn't definitely been decided on.

The Dark Angel of the Violin

EDDIE South

Sept. 13 concluded 56 weeks at Cafe Society, New York.
Sept. 15 Started Indef Engagement Capitol Cocktail Lounge Chicago

●

COLUMBIA RECORDS

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Personal Management:
JOE GLASER Inc
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New York N Y

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to VARIETY. *Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)*

1. I Don't Want Set World Fire (6) Cherio.	Inkspots Tommy Tucker	Decca Okeh
2. Joltin' Joe DiMaggio (1) Courtney	Les Brown	Okeh
3. Piano Concerto B Flat (3) Martin	Freddie Martin	Bluebird
4. You and I (6) Willson	Bing Crosby Glenn Miller	Decca Bluebird
5. Yours (11) Marks	Jimmy Dorsey Vaughn Monroe	Decca Bluebird
6. Til Reveille (6) Melody Lane	Bing Crosby Kay Kyser	Decca Columbia
7. Guess I'll Dream Rest (6) Block	Glenn Miller Tommy Dorsey	Bluebird Victor
8. Yes, Indeed (9) Embassy	Tommy Dorsey	Bluebird
9. You Are My Sunshine (4) Southern	Bing Crosby Tommy Tucker	Decca Okeh
10. Kiss Boys Goodbye (9) Famous	Tommy Dorsey Tommy Tucker	Victor Okeh

DISKS GAINING FAVOR

(These records are directly below the first 10 in popularity, but growing in demand on the coin machines.)

Blue Champagne (Encore)	Jimmy Dorsey Frankie Masters	Decca Okeh
Time Was (Southern)	Jimmy Dorsey Charlie Spivak	Decca Okeh
Jim (Kaycee)	Jimmy Dorsey	Decca
Mama (Encore)	Horace Heidt	Columbia
Peaceful In Country (Porgie)	Charlie Spivak Harry James	Okeh Columbia
Why Don't We Do This Often (BVC)	Kay Kyser Freddie Martin	Columbia Bluebird
$21 Day, Once Month (Leeds)	Tony Pastor Dick Robertson	Bluebird Decca
This Love of Mine (Embassy)	Tommy Dorsey Tommy Tucker	Victor Okeh
You Made Me Love You (Broadway)	Harry James	Columbia
Ma, Miss Your Apple Pie (Loeb)	Guy Lombardo Dean Hudson	Decca Okeh
Do You Care? (Campbell)	Les Brown Bob Crosby	Okeh Decca
Cowboy Serenade (Marks)	Glenn Miller Russ Morgan	Bluebird Decca

On the Upbeat

Arnold McGarcey new guitarist with Bob Chester. Jimmy Sands, trumpeter, also replaces Slats Long.

Muriel Lane leaving vocalist spot with Woody Herman. No replacement yet. Steady Nelson, trumpeter, also out.

Martins, vocal quartet in legiter 'Best Foot Forward,' recorded the songs from the show for Okeh.

Bill McCune band goes into the Village Barn, N. Y., Friday (3).

Dick Shelton orchestra replaces Carl Hoff at Blue Gardens, Armonk, N. Y., next week (7). Will have no wires.

Ray Heatherton band continues the season indoors at Manhattan Beach, N. Y., opening today (Wednesday) replacing Shep Fields.

Matty Malneck orchestra signed by Warners for 'You're in the Army Now.'

Ozzie Nelson, currently at Casa Mañana, Culver City, Cal., moves his band over to Universal for a musical short.

Carlos Molina's rhumba band opens at the Copacabana, Hollywood, Oct. 1.

Piccolo Pete outfit opened Club Petite, Pittsburgh, Sept. 26 for band's fourth consecutive season there.

Frank Sinatra is on notice with Tommy Dorsey's band. Dorsey used him, however, on a recording date at Victor, Friday (26), and later made some sides with Ken Curtis handling lyrics.

"There's a little Armstrong in 'em all."

Louis ARMSTRONG
and his
Famous Orchestra
featuring
SONNY WOODS
ANN BAKER

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Week, Oct. 10 starting
Interstate Circuit at
Metropolitan Theatre
Houston, Texas

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RECORD BREAKING ENGAGEMENT AT PALLADIUM IN HOLLYWOOD. GROSSES AS REPORTED IN.... *Variety* FOR 8 WEEKS

1st WEEK	21,000
2nd WEEK	18,000
3rd WEEK	16,500
4th WEEK	18,000
5th WEEK	20,000
6th WEEK	19,000
7th WEEK	17,000
8th WEEK	19,000

WOODY HERMAN
AND HIS ORCHESTRA

MANAGEMENT
GENERAL AMUSEMENT CORPORATION
THOMAS G. ROCKWELL, President
NEW YORK • CHICAGO • HOLLYWOOD

Influx to N.Y.

Continued from page 1

that the ball club heads decided on that course after it had been indicated by several sports writers that they were probably getting 'ice' from the ticket people.

It was expected that after the out-of-towners arrived tickets for the series might be in evidence. However, everybody wanted to buy, not to sell, with the result that it is the tightest ticket situation in world series history.

In no known instance were single tickets at hand and as usual the ball clubs sold their tickets in series of three. Boxoffice cost per set is $16.50. Some offers to sell were made by telephone, quoting as many as 10 sets at $50 each, brokers turning down such bids. Ticket people were chagrined at being shut out, declaring 'the public has been made the speculators' by the ball clubs. Thousands of street transactions are anticipated before the series gets under way.

Agencies were not entirely out of the picture, all being liberally supplied with tickets for the Louis-Nova fight. Tickets for that event could not command much in excess of the regular top of $30, too high to permit much in the way of gypping. All leading agencies disposed of fight allotments at a premium of 75c, the legal limit.

Boozing Actors

Continued from page 1

nothing more to add to his side of the matter.

Equity regards imbibing at the wrong time a serious offense on three grounds. First, that a drunken actor is prejudicial to the employment of other players; secondly, that by impairing a performance the manager's investment is placed in jeopardy, and third, that such conduct is unfair to audiences.

Severest punishment meted out by Equity for over-indulgence went to the late Jeanne Eagles, who was off balance while appearing in an A. H. Woods production playing Milwaukee. She promised to straighten out, but failed to appear in St. Louis, the next stand, and was not permitted on the legit stage for 18 months.

ART JARRETT
AND HIS ORCHESTRA

●

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BANDLEADER'S THIRD DEGREE

By LESTER GOTTLIEB

This band business has come a long way since the days when they hid the musicians behind the potted palms. Now many of these money-making maestros wear better dinner coats than any of the customers, sign more autographs than a touring film star, and possess fan clubs, which, if concentrated in one state, could elect any of these idols governor.

As they shot like comets from obscurity to marquee picdpipers, they had to learn many things like playing 18 holes of golf with an advertising agency man without once lapsing into their jive vocabulary, reading VARIETY for trade trends, just reading, hiring press agents and advertising consultants, purchasing buses, equipped with lavatories, selecting network schedules with the acumen of a time-buyer, playing to theatre audiences, memorizing introductions, and dozens of other burdensome tasks.

It is therefore natural that these overtaxed tune tycoons should have neglected another necessary function, so important to their meteoric careers. I am refering to the arduous experience of being interviewed in the press. Although it might be presumptuous on my part to give some of these celebrated conductors a bit of advice on this subject, I know they won't mind because it is absolutely free. Anyway, I cannot shirk my task as president of the A.S.F.P.O.C.T.I (American Society for Prevention of Cruelty to Interviewers).

Below I have enumerated a few suggestions that if carefully followed might even result in making the next 'third degree' a pleasant interlude between sets:

1. *Don't give the writer that clammy stare usually reserved for your dentist. This extraction will be painless if you cooperate.*

2. *Smoke your own cigarettes, even if it means summoning the cigarette girl.*

3. *On your next off-day pay a visit to the Board of Health and check up on your birth certificate. You must have definitely been born somewhere and at some time. Then it won't be necessary to reply weakly to the question, 'Where were you born?' with 'Would you mind waiting on that one until my manager comes?'*

4. *Make quite sure you played with the Dorsey Brothers or Ben Pollack. Neither one of these veterans could have hired THAT many musicians.*

5. *If you didn't go to college, don't make up the name of one. First thing you know the writer will pin you down to a fraternity and then where will you be?*

6. *If you're married but for professional reasons, desire to keep it a secret, make sure your wife is not present. Women DO talk.*

7. *Since it is best to tell the facts at all times, eliminate point 6 entirely.*

8. *Don't criticize other bands. You never know who will be interviewed next.*

9. *Make sure that when mentioning the name of some other band leader or musician, that you have the facts completely straight. Printed words often bounce back like a fly-by-night ballroom's checks.*

10. *Try to command the conversation occasionally by offering a few anecdotes or experiences. Who knows, the writer might be a talent scout for 'We, the People.'*

11. *Try not to tell the same story verbatim each time you are quizzed. Hold back a few choice adventures so that you're not all talked out in the first interview.*

12. *Try to be interviewed without an audience comprising your manager, press agent, valet, wife, favorite contact man, and makeup artist.*

13. *Keep the appointment and try not to be late. Competition is keen and you may never get the opportunity again. Empty pages in scrapbooks are an awful waste.*

14. *If a favorable story is printed, it is gracious to drop the writer a note of thanks.*

15. *Experience has proven that it is impossible for the human voice to be heard above the brass section. Therefore, have the interview conducted beyond the confines of the rehearsal hall.*

16. *When the writer asks for accompanying photographs, don't send him one that should have a serial number beneath it, or one that was taken when you had your own hair.*

17. *Don't jump up from the table every 15 minutes to welcome some songplugger or theatre booker. The former will be glad to wait; the latter will, too, if he's really interested.*

Bands at Hotel B.O.'s

NEW YORK

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 P.M.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Xavier Cugat	Waldorf (600; $1-$1.50)	24	2,400	51,930
Harry James	Lincoln (250; 75c-$1)	2	850	1,750
Ray Kinney*	Lexington (300; 75c-$1.50)	24	1,475	31,975
Johnny Long*	New Yorker (400; 75c-$1.50)	16	1,525	24,725
Hal Saunders	St. Regis (400; $1-$1.50)	19	450	7,650

**Asterisks indicate a supporting floor show, although the band is the major draw.*

LOS ANGELES

Freddy Martin (Ambassador; 900; $1-$1.50). Martin has been consistent if not spectacular in his long run here. Parties helped last week to 2,400 stubs.

Gene Krupa (Palladium; 6,000; 55c-83c). Hit by the slump along with the rest and off to around 11,000 payees. Jimmy Dorsey comes in Oct. 14.

Clyde McCoy (Trianon, South Gate; 1,200; 40c-55c). This lad is really building, helped no little by defense activity in the vicinity. Pulled around 6,000 on the week. Bob Crosby booked in for 16 weeks beginning Oct. 30.

Bing's Bang

Continued from page 1

by has never been a strong b.o. draw here. Radio style via Kraft Music Hall, which helped boost him to a high Crossley in the States, doesn't go in translation, and the Argentine piping of tangoes is as far removed from Crosby's warbling as F.D.R. from Adolf.

Sporting editors of local dailies began talking Crosby before the film critics after contemplated visit was announced, and as stories began to hit the prints about his purchases of best Argentine bloodstock, the impression bettered. In his opening interview Crosby landed by explaining that many U. S. trainers regarded Barrancosa, an Argentine-bred mare, as one of the best under training in the States. He's also owner of Blackie, a local three-year-old regarded as the fave for the forthcoming Premio Seleccion. Expected that he'll stay over for the Grand Premio Nacional—the Argentine Derby held in October—if his mare is saddled.

Indicative of the general sentiment of crowds which greeted his every appearance was an editorial open-letter in Critica, leading afternooner, which said: 'After so many commercial ambassadors, technical and manufacturing delegates who arrived from other countries just to see how money is made and how one accumulates wealth, it is welcome to have a lyricist of finance such as you to teach us how to spend and throw away money...'

Apparent crack at some of Crosby's losers was not intended as such, for sheet named him 'Brother 32' of the Racing Masonry of Belgrano.

Dave Oppenheim and Roy Ingraham ran a relay and came up with a marathon song title for a western sprint. Ballad is 'Don't Laugh at a Little Calf, He Might Grow Up and Throw You.' Picture is the Fred Scott cowpoke, 'Rodeo Rhythm.'

DECCA ISSUES EXTRA 10-CENT DIVIDEND

Decca Records' Board of Directors declared an extra 10c per share dividend to holders of capital stock last week (25). Extra payoff is in addition to regular quarterly dividend of 15c a share, both payable Oct. 28 to stock on record Oct. 14.

Payment jacks stockholders' cut of Decca profits to 80c a share for first three quarters.

Baron Elliott into Green's, Pittsburgh, Monday (6), replacing Henry King outfit. He moves to Hotel Cleveland, Cleveland, for four weeks.

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- Broke all-time record, Municipal Auditorium, Birmingham, Ala., Sept. 3rd—$5920 gross—6700 paid admissions.
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Vincent Youmans Raises Legal Point Pubs Owe Him Half of ASCAP Share

Vincent Youmans has advanced a novel theory on the question of what constitutes a writer's just share in performing rights income from his works through two suits which he has brought against Miller Music, Inc., Harms, Inc., and ASCAP in the N. Y. supreme court. Youmans wants the two publishing firms to turn over to him half of all the proceeds they have collected on his works in past years from ASCAP on the ground that his contracts with the two concerns call for his getting half of all monies obtained from the sale of rights in his works.

Before filing the suits Youmans, who is not a resident of New York, assigned all his claims to Vinyou, Inc., which holds a charter from the New York secretary of state. The suits have all been brought in the name of this corporation. ASCAP in its answer will probably contend that this assignment is invalid since the bylaws of the Society ban the assignment of rights held by ASCAP to any person, firm or corporation without the consent of the ASCAP board.

In his complaint Youmans holds that because of the 50-50 split contained in the terms of his contracts with Miller and Harms the latter are obligated to turn over 50% of their income from the performing rights on his works, even though he had previously been compensated on the basis of 50-50 by ASCAP. Under the arrangement prevailing within ASCAP the monies which are collected on a particular catalog are divided equally between publisher and writers.

Miller is owned by the Robbins-Metro group, while Harms is part of the Warner Bros. publishing setup. Youmans' tunes include 'Tea for Two,' 'I Wanna Be Happy,' 'Time on My Hands' and 'Without a Song.'

BMI REVEALS PROFIT OF $2,177

Broadcast Music, Inc., yesterday (Tuesday) issued to its stockholders a report for the fiscal year ending July 31, 1941, showing that out of a total income of $2,230,457, it made a net profit of $2,177. License fees from radio stations accounted for $1,761,017 of the income, other royalties for $119,589, while the sale of sheet music figured for $349,850.

Consolidated balance sheet shows assets of $805,934, of which $236,831 is in cash, while a value of $19,600 is placed on BMI's copyrights and music catalogs.

NIB RESOLUTION RAISES ASCAP CONSENT ISSUE

Chicago, Sept. 30.

What happened on the music question during the convention of the National Independent Broadcasters last week was cleared up over the weekend by Ed Spence, who was in charge of the details of the convention. It was during tha closing moments of the meet, when many of the delegates had already left, that Resolution No. 15, opposing any attempt of the networks to pass on music license fees to affiliate stations in whole or part, was passed. The resolution had been introduced by H. W. Slavick, of WMC, Memphis, an NBC-Red affiliate. The resolution further urged absolute clearance of the fee at the source.

The contention was made by Slavick that there was doubt whether under tha consent decrees obtained from the Government by ASCAP and BMI the network could pass on the license in any form or any portion to affiliates. Also whether this procedure could be carried out by the webs under the terms of their contracts with affiliates.

Another action toward the closing moments of the convention was the passaga of a resolution opposing the grant of any power over 50,000 watts. Tha argument against in this case was that such grants would be financially unsound and not in the best interests of the public.

Small Portions

Music row in New York is wondering just how much of the take from a current hit song will be allocated to each of the original writers of the number after all those who have a piece of the tuna are paid off. There are supposed to be a total of nine fingers in the pie, including two bandleaders who were nice enough to record the melody.

One of the batoneers is in for 20%, the other 10%.

Victor Young writing the score for 'The Remarkable Andrew' at Paramount.

Court Upholds BMI's Participation in Marks Suit Against ASCAP

Counsel for the American Society of Composers, Authors and Publishers will decide within tha next few days whether to recommend to their principals an appeal from tha decision which upholds the status of Broadcast Music, Inc., in the test suit brought by the E. B. Marks Music Co. against ASCAP. Justice Aron Steuer in the N. Y. supreme court last week ruled that BMI could act as a plaintiff in the action whereby

(Continued on page 94)

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KAYE'S WAYS PUZZLE ASCAP

PEACE—IT'S ELUSIVE

Peace in the radio-music fight takes a lot of wooing and a lot of patience. But the next fortnight must bring matters to a head. Either the networks must give a demonstration capable of convincing skeptics that they are sincere or ASCAP, to save itself from threatened disintegration, must step out and belatedly go into legal action with the ace it never played—wholesale litigation for infringement of copyrights.

Last week Irving Berlin, Inc., was able to get the publication rights to the new Walt Disney 'Dumbo' score only at the cost of its being licensed to radio through non-ASCAP channels. Similarly, the new Kay Kyser (RKO) filmusical score is being held back for the peace, if it comes, with the alternative of possibly going to BMI, if there is no peace. This can mean only one thing: ASCAP is threatened with the well-known reality that Hollywood film producers will not long support any condition that hampers the ballyhoo of expensive motion pictures.

In the Walt Disney and in the RKO cases the scores were produced by ASCAP members, but the tunes were controlled through an employment contract by the film studio. Thus the film studio can have the scores published with ASCAP or BMI houses as it chooses, and the performance fees collections can pass outside ASCAP's immediate control.

After many postponements and disappointments, perhaps the new starting date (Oct. 15), for a return of ASCAP music to NBC and CBS will be kept. Because if it isn't, then there develops the clear suspicion that the sincerity of the webs may be publicly challenged.

Assuming, then, that the new Der Tag (15) will actually be it, there is no doubt that it may be a godsend to ASCAP by giving the Society a chance to stop the spirit of defeatism rampant among some members. The power of the networks, with their BMI, actually has created in recent weeks talk of factions breaking away to the evil omen of ASCAP as a whole.

As VARIETY goes to press with this special Boxoffice Bands edition the pennant and hopes of the ASCAP camp are flapping in a gale of trouble. Contradictory reports still are echoed in the radio-music business. Disgust with the whole situation is frank. Music men are fed up with the red-tape and general uncertainty. And so are the advertisers.

'Further Delay Irritates Advertisers And Public Alike'—Roger Clipp

Philadelphia, Sept. 30.

WFIL, affiliated with the NBC-Blue, and WCAU, local CBS key, announced Monday (29) that they have approved in writing the contract which their respective networks have made with the American Society of Composers, Authors and Publishers. Both stations are of the impression that they were the first affiliates of their particular links to transmit an okay.

In a statement announcing the signaturing of the NBC contract to reimburse the network for ASCAP fees, Roger W. Clipp, WFIL's general manager, said:

'The time has come to restore ASCAP music to network programs. The deal is right. Every further week of delay is a further irritation to advertisers and the listening public. ASCAP has shown that it realizes its mistakes of the past and we are ready to forget them and join with the composers in giving the public better service.'

English Best Sellers

'Amapola'	Campbell
'Hut Sut'	Chappell
'Dolores'	Vic
'Last All Clear'	Dash
'Rhapsody'	C-C
'Hey, Little Hen'	Noel Gay
'Waltzing In Clouds'	Feldman
'London Pride'	Chappell
'Boi Noite'	F-D-H
'Cornsilk'	B-H
'Think of You'	Maurice
'Darling Daughter'	Chappell

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Deep Current of Skepticism Still Running Despite Webs Reassurances—Think a Stop-Stalling Deadline May Be Necessary

OCT. 15 HAZY

While NBC and CBS keep maintaining that they are trying to expedite the return of ASCAP music to the air, an air of skepticism still pervades the ranks of the performing rights society and there is a possibility that the ASCAP board at its scheduled meeting for tomorrow (Thursday) will vote for a showdown on the issue. The majority of the ASCAP directors feel that the webs ought to know by Oct. 9 whether they are going to signature agreements and the suggestion has been advanced in these quarters that the two networks be informed that unless deals are consumated by that date ASCAP will assume it's getting a stall and that the stall threatens ASCAP'S future.

ASCAP board tomorrow (Thursday) will again be faced with the question of granting further permission for the use of its collegiate music on football broadcasts. While some ASCAP directors are strongly opposed to extending this privilege again, others are of the opinion that the gesture should be made again for this weekend but with the explicit understanding this one will be the last unless the networks have already turned in their signed contracts. Latter element is disposed to the belief that ASCAP by repeating the blanket grant for football music once more won't be jeopardizing its position with regard to getting action from the broadcasting industry on the contracts and that, if anything, the Society will have proved to advertisers and agencies that it has gone to the utmost in patience and cooperation.

David Podell, ASCAP special counsel, is back in town and it is expected that he will be consulted at tomorrow's meeting on what procedure he thought the Society ought to pursue.

Kaye's Ways

What has particularly caused much bepuzzlement, if not bitterness, within the Society has been the recent activities of Sidney M. Kaye, v.p. of Broadcast Music, Inc.

ASCAPites can't understand why NBC and CBS should on one hand keep assuring the Society that they are anxious to clean up the controversy and get ASCAP music back on their facilities; and on the other hand give the greenlight to Kaye's agitations among broadcasters against lining up with the networks on the ASCAP deal.

Kaye yesterday (Tuesday) held a conference with H. L. McClinton, radio director for the N. W. Ayer agency, which handles the Atlantic Refining football broadcasts, on the matter of having BMI-licensed stations see what they can do about clearing appropriate music for the college bands which hold forth at these games. Ayer, like other agencies, has become admittedly bewildered by the trend that the supposed networks-ASCAP peace has taken and is trying to find a way of rescuing its account from the embarrassment of having to broadcast the game from closed booths.

As one agency official remarked yesterday (Tuesday) it has become difficult to understand the pattern of the whole peace procedure. Radio, he said, has been able to get everything it's wanted from ASCAP and now instead of buttoning the thing up as businessmen 'the people in the broadcasting industry are acting like

(Continued on page 93)

Berlin Holds Publication On 'Dumbo' Score But It Clears For Radio Outside of ASCAP

Radio stations and networks can play the score of Walt Disney's new cartoon feature, 'Dumbo' through a direct license cleared directly to broadcasters and separately from ASCAP. This situation exists despite the fact that the publisher of the score is Irving Berlin, Inc., which is affiliated with ASCAP. The arrangement was consummated last week to prevent the publication as well as the clearance going to Broadcast Music, Inc. This would have been a rich plum for BMI representing, as it would have, a first major failure of the Hollywood film studios on an important musical score.

The six songs from 'Dumbo' were authored by Frank Churchill, Oliver Wallace and Ned Washington, all ASCAP writer-members, but who did the songs under an employment contract to Disney, who thereby retains the copyright, and controls the grand rights, including the public performances. Disney was willing for BMI to publish.

It's a paradox that Berlin, Inc. (Irving Berlin is a staunch ASCAP adherent, and his general manager, Saul H. Bornstein, is on the ASCAP board of directors) should he licensing 'Dumbo' outside ASCAP. John G. Paine, general manager of ASCAP, signed the necessary release in view of the fact that Disney owns the rights, and that under the consent decree, ASCAP writers (with publishers' consent) may license outside, although ASCAP collects the performance fees.

Two of the six 'Dumbo' songs will be plugged pronto titled 'Baby Mine' and 'If I See an Elephant Fly.'

In the past months, all the Hollywood affiliates of the sundry music firms (Metro, Warner Bros. and Paramount) held off making such deals, as a means of maintaining cohesion and loyalty within ASCAP.

Darryl Zanuck at 20th-Fox was long anxious, with the approval of his staff songsmith, Mack Gordon, to make similar radio performance provision for Fox filmusicals, since he felt lack of plugging had kept picture grosses down.

In the recent case of Mercer & Morris' takeover of 'Shepherd's Serenade,' Buddy Morris says that's a personal deal. He advanced $4,500 for the Fritz Spielmann-Kermit Goell song which, from its small pub source, has already sold 14,000 copies. This deal, frankly, has been made so as not to violate any ASCAP provisos.

There have been a number of the lesser publishers who operated on both sides of the ASCAP-BMI fence. Joe Davis is one; Guy Lombardo likewise has two firms, one via ASCAP (perforce inactive) and the other BMI, more actively the clearance channel for the tunes he needs on his radio programs. Lou Levy (Leeds Music) is another who has a subsid, called Kaycee, which is BMI-licensed.

There are instances of songwriter-members of ASCAP, like Ben Bernie, who recently formed his Wes-Jay Music Co. to publish 'Fraidy Cat.' That's a wholly owned subsid,

(Continued on page 92)

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Arthur Schwartz Appeals to ASCAP Board for Boost to Class AA

Arthur Schwartz, production writer, will resuma his fight before the ASCAP board of directors tomorrow (Thursday) for an upping in his classification. Accompanied by his lawyar, Howard Reinheimer, the writer made his initial appearance on the issue before the ASCAP board, sitting in this instance as an appeals group, last Thursday (25) and charged that the writers' classification committee has persistently and unfairly rejected his claim for a boost from class A to class AA. After Schwartz had presented his case and answered questions directed at him by members of the board, the latter decided to adjourn the hearing for a week.

Schwartz came before the board, which consists of 12 writers and 12 publishers, with a mass of tabulations in which he compared the accumulated plugs attributed to him by ASCAP's statistical department with those credited to numerous writers in class AA. In his argument to the ASCAP board Schwartz stated that he had no intention of comparing the value of his works to the Society with those of such writers as Irving Berlin, Jerome Kern, Cole Porter, Rodgers and Hart and Sigmund Romberg but that he did feel that he was deserving of as high a rating as certain pop and standard writers also holding double A classification. Schwartz not only mentioned these writers but submitted a tabulation of their credited performances for recent years. (A copy of this tabulation is carried in the adjoining columns.)

Schwartz View

While under examination by the board Schwartz made it clear that he was not contending that any of the writers he mentioned in this tabulation were not deserving of the ratings assigned them but what he sought was an increase in his own classification. Schwartz's makes one of those rare cases in which a writer member has carried his appeal as high as the entire board of directors.

The appeals procedure requires that a protesting writer first take his complaint to the writers' classification committee and if failing to get satisfaction there to appeal to a special appeals group made up of writers not on the writers' classification committee or on the ASCAP board.

Relative Plugs for 'AA' Writers

Following tabulation was presented by Arthur Schwartz in his classifications appeal to the ASCAP board of directors last week to compare the uses made by radio of his own works with those of certain other ASCAP writers. The top figure in these tabulations represent the total performances credited to each of these writers while the lower figure shows the number of performances alloted the same writer on old songs (numbers that were released two or more years previously). The differentiation was made simply for the record. In other words, the total shown for uses of old songs is not exclusive of the total plugs received for the year. As a case in point, Schwartz in 1939 was credited with a grand total of 148,014 plugs of which number 75,443 performances were on his older songs. All the following writers except Schwartz are in Class AA.

WRITER.	1937.	1938.	1939.
Arthur Schwartz—			
Total performances	147,665	132,151	148,014
Old songs	89,282	63,860	75,443
Milton Ager—			
Total performances	53,136	84,666	43,167
Old songs	36,404	25,817	18,758
Alfred Bryan—			
Total performances	21,793	25,650	17,859
Old songs	12,414	12,860	8,758
Joe Burke—			
Total performances	67,183	86,245	82,392
Old songs	21,647	52,148	32,392
Irving Caesar—			
Total performances	59,721	86,215	89,209
Old songs	41,192	76,774	82,502
J. Fred Coots—			
Total performances	41,992	179,907	53,636
Old songs	23,032	83,906	24,305
Benny Davis—			
Total performances	38,713	88,576	47,812
Old songs	19,537	11,600	26,785
Mort Dixon—			
Total performances	40,777	26,685	17,510
Old songs	18,367	18,859	17,510
Fred Fisher—			
Total performances	10,286	14,672	23,015
Old songs	10,286	14,672	9,037
Cliff Friend—			
Total performances	124,260	86,029	44,985
Old songs	31,623	84,707	14,448
Edgar Leslie—			
Total performances	72,928	65,874	28,624
Old songs	27,392	16,976	28,624
Sam W. Lewis—			
Total performances	51,446	81,929	51,972
Old songs	26,724	42,936	42,812
George Meyer—			
Total performances	10,718	16,599	10,851
Old songs	6,718	9,599	10,851
Leo Robin—			
Total performances	102,746	210,857	115,181
Old songs	46,692	49,569	74,989
Billy Rose—			
Total performances	44,141	40,878	51,524
Old songs	10,602	36,806	12,340
Oley Speaks—			
Total performances	18,005	21,169	17,051
Old songs	15,005	21,162	17,051
Harry Woods—			
Total performances	36,031	48,777	41,861
Old songs	36,031	16,559	21,942

I DON'T WANT TO SET THE WORLD ON FIRE

Tommy Tucker—Okeh 6320, Horace Heidt—Columbia 36295

Guy Lombardo—DECCA 3999
Ink Spots—DECCA 3987
The Charioteers—OKEH 6320
Dick Robertson—DECCA 3961
Dick Todd—BLUEBIRD 11291
Mitchell Ayers—BLUEBIRD 11275
Skinnay Ennis—VICTOR 27586
Bon Bon—DECCA 3980
Harlan Leonard—BLUEBIRD 10919

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CHICAGO — Woods Theatre Bldg.

15 Best Sheet Music Sellers

(Week Ending Sept. 27)

You and I	Willson
Don't Set World on Fire	Cherio
Jim	Kaycee
'Til Reveille	Melodylane
Do You Care?	Campbell
Yours	Marks
Guess I'll Have Dream Rest	Block
Maria Elena	Southern
Blue Champagne	Encore
You Are My Sunshine	Southern
Time Was	Southern
Green Eyes	Southern
Intermezzo	Schuberth
City Called Heaven	Warren
Two In Love	Willson

ASCAP'S THIRD QTR. MELON, $750,000

Despite tha circumstance that it hasn't collected anything from the major portion of the broadcasting industry since Dec. 31, 1940, the American Society of Composers, Authors and Publishers will divvy up $750,000 among its writer and publisher members for the third quarter of 1941. The royalty plum was authorized by the Society's board of directors at its regular monthly meeting last Thursday (25). ASCAP's distribution for the like quarter (July-September) of 1940 was $975,000. The difference figures 23%.

As word of the forthcoming ASCAP divvy spread around Tin Pan Alley during the past several days the reaction was one of pleasant surprise. The indications from ASCAP had been that at the most the distribution this time would be between $600,000 and $650,000. What apparently had been of some aid in boosting the estimated figure was the income from the Mutual network, which signed up with ASCAP in mid May.

Broadcast Music, Inc., a couple weeks ago announced its own quarterly distribution for the writers under contract to it and the publishers affiliated with it. The total amount of that royalty allotment was $200,000.

After Full Debate ASCAP Denies Okay For Kate Smith's 'America'

After obtaining permission from ASCAP to use 'My Own America,' the Young & Rubicam agency last week applied for a licensa through which Kate Smith could broadcast 'God Bless America' and any other patriotic number controlled by ASCAP when she opens her series on CBS Friday (3). ASCAP board of directors at a meeting last Thursday (25) voted against granting the request.

It took much pressuring from tha agency to get CBS to approve the broadcasting of 'My Own America' on 'We the People' last Tuesday (23). Barry Wood and Mark Warnow did it. John G. Paine had given telegraphic permission but CBS lawyers were skeptical of this release and so the agency had to get a written license from ASCAP. Understood now that George Washington Hill, for whom Wood and Warnow work on the Lucky Strike 'Hit Parade,' also wants the number cleared for the latter show.

'My Own America,' written by Allie Wrubel, was one of the prize-winning songs in a competition conducted by the Committee to Defend America by Aiding the Allies.

Miller Re-Elected

Bob Miller was re-elected president of the Music Publishers' Contactmen's Union at a meeting of the organization last Friday (26). Other officers selected for another year were Jack McCoy, v.p., and Irving Tanz, secretary-treasurer.

The new executive council consists of Sam Taylor, Sam Smith, Joe Santly, Sam Wigler, Irving Tanz, Ben Alberts, Harry Tenney and Jack Richmond. Jack Rosenberg, Local 802 prez, and Joe Brodsky, counsel for both union's, addressed the meeting.

NBC-CBS Plugs

Following compilation of plugs on NBC and Columbia's New York outlets covers the week beginning Sept. 22 (Monday) and ending Sept. 28 (Sunday), from 8 a.m. to 1 a.m., and is based on daily recapitulations furnished by the Office of Research-Radio Division of the College of the City of New York.

TITLE	PUBLISHER	TOTAL
Do You Care?	Campbell	38
You and I	Willson	36
Time Was	Southern	35
Don't Want to Set World on Fire	Cherio	33
Wasn't It You?	BMI	30
Yours	Marks	26
Jim	Kaycee	24
'Til Reveille	Melodylane	23
Guess I'll Have to Dream Rest	Block	22
Yes, Indeed	Embassy	22
City Called Heaven	Warren	21
Two In Love	Willson	20
Blue Champagne	Encore	20
Delilah	BMI	19
Hi Neighbor	BMI	19
I See a Million People	Radiotunes	19
Booglie Wooglie Piggy	Mutual	18
Peaceful in the Country	Regent	18
You Can Depend on Me	Southern	16
I Found You in the Rain	Rinker	15
Maria Elena	Marks	17
B-I-BI	Kaycee	16
Green Eyes	Southern	15
What Word Is Sweeter?	Reis	14
Intermezzo	Schuberth	13
Daddy	Republic	12
I Went Out of My Way	BMI	12
I'm Thrilled	Mutual	12
Lament to Love	Roe	12
Cowboy Serenade	Marks	11
Shepherd's Serenade	Sheppard	11
You Are My Sunshine	Southern	11
Cherry	La Salle	10
Let Me Off Uptown	Reis	10
There'll Be Some Changes	Marks	10

Mutual Network Plugs

The following tabulation of network popular music performances is not confined to WOR, New York release for Mutual Broadcasting System, but also includes the entire MBS chain. Compilation herewith covers the week beginning Sept. 22 (Monday) and ending Sept. 28 (Sunday), from 8 a.m. to 2 a.m. based on daily recapitulations furnished by Accurate Reporting Service and the MBS logs.

TITLE	PUBLISHER	TOTAL
Don't Want Set World on Fire	Cherio	38
You and I	Willson	29
Time Was	Southern	19
Do You Care?	Campbell	18
Green Eyes	Block	18
Guess I'll Have to Dream the Rest	Southern	18
Why Don't We Do This More Often	BVC	18
Kiss tha Boys Goodbye—*Kiss Boys Goodbye	Famous	16
Tattletale	Santly	14
'Til Reveilla	Melodylane	14
Yours	Marks	14
Daddy	Republic	13
Things I Love	Campbell	13
Below the Equator	Remick	12
Jim	Kaycee	12
Yes, Indeed	Embassy	12
You're a Natural	Witmark	12
Aurora	Robbins	11
Blue Champagne	Encore	11
Music Makers	Paramount	11
Begin the Beguine	Harms	10
I'll Never Let Day Pass	Famous	10

*Filmusical

Johnny Lange and Lew Porter turned in seven songs, 'Miss America,' 'Put Your Trust in the Moon,' 'Heaven Bound,' 'Annabella,' 'It Makes No Difference When You're in the Army,' 'Sailing on a Dream' and the titla tuna for 'Zis Boom Bah' at Monogram. Neville Fleeson cleffed two, 'I've Learned to Smile Again' and 'Good News Tomorrow' for the same picture.

New Music Firm Files

Albany, N. Y., Sept. 30.

Reid-Singer Music Publishing Corp. has been chartered to conduct business in New York. Directors are: Myron J. Greenfield, Aristides G. Lazarus and Hortense Rottenberg, New York City.

Leopold V. Eastman was filing attorney.

"THE MEMPHIS BLUES"

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AGVA May Demand Pay Bonds for Acts Booked to Play Outside U.S. After Series of Strandings, Mostly in Mex

Chicago, Sept. 30.

American Guild of Variety Artists figures to demand that all acts being booked out of the United States in the future be bonded in full for the entire trip by producer or booker. This follows a series of strandings that have taken place south of the border, especially Mexico, in the past couple of years.

Latest blowup in Mexico occurred last week when the Andre Lasky show failed to pay off and it took the American consulate and the police department to get the coin on rubber checks that had been issued. Blowoff came at the end of the first week of what was to have been a long junket through the tamale country.

TWO BRANDT HOUSES RESUME VAUDE OCT. 9

Resumption of the name band and vaude policy in the Brandt Circuit's Flatbush, Brooklyn, and Windsor, Bronx, gets underway next week (9). Flatbush concludes its current summer legit stock policy, operated by William Brandt and Jules J. Leventhal, with Francis Lederer in 'Pursuit of Happiness.'

Opening bill at the Flatbush will be Dolly Dawn's band; Three Stooges, Four Macks and the Heatwaves (3). Windsor, Bronx, will pick up the same show on Oct. 17, but will only operate under a three-day weekend policy this year, taking shows direct from the Flatbush. It will be dark the balance of the week. Arthur Fisher is again booking.

Demands to Know How 70G Was Used by AGVA

San Francisco, Sept. 30.

Buddy O'Brien, chairman of the Actors Betterment Committee, hit back at the local American Guild Variety Artists board with a statement that whether they consider it 'subversive' or not, he'll keep right on asking 'what became of the $70,000?' until he gets an answer.

'Sure I'm a troublemaker, if that's what you call trying to get an answer to a question,' O'Brien told VARIETY. 'That money was loaned to AGVA by the Screen Actors Guild for organization purposes. The debt is acknowledged, but the membership has never been informed how the money was spent. An actor's union can't operate with a debt like that around it's neck.'

Albany Ex-Legit Theatre Converted to Night Club

Albany, N.Y., Sept. 30.

The Capitol, for some years the only theatre in Albany presenting legit, will be converted into a nitery restaurant. It has been used lately for films, burlesque and as sports arena.

William W. Farley, head of the corporation owning the building, announced that the Cue Music Co., recently chartered by New York interests to conduct a restaurant business in Albany, would be the operators under a lease.

2 New Philly Cafes

Philadelphia, Sept. 30.

Two new spots opening here are the Village Barn, which preems tonight (Wednesday) with Tommy Reynolds' band, in for two weeks. Barn will have a new floor and draped bandstand, eliminating former barn theme.

Other nitery is the Arajon, which opens next Oct. 8 with Bobby Byrne's orch.

Maxine, Mimi Kellerman and Enrica and Novella will replace the Chandra Kaly Dancers and Rosita Rios at Helen Hamilton's Troika, Washington, next week.

Taps in Hospital

Taps, the agent, is in Polyclinic hospital, N. Y., recovering from injuries received in an automobile crash in Brooklyn last Sunday (28).

His injuries include a fractured collar bone.

He's the father of Jonie Taps, the music man.

AGVA Calls Walkout In Philly as Part of AFM Collaboration

Philadelphia, Sept. 30.

In line with its policy of collaboration with the local American Federation of Musicians, the American Guild of Variety Artists last week ordered acts to walk out at two cafes engaging non-union bands.

The shows closed were playing Cusano's and the Hi-Hat Cafe, both in outlying sections of the city. Until these spots have signed with the AFM, they have been placed on the AGVA blacklist, Dick Mayo, business agent, announced. Two weeks ago similar action was taken against McCallister's, which signed with the musicians union shortly afterward.

COLORED ACTS CLICK IN BURLESQUE HOUSES

Colored comedians, who have served apprenticeship in vaudeville and revues such as staged at Harlem's Apollo, are being signatured for tryouts in burlesque. Where the comics have used colored femmes in their acts they also are being tested in several burley key houses. Reaction in a couple of burley theatres played thus far is reported favorable, if only as a change of pace from the veteran ofay comedians.

Burley has picked up Pigmeat and George Wiltshire, Sandy Burns, Dusty Fletcher, Jimmy Baskette and John Mason thus far.

Draper Joins Duchin, Barrett at Waldorf

Paul Draper will join Eddy Duchin's orch and Sheila Barrett for the opening of the Wedgewood Room of the Waldorf-Astoria hotel, New York, to start the new season Oct. 3. Draper will appear during supper only. Duchin will play for dinner and supper with Mischa Borr's outfit alternating at supper, with Miss Barrett featured during dinner and supper.

The Sert Room of the Waldorf will be opened Oct. 3 with Borr's orch for dinner dancing.

Rainbow Room Benefit For British War Relief

Show of the Rainbow Room, in Rockefeller Center, N.Y., will feature a preview benefit affair on Oct. 8. Proceeds will go to the American Theatre Wing of the British War Relief Society, with Rachel Crothers handling the details for the Society.

Miriam Winslow and Foster Fitz-Simons, ballet dancers, make their night club debut at the Rainbow Room on this occasion. Floor show also has Adrienne (daughter of Mme. Margaret Matzenauer), singer; Billy de Wolfe, comedian who appeared at the Rainbow last spring; Matty Malneck Orch, and The Valero Sisters rhumba band.

Hope at S. F. Car Show

San Francisco, Sept. 30.

Bob Hope headlines this year's auto show in Civic Auditorium here Oct. 18 to 26. Deal was set by Larry Allen and marks Hope's second season in a row.

Jitney expo almost wasn't held this year. Display was saved at the last minute Thursday (25).

VAUDE FOR PHIL BAKER

Herman Bernie Sets Dates to Follow Riviera Exit

Phil Baker is set for some vaude dates, via Herman Bernie, after leaving Ben Marden's Riviera, Jersey Roadhouse this week.

Harry Richman continues at the latter spot and Frances Faye returns there this week.

PA. RUM BOARD GETS TOUGHER

Philadelphia, Sept. 30.

The State Liquor Board is getting ready to crack down heavily on spots which have continued to violate the curfew despite repeated fines and citations.

This time the board will demand that the liquor licenses be revoked and the spots shut down. In the past the licenses have been ordered 'suspended' for stipulated periods. These 'suspensions' can be countermanded by the payment of $10-a-day during the period of suspension.

First spot to feel the blow of the board's new drive is the Embassy, operated by Sam Silvers and Herb Smiler. The Embassy, one of the most popular rendezvous for Philly's cafe society, was cited Saturday (27) for allowing liquor sales, entertainment and dancing after the legal closing hours. A hearing on its license revocation was set for Oct. 9. This makes the sixth citation in three years and the third in the last nine months for the club. The Embassy has already paid a total of $2,850 in fines at the rate of $10-a-day during 'suspensions.'

Other spots with multiple suspensions are Jack Lynch's, Club Bali, College Inn, Carroll's, Benny-the-Bum's and the Little Rathskeller. Carroll's last week was ordered to pay $1,000 fine in lieu of a 100-day suspension. The order was issued by the Common Pleas Court to which Stanley Carroll, operator of the spot, appealed from the board's order.

Ten other small spots were cited for after-hour sales on Saturday.

ELLINGTON REVUE MAY TOUR IN VAUDE AS TAB

There's a possibility that 'Jump for Joy,' current legit revue at the Mayan theatre, Los Angeles, may be condensed to a 60-minute tab version for theatre bookings. Duke Ellington wrote the show's music and his band plays in the pit for performances.

Idea was being discussed last week, but so far hasn't been definitely settled.

'Midgets' Sought In Philly Cafe Burglary

Philadelphia, Sept. 30.

A 'midget' thief, or thieves, broke into Carroll's midtown nitery, early yesterday (Monday) and robbed the safe of $450 in cash and $300 worth of defense bonds belonging to Lois Carroll, daughter of Stanley Carroll, the proprietor. They overlooked a valuable painting over the safe, said to be worth several thousand dollars.

Cops said that only midgets could have crawled through a 16-inch aperture broken in a side door.

Troy Cafe's Respite

Troy, N. Y., Sept. 30.

A show-cause order issued by Supreme Court Justice Francis Bergen, Albany, temporarily halted the closing of Smith's Tavern here after the Rensselaer County Alcoholic Beverage Control Board issued instructions to close up on charges the spot 'permitted the premises to become disorderly' and had 'permitted an immoral show.' The Tavern for some time had been presenting floor shows. Its license was revoked Sept. 10, but permission was granted to continue business through Sept. 21, to enable the establishment to dispose of its stocks.

Suspension is one of 33 recently in Rensselaer County, 29 of them in Troy.

AGVA Members Will Ask Board For Inquiry of Part Griffin Took In Tommy Dorsey Party Brawl

A movement has been started by a number of American Guild of Variety Artists members in New York to ask the national executive board to prove or disprove accusations aimed at Gerald Griffin, national executive secretary, for the part he played in the recent brawl involving himself and his brother, Alexis, at the opening of new offices for Tommy Dorsey's Embassy Music Corp., in New York. Fight supposedly started after a verbal tiff between Gerald Griffin and Harry Goodman, brother of Benny.

AGVA last week named a special committee, consisting of Harry Richman, Gus Van, Alan Corelli and Dave Fox, to supervise the conduct of a new N. Y. AGVA local setup. Eventually there will be a board election held and officers named for a N. Y. branch, but meanwhile Richman, Corelli, Fox and Van will direct the operations of the local organizers, etc. The N. Y. local was virtually disbanded some months ago, shortly before Hoyt S. Haddock was dismissed as national executive secretary, when it was found that the last local election had been 'rigged.'

Mildred Roth Departs

Last week also saw the departure of Mildred Roth as AGVA's counsel. She came to the variety performers' union from the office of Paul N. Turner, Equity counsel, when AGVA was formed to replace the disenfranchised American Federation of Actors two years ago.

In a surprise move, AGVA early last week also consented to representation on its national board for the Associated Actors and Artistes of America. Mrs. Emily Holt, of the American Federation of Radio Actors; Mrs. Florence Marston, Screen Actors Guild, and Walter Greaza, Equity, will sit in on the AGVA board meetings, supposedly merely as observers, but more likely to keep watch on AGVA's financial position.

There appears to be a growing dispute about the $76,000 AGVA supposedly owes the Four A's, especially Equity and the SAG, with some in AGVA contending that a considerable part of this coin was used by the Four A's in combating the attempted takeover of the vaude performers by George E. Browne's International Alliance of Theatrical Stage Employees (stagehands) in the summer of 1939. It's claimed that AGVA should not be forced to shoulder the burden of those expenses.

With the Four A's gaining representation on AGVA's board, AGVA in turn gets representation at the Four A's meetings. Dewey Barto, former president of AGVA, has been named to sit in there, with Harry Richman acting as alternate.

Kayo Public Auditions

At its national board meeting (29), AGVA passed a resolution outlawing public auditions, or showing and break-in dates for free or cut salaries. AGVA insists that performers be paid at least AGVA's minimum of $10 per appearance if their regular salaries are under $100 weekly; those getting more than $100 weekly must be paid one-seventh. Any performer violating this rule, which takes effect immediately, is subject

(Continued on page 67)

2-Year Date Ends

Kansas City, Sept. 30.

Lester Harding, singing m.c. at the Tower theatre for nearly two years, leaves after the Oct. 3 show.

He takes a date at the State Lake, Chicago, and then heads for the California amusement mecca for possible recording work employing his baritone.

Them Thar Revenooers Can Now Take Time Out For a Vaudeville Show

St. Louis, Sept. 30.

Vaude acts and hillbilly talent are being presented every Saturday night in the Shady Valley Barn, a 2,000-seat rural theatre built in the foothills of the Ozarks. The enterprise entailed an outlay of $60,000. George Wood, formerly south side supervisor for the St. Louis Amus. Co., and manager of the St. Louis theatre here, is the guiding hand.

New theatre is less than 30 miles from this burg and on a paved road, thus presaging an ominous b. o. slam at local theatres.

Two jamborees are presented at 40-60c. and there's also a pop price restaurant, sans dansapation. Wood made a tieup with station KWK and receives plenty of cuffo air bally for the enterprise. Some of the attractions inked for a p. a. in the stix playhouse include the Buckeye Four, coast-to-coast network instrumentalists; Zeb and Mandy comedy duo; Dusty Wells, cowboy ballad warbler; Susan Joyce, songstress, and Naomi Crawford, songstress and comedienne.

'DADDY' COMPOSER SET WITH KAYE IN PHILLY

Bob Troupe, Jr., writer of 'Daddy,' will make a personal appearance at the Earle theatre, Philadelphia, with Sammy Kaye's band the week of Oct. 10. Troupe attends the U. of Pennsylvania in Philly.

He'll sing and knock out some of his other melodies on piano in the stage show.

Options on Singer Snag Andrini on Pitt Booking

Pittsburgh, Sept. 30.

Frank Andrini, whose new band has been pencilled into William Penn hotel for a run beginning Saturday (4), struck a snag here last week in his move to corral Virginia Ramos, Latin-American singer, as his featured vocalist. Ramos gal was, and still is, singing at El Chico; Andrini asked her to take an audition; she did, he accepted her and told the newspapers.

Joe Sala, owner and operator of El Chico, hit the ceiling when he read the item. His contract with Miss Ramos, he told her, was for two weeks—but with options, plenty of them. Whereupon he exercised one of those options at once and over the weekend, Andrini was still looking. Miss Ramos said she thought Sala intended to keep her only for a fortnight, which is why she didn't mention the option business to Andrini before he released the story.

Bismarck Hotel, Chi, In Accord With AGVA

Chicago, Sept. 30.

After several weeks of negotiation the Bismarck hotel signatured a closed shop agreement with the American Guild of Variety Artists. This takes in the Walnut Room primarily, but the Bismarck also uses acts in other rooms.

Also finally signatured by the AGVA was Colosimo's nitery after years of bickering.

SHUTTA, PRICE CLICK IN B'WAY NITERIES

Of the Broadway returners, two out of three ex-variety names are doing well in the New York niteries. Ethel Shutta at the Hurricane and Georgie Price heading La Conga's new shows, are clicking; Joe Frisco's comeback at LaMartinique was not so auspicious. Frank Fay is the next headliner at Martinique, starting tonight (Wed.).

Belle Baker's Travels

San Francisco, Sept. 30,

Belle Baker hopped northward over the week end to open at Seattle's Showbox (1).

From there expects to jump to Elko and thence to Reno, for her divorce.

Night Club Reviews

LA CONGA, N. Y.

Georgie Price, The Di Gatanos (2), Don Richards, Marquita & Pancho, Wally Wanger 6, Noro Morales Rhumbas (9), *Jack Harris Orch* (11); $2 *minimum.*

La Conga premiered last Wednesday (24) on the same night that the Hurricane, along with a couple of other N. Y. night spots, reinducted their seasons. But the Conga-Hurricane was keynoted by direct-on-Broadway competitiveness plus the fact that a schism in managerial interests had sent one faction from the Conga to the other spot. But most significant, for lay purposes, was Georgie Price's (New Acts) comeback, while Ethel Shutta, at the Hurricane, likewise was a show biz standard returning to a scene of yesteryear triumphs.

Jack Harris, maestro and now the new boss of La Conga as well, is emulating his long established vogue as a podium proprietor. He was long at the swank Circo's and Embassy, London, in the b.b. (before-the-blitz) days; hence his repatriation to his native N. Y. When La Conga went into bankruptcy this summer he bought the assets.

Price proved his worth unquestionably on his return to Broadway, and Harris has evidence that La Conga will again see its nitery glory as two seasons ago when Diosa Costello, Desi Arnaz, et al., were the vogue. Wally Wanger has produced a right, tight, bright little show not the least of which are The Di Gatanos (New Acts), tiptop terp team. Don Richards emcees and sings nicely although his usage of 'Begin the Beguine' clashes with the dancers' routine to the same Cole Porter tune. Richards slows down when it comes to 'Misirlou,' an otherwise haunting bolero, but too slow for vocalizing.

Marquita & Pancho are an energetic Cuban combo, nice fillers, and above all is Noro Morales with his crack congarhumba dansapation, one of the best bands of its type in the field. Jack Harris heads the alternate orchestra although, primarily, he is the mixer and greeter when Jimmy Sheirr, g.m., and Karl Posch, the maitre d'hotel, aren't officiating.

Wanger's six gals are lookers, their routines professional and as noteworthy as their costuming. *Abel.*

BAL TABARIN, S. F.

San Francisco, Sept. 23.

Prof. Lamberti (2), *Murtah Sisters* (3), *Woodie Mosher, Helane Hughes line* (10), *Bob Saunder's Orch* (11); *minimum* $2.

With the room three-quarters full for the first show, the Bal continues to get the play and pitch fast, bright entertainment on its raised dance floor. New lineup headed by Prof. Lamberti is thoroughly satisfying and had opening-nighters pounding their palms.

Line opens with a penguin number, with gals wearing transparent beaks and black tails. Done with much posturing, it's a bit weird for a kickoff, but lands okay. Woodsie Mosher, male toe-tapper, follows. Has just one number, but makes the most of it, collecting four spontaneous applause outbreaks enroute for his fast routine.

Three Murtah Sisters, draped in pastel green, take over for comedy warbling. Gals make a nice appearance and their vocal gymnastics are smasho. Their handling of 'Old Man River,' 'Hut Sut' and 'I Understand' had 'em encoring with an operatic parody, 'Daddy,' still, the customers wanted more.

Lamberti's goofy xylophone antics tied the joint in a knot. Interesting sidelight is that although the nitery mob did plenty of roof-raising during a comedy portion involving a stripper, diners were a pushover for Lamberti's straight pounding. Propping comedy, he encores with, of all things, 'Sextet from Lucia,' and brought the house down. Bal Tab is in the heart of the spaghetti belt; that's still unusual.

Line finishes with a can-can number which emphasizes the fact that the Hughes aggregation is still one of the best on the Coast. No two costumes are the same color and the routine makes a vivid but harmonious flash which had the crowd gasping. Whole adds up as one of the smoothest nitery bills on tap, here, and for a relatively modest budget at that.

Lamberti set in via Bert Levey office, other acts via Sam Rosey. *Wern.*

HURRICANE, N. Y.

Ethel Shutta, Marc Ballero, Mata & Hari, Barry, Prince & Clark, 6 girls, Dave Dennis and Ramoni orchestras (7); $1.25 *dinner minimum,* $2 *supper.*

Class of the Hurricane's new show is Ethel Shutta, former Ziegfeld star and still a stellar songstress who can chirp 'em in anybody's saloon or salon. Tall, blonde and willowy warbler has the assurance, poise and easy that doesn't come out of a Major Bowes unit; it's the essence and the authority that comes only with seasoning. Thus, amidst the fol-de-rol that surrounds her, she stands out like the baseball Dodgers.

After a special lyric opener, segueing into 'Let's Be Buddies,' Miss Shutta leans heavily on Rodgers & Hart excerpts from 'Pal Joey,' with a salute to Vivienne Segal, doing 'Bewitched, Bothered' and 'I Could Write a Book.' Closer is 'These Things I Love,' with strongly nostalgic special wordage on yesteryear Britain.

Show is briskly paced by Marc Ballero who might eschew the somewhat corny gesticulations to the customers that they 'give' (business of making with the hands), but who really whams 'em when he comes to his impressions. They run the gamut of Fred Allen, Robinson, Butterworth, Berry, Barrymore (L), Benny, Rochester (very good), Joe E. Brown, and a sequence of 'requests' which introduces Boyer, FDR, Donald Duck, Will Rogers, Jolson and Steve Evans' drunk routine. (This business of doing another guy's act, under the guise of an 'impression,' may be something else again; but there it is. In the former VMPA days, when the circuits could police this sort of thing, it couldn't be achieved without considerable hazard and penalty.)

Barry, Prince and Clark claim the dubious distinction to authorship of 'She Went and Lost It at the Astor' which just about tells their whole act. They're circa speakeasy in unsubtle smut that's not even double entendre—it's all one way. The contrast of polite, white-tie-and-tails manner of working around the piano and their material is another manifestation of curiosa Americana. Their best legit routine is the Minsky-opera routine.

Mata and Hari work in and out of the show with their tiptop style of odd terping. He does an unannounced satire on the Jack Cole school of dancing; and their Apache hoke blends in well with one production flash. 'Yankee Doodle Polka' is the finale.

Dance routines are not inspired but adequate, and the six girls, three of the neo-showgirl type, do their ensemble chores on a parity with their good looks. Dave Dennis and Ramoni alternate with their dance combos on straight and congarhumba rhythms; Albert Berryman, veteran maitre d'hotel, is back on Main Street as greeter; and for a $1.25 dinner minimum and a $2-$2.50 average check the Hurricane's a great buy. *Abel.*

LEON & EDDIE'S, N. Y.

Eddie Davis, Jimmy Farrell, Noel Toy, Jadin Wong, Lila Barbour, Marian & Ray Lynn, Malo Trio, Whitey's Lindy Hoppers (6), *Chorus* (12), *Lou Martin's Band and Nerida's conga orch.*

With Eddie Davis back in performing harness and a neat group of acts in support, Leon & Eddie's is in the groove currently as one of New York's top popular-priced nocturnal haunts. A spot that's always jumping, plus the sidewall decorations and other gimmicks that take it out of the ordinary, its most valid boast is co-host Davis. He delivers from the elevated dance floor, while Leon Enken is the greeter at the door.

L. & E. is featuring two Orientals from the Forbidden City in San Francisco's Chinatown. Both are attractive tricks, Jadin Wong in a folk dance and Noel Toy in a fan routine, though it's more the novelty of two such goodlooking Chinese girls than extraordinary ability that makes them important to this show.

Other acts are Lila Barbour, a tiny singer whose large voice could be better modulated and whose stance at the mike can stand improvement; Marian and Ray Lynn, a neat looking and good mixed hoofing team in the rhythm ballroomology idiom; the Malo Trio (New Acts), doing knockabout adagio, and Whitey's Lindy Hoppers, colored mixed sextet doing the usual wild routines. Jimmy Farrell is the m.c., sticking in the background and merely in the role of an enunciator. In between the turns is the line of girls (12), whose routines, like the show, were staged by Bobby Sanford. They're adequate.

Davis tops and closes the show with a routine of songs that range from straight pops, such as 'I Don't Want to Set the World on Fire,' to double-entendre numbers like 'Minnie From Borough Park' and his version of 'Hut Sut.' An apparently tireless singer, he was on at this catching for what seemed to be a dozen numbers, all exceptionally well done, with the crowd still asking for more.

Lou Martin's band, a small unit, plays the show, alternating with Nerida's conga band for the dancing. Business was excellent Friday night (26). *Scho.*

CAFE SOCIETY, N. Y.

(UPTOWN)

Count Basie Orch (16) *with Jimmy Rushing; Hazel Scott; no cover,* $2.50-$3 *minimum.*

Uptown Cafe Society is taking a chance with its current Colored setup. Whereas it had gotten along nicely, drawing a steady, moneyed mob with small bands like Teddy Wilson, Eddie Smith and John Kirby, all of whom it has had in the past in conjunction with outside acts, the nitery has installed one of the loudest bands in the business, plus one act, pianist Hazel Scott. Putting Basie in here was a move designed to provide him with much needed network wires, and the prestige of a New York stand.

While Basie is generally credited with being one of the hardest blowing groups around, he's apparently bending backwards to avoid offending anyone on that score—at least until midnight each night, when the lid comes off gradually to satisfy the more boisterous crowd. Though under wraps most of the time the band still has a load of zip and punch. Hanging felt hats on trombone bells, burying trumpets in tin hats and putting a check rein on the drummer may keep the jive within reasonable bounds, but nothing can smother the exciting urge that Basie's outfit can generate on rhythm alone. This band gets off some stuff, wraps or no wraps, that anyone appreciative enough can get a solid kick out of. Apparently a lot of the Cafe's crowd are responding favorably, when the outfit was playing to a circle of dancefloor gapers—one-night ballroom stuff in tails.

Jimmy Rushing, rotund vocalist who has been with Basie for years, is still on tap for lyricing, but isn't used often during early hours.

Miss Scott gets in several innings a night with her pianoing and vocals. The gal hammers a mean keyboard and sells her stuff to the hilt, vocally and physically. Jimmy Johnson outstanding pianist of years ago, works intermissions.

Cafe has an unusual seating-minimum charge arrangement. Top is $2.50 and $3 weekends downstairs and $2 and $2.50 on a terraced balcony, which is a better vantage point. *Wood.*

BLUE ROOM, N. Y.

(HOTEL LINCOLN)

Harry James Orch (18) *with Lynn Richards, Dick Haymes; cover,* 75c. *weekdays,* $1 *weekends.*

Harry James' band has made great strides musically since it was here last spring. It was satisfying and displayed a lot of potentialities then, but now it has rounded out to a point where it can be labelled among the dozen or so outfits that need the final push of something outstanding to vault it among the big-money bands.

James' group is a clean-playing combo that packs a wallop in tasteful arrangements in any groove, basing it all on a rhythm section that maintains a strong and solid beat. Due to new arrangements written with the outfit's four fiddles in mind (when James first installed the strings parts for them were simply added to arrangements then in the books) the strings are not as lost among the six brass, four sax, four rhythm pieces as formerly. Now they stand out pleasantly when they're called for on sweeter melodies.

On drive stuff the full-bodied impact of the combo is felt, of course, in this small room, but James is smart enough not to include too many ear-benders. Most of the offerings are rhythmic, muted brass bits that hit home. The use of the trumpets and trombones on the latter marks a definite, recognizable style.

James' horn work up front is solid. Most of the numbers he plays are built around his instrument and he sells them for all they're worth. When not soloing he's in with the other two trumpets. Using only two besides his own is a good move.

Vocal department has been strengthened by Lynn Richards, a comely gal who does a good job. Dick Haymes handles his ballads with ease. *Wood.*

HI HAT CLUB, CHI

Chicago, Sept. 24.

Marie Austin, Niles & Nadine, Billy Gray, Winnie Hoveler Ballet (6), *Eddie Fens Orch* (6); $1.50 *minimum.*

This is just another night club show. There are some good acts, but nothing outstanding.

Winnie Hoveler Ballet is one of the best lines witnessed in this territory in months, but due to the limited floor space, gals lose much of their effectiveness. Wardrobe is spectacular, but can't be seen to best advantage, and numbers, while beautifully routined, are not as impressive as they should be due to the cramped conditions.

Marie (Butch) Austin is a pudgy-faced comedienna with good delivery. Material is somewhat weak, but with some improvement in that direction gal can easily be considered a musical comedy and picture possibility. At show caught, she did special lyrical renditions of 'Ma,' 'Down by the Ohio,' and 'Darling Daughter,' in which number she was assisted by the m. c., Billy Gray.

Niles and Nadine do ballroom stuff in the usual manner, with some really good lifts. Team has nice appearance and dance well, showing excellent taste in choice of numbers.

Billy Gray m.c.s throughout in the accepted cafe style, and on his own comes up with a couple of risque songs. Gray has good delivery, and is an excellent mugger, but practices the same tricks too often. Also, present material does not suit him. *Loop.*

EMBASSY, PHILLY

Pittsburgh, Sept. 24.

Anna Francine, Frederika, Nora Sheridan, Chico & Evelyn, George Clifford, Chigori Continentals (6), *Embassy Trio; No Cover or Minimum weekdays,* $2 *minimum Friday and Saturday.*

Anne Francine, the Philly society gal who clicked in the smart spots in Gotham, makes her initial bow in her home town at the Embassy. Judging from her reception she's due for a long stay.

Given a big sendoff by the local press, the spot was jammed at her opening. The tall, attractive blonde with the smoky voice didn't disappoint. With an infectious laugh, she won her audience almost immediately.

Miss Francine tees off with 'Drums in My Heart,' then swings into a French song. Winds up with 'Give It Back to the Indians.' Her forte seems to be the comedy type of tune.

Nora Sheridan, also a newcomer in these parts, is plenty socko with the Embassy cafe society crowd. She's a pert brunet who sings in the Dwight Fiske manner. With a mobile face, she puts over the clever lyrics of her package of ditties in grand sttyle. At catching she gave out with 'Darn Clever These Chinese,' 'Got Relatives In My Blood' (a

(Continued on page 92)

New Acts in Niteries

GEORGIE PRICE
Comedian
20 Mins.
La Conga, N. Y.

There's nothing dated about Georgie Price, despite his sabbatical in Wall Street wherein he still maintains a seat on the exchange (George E. Price & Co.), excepting that he had an exaggerated idea that dirt is tantamount to a click in nitery circles. He erred twice the opening night, once with Yiddishisms in 'Aurora,' and even more so with a war camp parody on 'Kiss the Boys Goodbye.' But when Price swings into his Richman-Jolson-Cantor-Jessel impressions and small talk, he's the Shubert star of old [since opening, Price has cut out the smut] —and also in the best 1941 tradition.

A dapper and personable little chap, the years have been kind to him. As a matter of fact, it's only because of long veteranship dating from the Gus Edwards days (circa Cantor, Winchell, Jessel, Lila ('Cuddles') Lee, et al) that Price conjures up any tempus fugit milestones. Otherwise he's as fresh as any newcomer, and twice as authoritative in his song and story merchandising.

He really goes into high when he does 'Birth of the Blues' (Richman), 'April Showers' (Jolson), 'If You Knew Susie' (Cantor) and 'Mother's Eyes' (Jessel), the latter with a devastating flat-note rib.

Marking his comeback—frankly because things are so dull in Wall Street, he tells the customers—Price proves that he hasn't lost the spark. With the two false notes already elided he's a cinch for the fastest of cafe company, since that's the new idiom and outlet for variety talent of his calibre. *Abel.*

THE DI GATANOS
Dancers
8 Mins.
La Conga, N. Y.

VARIETY's files on DeGatanos date back to '25 and '28, when a family, a la the Casinos (one of whom now is Rita Hayworth), was trouping the vaudeville circuits. It was recalled in the 1925 notice that two of the quintet, then five and eight, found themselves restricted by child labor laws. This 1941 couple is an offshoot of the same family. They're certainly seasoned and expert and, betimes, on the sensational side.

While their stuff doesn't remind of the routines that the vaudeville Di Gatanos indulged in, it smacks of long and hard schooling. They're flashy, colorful, personable and socko. She's a tallish blonde, but the ease and manner with which he handles her, whirls her aloft and generally catapults her, with rhythmic ease and grace, bespeaks of more than casual partnership. The opener, to 'Dancing Tambourine,' calls for much control; the fast whirl to 'I Know That You Know' and their 'Beguine' are applause-getters all the way.

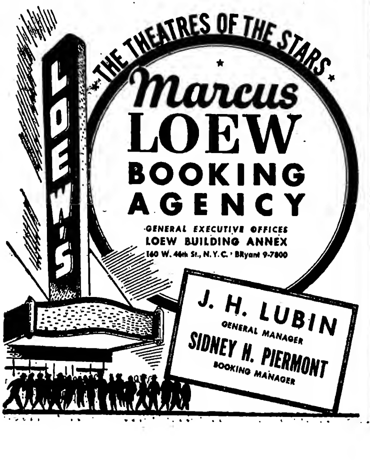
They're relatively a 'new face' in the class New York niteries and prove a solid hit at this spot. OK for sight and sound on all counts. *Abel.*

MALO TRIO
Comedy Adagio
8 Mins.
Leon & Eddie's, N. Y.

Comedy adagio acts are now quite common, but this combo of two good-looking blondes and personable vis-a-vis have a new twist that only needs smoother presentation to afford them a very saleable act. Novel idea is in having the two girls maul each other, and at the finish donning silk boxing gloves to settle matters.

Turn, however, starts slowly and needs a stager to iron out the kinks in the later comedy portion. As with other acts of this type, the trio starts in straight ballroomology, with the hoke starting with a prattfall by the man.

They scored easily here. *Scho.*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The Good Old Days

Herewith appears a VARIETY *review of a N. Y. Palace bill of 20 years ago. The intention is to reprint these weekly using the relative week of 1921 with the current date of issue. No special reason in reviving these reviews other than the interest they may have in recalling the acts which were playing at that time, the manner of putting together a big time show (booking), which radio stations may find pertinent, and as a resume of the style of vaudeville reviewing of that day.*

(Reprinted from VARIETY *of Sept. 30, 1921)*

PALACE, N. Y.

Competition is said to be the life of trade. All signs around the Palace Monday night pointed to a like application to amusements. With the Winter Garden opening that day with vaudeville and the 44th Street in its second week, the Palace probably never housed any more people. The crowd gathered early and the standee ropes needed, lent the air of holiday attendance.

The bill held six name or feature acts, making a formidable group of talent that no doubt calls for a salary list much larger than the usual Palace outlay. The pace of the first day if continued through the week should bring into the boxoffice a surplus over the average gross that will more than compensate for the additional expense. The lineup of names brought about the use of time-table billing, a device never before in use at the Palace, but likely necessary to eliminate any contest over billing honors.

With the show holding the customary nine acts, there was so much of the revue in total that the running time was close to four hours. At the matinee the exit fell around 10 minutes to 6. It was 11:40 for the finale at night.

Two of the three multiple person turns came before intermission and that pair were run together, which looked disadvantageous. William and Gordon Dooley and the Morin Sisters were No. 4 with the Lightner Girls and Alexander revue carded sixth, after which intermission was scheduled. Wellington Cross was in between at the matinee, but at night opened after intermission. The length of the first section was one reason and it might have been the Cross finale did not leave enough time to set the Lightner turn without a wait.

Sophie Tucker, back from the cabarets, was surrounded by a field of class, but won the blue ribbon with no difference of opinion. Miss Tucker (New Acts) took the No. 7 position, remaining for 38 minutes to splendidly entertain many with a range of songs that alone is a credit to her. Harry Fox with Beatrice Curtis (New Acts) another of the name entertainers, stepped into the honor spot (next to closing) at eleven. His rattle of chatter was a change welcome, in contrast with the myriad of song numbers of the evening that outdid the extravagance of a legitimate musical show. Fox, however, counted with his vocal effects.

That brought Harry Watson, Jr., on at twenty minutes past the hour. After the '8241 party J, Williamsburg' telephone bit, there was an outward movement on the lower floor, with the upper section sticking solid for the 'Battling Kid Dugan' finale. With the curtain up for the bit there was no further walking. The house rocked in laughter with the kid's antics, the Watson act doing what was expected of it—sending the audience of the Palace's biggest show in many moons home in good humor.

The Lightners and Alexander turn is much the same as first shown last season, though it is being presented with fewer persons. Eight girls, some of whom had bits, were originally with the revue, as against four now and the juvenile has been replaced. The changes have rather aided the offering, with Winnie Lightner easily the star of the interlude. Her cleverness in handling the ballad number continues a surprise, as shown by the demand encore. That one number is an indicator of musical comedy possibilities.

The Dooleys alternated between the full stage hangings and the apron, with virtually all the family comedy work in one. They waited for the Apache number, waiting out on the first bits. Willie proved it was not necessary to dig up old big shoes and he was just as comical in new number twelves. During the 'avenue' bit, the shoulder straps of Gordon's 'gown' slipped from his shoulders and revealed him stripped to the waist. That was a surprise laugh. The Dooleys, their falls and their feet tickled in the same sure-fire way. And then the exits of William, who trod into the entrance like a tragic legit actor, drew new chuckles. The Morin girls mostly provide breathing space for the brothers. But they connected finally with the double-jointed bit and specialties.

Cross with Dean Moore at the piano retained his single style, with several published numbers being offered successively. Cross rapidly told his stories, and they sounded new, working in a psuedo dramatic bit which had for its point the use of house flowers sent over the foots. What was worked in as an encore, was a lift. It was the burlesque mind reading stunt, with Cross in the aisles and Moore as the 'madame.' The stunt is a sure fire one, and it naturally landed. Perhaps Cross worked in something of his own, when saying he smelled liquor, but couldn't locate it, though that isn't sure.

George Bobba and Eddie Nelson landed, on third, with Nelson's voice the winning feature. He shot across a popular number that has been sung a thousand times and did it so well that an encore was demanded. Nelson spied Babe Ruth in the first row and advised him not to laugh because he (Ruth) would soon be doing 'two frolics daily' instead of knocking out two home runs (which the Babe did Monday). The latter portion of the turn could not hold up the singing feature. Miller and Capman danced in No. 2, but it was early and they did not get attention.

Reynolds, Donegan & Co. commanded attention. It is the leading roller skating act today as it was seasons ago. Also it is the biggest flash turn of the skaters. With Helen and Maudie Reynolds figuring prominently, the act has youth as well as class; a flock of curtains was the result. The Reynolds, Donegan act is recently back from England and is due for a repeat there at the end of this season. *Ibee.*

Griffin Inquiry

Continued from page 85

to six-months suspension, or a fine of $500, or both, by AGVA.

Board also completed the recent national elections by naming four vice-presidents. Richman is 1st v.p; Corelli, 2nd v.p.; Danny Fitz, of Boston, 3d v.p., and Cliff Nazarro, of Pittsburgh, 4th v.p. Governing body Monday also appointed Jonas T. Silverstone as national counsel in place of Miss Roth, and also set a new wage scale to apply for Florida niteries. It strictly affects chorus girls, who will now get $40 weekly during the winter season, and $35 during the summer; principals' minimum remains at $60.

Word came in early this week that Charlie De Haven (and Nice) has resigned as executive secretary of the Cleveland local. A membership meeting of that branch will be held at the end of this week and Griffin is going out as an observer and help set a replacement for De Haven.

AGVA's board accepted a settlement with Jimmy Brink, operator of the Lookout House, Covington, Ky., and that spot has been removed from the unfair list. Brink will henceforth book only AGVA acts and pay the AGVA minimums. At the same time as this settlement was affected, AGVA placed Bouche's Villa Venice niteries in Chicago and Miami on the unfair list. Union claims both spots have broken several promises and otherwise worked contrary to AGVA regulations.

Chuck and Chuckles, Negro tapsters, head the new floor show at Dinty's Terrace Garden, on the Albany-Saratoga Road.

New Tax

Continued from page 7

the tax will be no more than three cents.

Many of the dime houses will probably go to 15c and those in latter category to 20c. There are no theatres charging less than 10c due to clauses in distribution contracts, prohibiting a minimum lower than that.

Average May Climb

The average of 23c admission figured by the statisticians may climb to 25c not only because of the new taxation, but also as result of defense, increased costs and more spending. The present average of 23c sounds low, but is claimed to be as correct as obtainable figures can make it, claim being that a survey indicates there are only around 600 theatres which charge over 40c. One of the larger circuits, operating in medium and small towns, is said to be charging no more than a 20c top in any house. It stands as a strong prospect for increases because the 20c tickets are now subject to tax.

Re-orders for tickets, provision for stamping of tickets now in use, and collections are among the problems brought on by the new tax program.

Full details of the tax, how it must be handled, how theatres will be affected, etc., were on the agenda of a special meeting for exhibitors, bookers, salesmen and others held by the industry in Des Moines, Iowa, Monday (29).

AGVA Steps In On White's Payoff To Helen Morgan

Chicago, Sept. 30.

American Federation of Variety Artists is taking a hand in a situation involving George White, Helen Morgan and Balaban & Katz, a situation in which Miss Morgan failed to receive her full week's salary for an engagement in the B. & K. State-Lake though B. & K. paid George White in full for Miss Morgan. Latter was here in White's 'Scandals' unit two weeks ago.

Miss Morgan became ill and went to the hospital after the first day. However, B. & K. paid White the full price for the unit and did not ask for any deduction because of the failure of Miss Morgan to finish the week. B. & K. realized the singer left the show because of absolute necessity. However, White allegedly paid Miss Morgan only for her single day's work in the unit even though he had collected in full from B. & K.

AGVA is going to bat on this to demand that White pay Miss Morgan in full. Singer is still in Henrotin hospital here having undergone several blood transfusions and an operation for a liver and kidney ailment.

Philly Dept. Stores Use Vaude In Merchandising Campaign

A new field for vaudevillians has been opened in Philadelphia. Taking a leaf out of the book of several New York department stores and specialty shops, local merchants are hiring talent to hypo the entertainment value of their fashion shows and special merchandising stunts.

The John Wanamaker store is planning to give a series of Gilbert and Sullivan operettas to its customers. The Snellenburg department store had a three-act variety show last Wednesday preceding its fashion display. The stunt is set to be repeated at least twice a month, store officials said. On the Snellenburg bill was the dance team of Maurine and Norva, Lord Mann and his marionets, Frank Hall and Don Renaldo's orch.

Indict Dean

Continued from page 7

guilty to assault with intent to commit murder and was sent to the reformatory. He was released in 1919 and sent back for violation of his parole, being released again in 1923. In 1930 he was arrested with Al Capone in Miami as an undesirable character. He has been a fugitive since July 8 when a bench warrant seeking his arrest was issued. He had been Browne's personal representative in union affairs for about five years, receiving his pay from a special 2% salary assessment levied on union members. In the 1930's he was proprietor of the Yacht Club, Chicago, and managed the Colony Club in the same city.

Kaufman, who is about 50, has been business agent of Local 244 of the Newark motion picture operators for a number of years. He disappeared Sept. 18 when a warrant for his arrest was issued. Federal men have been looking for him since Aug. 14, although his wife still collects his $1,000 monthly salary from the union. The new indictment will not delay the trial which will get under way Monday (8). Kaufman surrendered in Newark and was held in $15,000 bail after waiving removal. He was arraigned in the N. Y. Federal Court yesterday (Tues-

Yesterday (Tuesday), Kaufman pleaded not guilty before Judge John W. Holland and was released in $15,000 bail. Correa asked for $25,000, but in view of the voluntary surrender the court ruled $15,000 was sufficient. Judge Holland set Oct. 27 as the date of trial.

Must Surrender IA Books

Browne was forced to turn over 600 pounds of records of his union from Jan. 1, 1934 to a federal Grand Jury, Wednesday (24) by Judge John W. Holland in the N. Y. federal court. Browne had appeared with the records in court, but had again protested against showing them to the Grand Jury.

Browne read a statement to the jury saying that he was present in obedience to the subpoena issued for him, but that he felt the order requiring him to produce the books was a violation of his rights under the Fifth Amendment to the Constitution. He declared he was being made to testify against himself.

He also claimed that the production of the books for inspection would tend to incriminate and degrade him. The jury then went to Judge Holland for instructions and the court again ordered the production of the records for the Jury.

Pitt Cafe Operator Burns at MCA for Giovanni Conflict

Pittsburgh, Sept. 30.

Etzi Covato, owner and operator of Villa Madrid, burned up plenty at Music Corp. of America over deal for Giovanni, the 'pickpocket,' which will pull him out of the local spot for one night during his two-week engagement here to play a private banquet date in another city. Deal for Giovanni, who opened at Villa Monday (29), was closed without any mention of outside party, and Covato claims that when MCA informed him of conditions, he had already started publicity ball rolling for the 'world's greatest pickpocket,' including plenty of coin spent on billing and advertising.

Day after deal was set, Covato says MCA wired him that Giovanni wouldn't be able to appear at Villa Oct. 8 since he had been booked for an appearance then at a banquet in West Virginia at almost double his regular weekly salary. Covato put up such a howl that MCA said it would try and fly him back and forth to his club date, so he might possibly get back to Villa that night for at least one show. Villa has three nightly.

MCA added, however, that if air transportation couldn't be arranged, they wouldn't cancel Giovanni's banquet date under any circumstances. Nothing Covato could do about it since he didn't want to be in the hole for his advance stuff, but he insisted it was a bum rap MCA gave him for his first deal with that outfit since he opened Villa more than a year ago.

THE CURRANT VANITIES IS RAISIN GROSSES!

Sept. 26, 1941.

Dear Earl Carroll:
Last year you beat the gross of any unit that played the Shubert Theatre . . . and last week you topped your own record ! ! !
The present VANITIES is the greatest unit ever seen in Cincinnati ! ! !
J. E. JONES,
Manager, RKO Shubert Theatre.

MILES INGALLS
Hotel Astor

Variety Bills

WEEK OCTOBER 3

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Paramount

NEW YORK CITY
Paramount (1)
Xavier Cugat Orc
Raul & Eva Reyes
The Sailors
Larry Adler
MIAMI
Olympia (1-4)
(4 days)
Art Carney
Joe Arena & Paul
Phyllis Colt
Wally Ward
3 Royal Rockets
CHICAGO
Chicago (3)
P Remos & Midgets
Lester Cole & Debs
Stapletons
CHICAGO
State Lake (3)
Sweater Girl Rev
POUGHKEEPSIE
Bardavon (9 only)
Tommy Tucker Bd
Henry Armetta
Danny Drayson
Virginia Austin
OMAHA
Orpheum (3)
Horace Heidt Orc
TOLEDO
Paramount (3)
Cab Calloway Orc

Warner

NEW YORK CITY
Strand (3)
Jan Savitt Orc
Harry Reso
Billy Rayes
Hi-Lo Jack & Dame
(26)
Eddy Duchin Orc
Merriel Abbott Gls
Lynn, Royce & V
Ray Davis
Navy Blues 6
BROOKLYN
Strand (3-6)
Shep Fields Orc
Rufe Davis
Trixie
(26-29)
Cab Calloway Orc
Avis Andrews
Calloway's Boys & G
Otto Eason
Paul, Slim & Eddie
PHILADELPHIA
Earle (3)
Larry Clinton Orc
Brown & Ames
Ray & Trent
(26)
Jan Savitt Orc
Toy & Wing
Whitson Bros
Rufe Davis
MANSFIELD
Madison (7-8)
Cab Calloway Orc
PITTSBURGH
Stanley (3)
Tony Pastor Orc
Lowe, Hite & Stan
Evelyn Farney
5 Maxellos
(26)
Glenn Miller Orc
Sibyl Bowan
The Stapletons
WASHINGTON
Earle (3)
Roxyettes
The Martins
Whitson Bros
Jackie Miles
Toy & Wing
(26)
Roxyettes
Lowe, Hite & Stan
Andrews Sis
Billy Rayes

Loew

NEW YORK CITY
State (2)
Lou Holtz
Honey Fam
Hazel Scott
The Hartmans
Diosa Costello
WASHINGTON
Capitol (2)
Rhythm Rockets
Paul Winchell
Jackie Heller
Gendoe Bros

Independent

NEW YORK CITY
Music Hall (2)
Robert Shanley
Louis DeMilhau
Arthur Mahoney
Jane Sproule
The Revuers
Rockettes
Corps de Ballet
Erno Rapee Symph
Roxy (3)
Miss America
Nicholas Bros
Sharkey
Stan Ross
Archie Robbins
Apollo (3)
Hot Mikado
Bill Robinson
AKRON
Palace (3-6)
Gypsy Rose Lee
Hal Leroy
Mitchell Ayres Orc
Floyd Christy Co
YOUNGSTOWN
Palace (7-9)
Gypsy Rose Lee
Hal Leroy
Mitchell Ayres Orc
Floyd Christy Co
ASTORIA
Steinway (3-5)
Starnes & Anavan
Deep River Boys
Dave Barry
Eddy, Jack & Betty
(One to fill)
BALTIMORE
Hippodrome (2)
Lew Parker
Roy Smeck
3 Novak Sis
W West & McGinty
3 Sailors
Evelyn Brooke
State (5-8)
Small & Lane
Richard Lane
(Two to fill)
(2-4)
Phil Farrell 3
Don Marlowe
Jean Bedini Co
Ruton's Dogs
Royal (3)
Thompson Bros
Anise & Aland
6 Antaleks
BROOKLYN
Marine (5 only)
Buddy & Judy Allen
Brown & Lee
Jack Carter
(Two to fill)
CAMDEN
Towers (3-5)
Arthur le Fleur
June Lorraine
Harry Savoy Co
3 Wells & 4 Fays
ELIZABETH
Liberty (2-5)
Eddie Lambert Co
Chas & Kitty Keene
Hillman Bros
Shacks & Sargent
(One to fill)
FLORAL PARK
Floral (2 only)
Buddy & Judy Allen
Brown & Lee
Jack Carter
(Two to fill)
FREEPORT
Freeport (8 only)
Buddy & Judy Allen
Brown & Lee
Jack Carter
(Two to fill)
GLEN COVE
Cove (9-11)
Deep River Boys
Starnes & Anavan
Dave Barry
Eddy, Jack & Betty
HARTFORD
State (3-5)
Judy Canova
Ken Murray
Louis Prima Orc
Tip, Tap & Toe
Bob Evans
HEMPSTEAD
Hempstead (7-8)
Deep River Boys
Starnes & Anavan
Dave Barry
Eddy, Jack & Betty
(One to fill)
JAMAICA
Jamaica (2-5)
Martin Bros & F
Earl LaVere Co
Burt Lynn
Robert Fields
The Roulenis
LYNBROOK
Lynbrook (4 only)
Buddy & Judy Allen
Brown & Lee
Jack Carter
(Two to fill)
NEWARK
Adams (3-5)
Rimacs
Lynn, Royce & V
The Ghezzis
Frank Gaby
Mills Bros
PASSAIC
Central (2)
Henry Armetta Co
Tommy Tucker Orc
Bill Bailey
Masters & Rollins
4 Sensational Macks
PATERSON
Majestic (3-6)
Major Bowes Rev
(7-9)
Kay & Carroll
Walter Behr
Burton & Kaye
4 Dowling Gls
(One to fill)
PHILADELPHIA
Carman (3)
King & Arlina
Robert Bexler
Fred Lightner Co
(One to fill)
Fay's (3)
Charmaine
Allen & Kent
Ginger Manners
Emmett Oldfield
Bob Easton
PITMAN
B'way (4 only)
Small & Lane
Richard Lane
Polly Jenkins Co
(One to fill)
PROVIDENCE
Metropolitan (3-5)
3 Stooges
Beatrice Kay
Sam Donahue Orc
3 Heat Waves
Virginia Austin
READING
Astor (3-4)
Major Bowes Rev
WASHINGTON
Howard (3)
Fats Waller Orc
Myra Johnson
4 Kit Kats
Apus & Estrellita
WORCESTER
Plymouth (29-1)
Henry Armetta
Henny Youngman
Joe Venuti Orc
Tony & Lynn

Cabaret Bills

NEW YORK CITY

Arthur's Moulin Rouge
Yvonne Bouvier
Adams & Lisa
Dolores Baron Co
Armando's
Geo Morris Orc
Pedrito Orc
Julia Celt
Bagatelle
Dick Wilson Orc
Bill Bertolotti's
Lynn & Marianne
Nola Day
Loretta Lane
Annette
Meya Gifford
Don Sylvio Orc
Bill's Gay 90's
Charles Strickland
Lulu Bates
Fred Bishop
Spike Harrison
Jerry White
Harold Willard
Harry Donnelly
Bernie Grauer
Cafe Society (Midtown)
Count Basie Orc
Hazel Scott
Calvin Jackson
Kenneth Spencer
Ammons & Johnson
Golden Gate 4
Cafe Society (Village)
Teddy Wilson Orc
Sammy Price
Art Tatum
Helena Horne
Ammons & Johnson
Cafe Vienna
Ruth Barr
William Hoffman
Murray Miller
Delfy Margens
Lee Pleskow Orc
Copacabana
Aurora
Loper & Barrat
Estrellita
Federico Rey
Samba Sirens
Toni Todd
Charles Baum Orc
Frank Marti Orc
Casa Marta
Antoinetta Severia
Tony & Estrella
Hector Del Villar
Monalito
Juan Dimitri Orc
Casino Russe
Nina Tarasova
Gypsy Markoff
Michel Michon
Nadia & Sasha
Mischa Novy
Dmitri Matvienko
Chateau Moderne
Annetta Guerlain
Maurice Shaw Orc
Gabriel
Dorothy Tanner
Whitey Burke
Fred Leach
Claremont Inn
Joe Ricardel Orc
Club 18
G Andrews Orc
Jules Stower Orc
Pat Harrington
Jack White
Frankie Hyers
Vince Curran
Roy Sedley
Kay Blaire
Gaye Dixon
Hazel McNulty
Lillian Fitzgerald
Club Gaucho
Maruja Serrano
Anita Rosal
Nedra Madera
Lupita Orio
Camancho & F
Don Carlos Orc
Club Maxim
Al Stone
Johnny & George
Sandra & Carroll Sis
Club Samoa
Joy Uniamaka
Mabelle Russell
Peggy O'Neill
Linda Castro
Sheila Reynolds
Adele Renes
Rochelle Carter
Mil-Ray-Samoa Mde
Diamond Horseshoe
Mae Murray
Nita Naldi
Carlyle Blackwell
Joe E Howard
Ross Wyse, Jr
June Mann
Della Lind
Geo Fontana
Lila Lee
Gilda Gray
Charles King
Mangean Sis
Clyde Hager
El Chico
Don Alberto Orc
Benito Collada
Padilla Sis
Teresita Osta
Victoria Barcelo
Antonio da Cordova
El Morocco
Chauncey Gray Orc
Chiquito Orc
Essex House
Imogen Carpenter
Nick D'Amico Orc
Famous Door
Mary Lou Williams
Floyd Smith
June Richmond
3 Heat Waves
Bob Mosley
Billy Nightingale
Andy Kirk Orc
Havana-Madrid
Froilan Meya Orc
Gilberto Orc
Carla & Fernando
Belen Ortega
Carmen Montoya
Augustin Rival
Alda Rios
Anita Rabal
Chiquitico & E
Hotel Ambassador
Emil Coleman Orc
Renee DeMarco
Hickory House
Bill Turner Orc
Mercedes
Carol Boyd
Rollin Smith
Ginger Wayne
Hotel Astor
Harold Nagel Orc
Bob Haymes
Betty Bradley
Hotel Belmont Plaza
Arthur Ravel Orc
Joe Pafumy Orc
Bea Perron
Gwen Gary
Eleanor Eberle
John Hubert
Belmont Balladeers
Hotel Biltmore
Art Jarrett Orc
Gale Robinson
Randy Brooke
Jack Turner
Roberts & White
Hotel Bossert (Brooklyn)
Bobby Parks Orc
Imogen Carpenter
Hotel Commodore
Vaughn Monroe Orc
Marilyn Duke
Ziggy Talent
Peter Rotunda Orc
Hotel Edison
Blue Barron Orc
Hotel Essex House
Nick D'Amico Orc
Hotel Lexington
Ray Kinney Orc
Meymo Holt
Napua
Leilani Inea
Nani Todd
Lehua Paulson
Hotel McAlpin
Johnny Messner Orc
Hotel New Yorker
Johnny Long Orc
Adele Inge
Peter Killam
DeLarios Ziegfeld
Maribel Vinson
Guy Owen
Angela Carsone
Elizabeth Crevene
Billy Kling
Grace May
Florence Walters
Ice Ballet
Hotel Park Central (Coconut Grove)
Buddy Clarke Orc
Alfonso Orc
Jack Waldron
Virginia Renaud
Elenore Wood
Hibbert, Byrd Co
Winton & Diane
Bunny Howard
Ginger Dulo
Wilson Lang
Kay Evans
(Rhumba Room)
Juan Donriguez Orc
Julia Gerrity
Fish & Gold
The Three Debs
Hotel Pennsylvania
Jimmy Flora Orc
Hotel Plaza
Dick Gasparre Orc
Gower & Jeanne
Jean Sablon
Hotel Roosevelt
Guy Lombardo Orc
Kenny Gardner
Hotel Savoy-Plaza
Howard Lally Orc
John Hoysradt
Hotel St. Moritz
Ford Harrison Orc
Blanchards
Virginia Burke
Great Maurice
Lolo & Ramon
Bernice Byres
Hotel St. Regis
Hal Saunders Orc
Gus Martel Orc
Hotel Taft
Vincent Lopez Orc
Ann Barrett
Sonny Skylar
Hotel Waldorf-Astoria (Starlight Roof)
Xavier Cugat Orc
Miguelito Valdes
Lina Romay
Senor Wences
Evelyn Tyner
H Williams, 3
Hurricane
Dave Dennis Orc
Ethel Shutta
Mark Ballero
Mata & Hari
Barry, Prince & C
Tommy Adams
Iceland Restaurant
Ted Eddy Orc
Denny White
Pastines & Fanchon
Mary Lou King
Betty Willis Co
Mildred Jocelyn
Jack Dempsey's B'way Restaurant
Kelly Rand
Irv Carroll
La Conga
Noro Morales Orc
Georgia Price
Di Gatanos
Marquita & Pancho
6 Conganettes
Don Richards
Wally Wanger Gls
Leon & Eddie's
Lou Martin Orc
Narita Orc
Jimmy Farrell
Noel Toy
Eddie Davis
Lila Berbour
Whitey L'y Hoppers
Jadin Wong
Malo 3
Marian & Ray Lynn
Place Elegante
Ernest Franz Orc
Bill Farrell
Vincent DeCosta
Art Tubertini
Victor Harte
Bert Feltan
Queen Mary
Chiquita Venezia
Leila Gaynes
Terry Carroll
Jack Wallace Orc
Babe Slater
Consuelo Flowerton
Jerry Blanchard
Kimi Toye
Boyd & Smith
Rainbow Grill
Russ Smith Orc
Ashburns
Jean Roberts
Rainbow Room
Matty Malneck Orc
Velero Sis
Miriam Winslow
Foster Fitz-Simons
Adrienne
Billy De Wolfe
Mili Monti
Riviera (Ft. Lee, N. J.)
Pancho Orc
Fausto Curbelo Orc
Harry Richman
Francis Faye
H Williams Co
Sheldon & Preston
Carol King
Chester Hale Gls
Ruban Bleu
Carrie Finnel
Sevilla & Villarino
Sophisticords
R Dyer-Bennet
Juan Martinez
Russian Kretchma
Adia Kuznetzoff
Nastia Poliakova
Maruela Sava
Mischa Usdanoff
Lusia Nestor
Cornel's Codolban O
Spivy's Roof
Eddie Mayhoffe
Barbara LaMarr
Haywood & Allen
Frank Shuman
Spivy
Stork Club
Sonny Kendis Orc
Harvey Brown
Versailles
Max Bergere Orc
Panchito Orc
Kitty Carlisle
Capella & Beatrice
Village Barn
George Sterney Orc
Harriet Lane
Galanti & Leonards
Waldorf-Astoria
Sheila Barret
Paul Draper
Eddy Duchin Orc
Misha Borr Orc

BOOKING THE NATION'S LEADING INDEPENDENT
VAUDEVILLE THEATRES
EDWARD SHERMAN
1619 BROADWAY NEW YORK COL. 5-0930

LOS ANGELES

Bar of Music
Bill Jordan
George Kent
Lucile Angel
Tony Sharrabba
Dick Winslow Orc
Biltmore Bowl
Max & His Gang
Rita & Rubin's
Frank Paris
Carl Ravazza Orc
Herb Shriner
Lewis & Ben
Casa Manana
Ozzie Nelson Orc
Lolita & Ardo
Cocoanut Grove
Jimmy Brierly
6 H'wood Starlets
Doodles Weaver
Mitchell Deisen Rev
Douglas Dean
Freddie Martin Orc
Copacabana
Louis Del Campo
Carlos Molina Orc
Earl Carroll
Dr Rockwell
B Minnevitch Co
Helen O'Hara
Michel Ortiz Bd
Alec Morison
Madelyn Meridith
Barney Grant
Dorothy Ford
The Debonairs
Beryl Wallace
Ina Heyward
Bill Brady
Manny Strand Orc
Florentine Gardens
Corrinne & Tito
NTG
Lee Royce
Vanita
Geraldine Ross
Sugar Geise
Jimmie Grier Orc
Charlie Foy's Club
Charlie Foy
Leonard Sues
Lorraine Elliott
Jerry Lester
Red Stanley Orc
Grace Hayes Lodge
Grace Hayes
Mary Healy
Eddie White
Jammie Ames
Peter Lind Hayes O
Trent Patterson
Neville Fleeson
Robert Bard
House of Murphy
Bob Murphy
Jean Meunier
Frankie Gallagher
Gordon Bishop
Bob Murphy
'It' Cafe
Bill
Jean Barry
Mi Chee
Dave Forrester Orc
Mocambo Cafe
Guadalajara 3
Edwardo Aguilar O
Phil Ohman's Orc
Palladium
Gene Krupa Orc
Paris Inn
Kenny Henryson
Marg'rite & M'rtinez
Henry Monet
Helen Lewis
Cess Twid
Vivian Lee
Varne & Sarita
Iva Kirby
Valerie Ross
Helen Miller
Chuck Henry Orc
Pirates Den
Denuise
Gaby La Fitte
Shadrach Boys
Alkali Ike
Al Robinson
Nick Cochran Orc
Rhumboogie
Bob Evans
Lovey Lane
Lois Galloway
Stump & Stumpy
Peter Ray
Jeni Le Gon
The Rocketts
Ces Pee Johnson O
Scheherazade Cafe
Mura Manet
Malio Cheron
Yascha Borowski
Russian Gypsy Orc
Silver Screen
Gita Alpar
C Kimball Young
Betty Blythe
Bryant Washburn
Betty Compson
Tom Patricola
Cynde Glenn
Nick Lucas
Darryl Harpa Orc
Seven Seas
Lilia Kipikona
Benny Kalia
Puanani Mathews
Miki Wiki
Chief Sautini
Stanley Wheeler
Malua
Charlie Openui
Eddie Bush Orc
Slapsy Maxie's
Ben Blue
Cully Richards
May Williams
Ann Page
Benny Lessy
Patti Moore
Sam Lewis
Joe Polsky
Joe Oakie
Al Bard Orc
Swanee Inn
Fred Skinner
Meade Lux Lewis
Trianon
Clyde McCoy Orc
The Duffins

CHICAGO

Ambassador Hotel (Pump Room)
Val Oman Orc
Maggi McNellis
Bismarck Hotel (Walnut Room)
Art Kassel Orc
Maurice & Maryea
Hadley Gls
(Tavern Room)
Dave Pritchard Orc
Dick Ware
Bob Marshall
Annette Shields
Blackhawk
Les Brown Orc
Betty Bonny
Ralph Young
The Smoothies
Jose Rosado Orc
Blackstone Hotel (Balinese Rm.)
Johnny Duffy Orc
Patti Clayton
Brevoort Hotel (Crystal Room)
Daley Hardy
Avis Doyle
Ann Nuzzo
Bob Billings
Broadmont
Daven Tannan
Martin & Marge
Mildred Jordan
Mary Bowen
Florine Manners
Art Testa Orc
Brown Derby
Mary Earl
Joan Dare
Ellen Kaye
Beth Farrell
Ted Smith
Savage Trio
Advocates
Sammy Frisco Orc
Capitol Lounge
King Cole 3
Louis Jordan Orc
Chez Paree
Joe E Lewis
Lou Breese Orc
Alice Kavan
Olga Coelho
Franklyn D'Amore
Bobby Ramos Orc
Evans Gls
Club Alabam
Larry Vincent
Bernie Adler
Paulette LaPierre
Harriet Norris
Charlotte van Dae
Mickey Dunne
Dorothy Daln
Marion Moore
Allan Coe
Dave Unell Orc
Eddie Roth Orc
Colosimos
Frank Quatrell Orc
Temack & Reis Bro
Yvette Rugel
Frances & Grey
Jean Richey
Paul Baran
Don Lang Orc
Mildred Perr
Jack Prince
Prnnaph Gls
Congress Hotel (Glass Hat Rm)
Vincent Bragale O
Del Shore
Eddie Dendere Orc
Drake Hotel (Camillia House)
Ramon Ramos Orc
Eleanor French
Edgewater Beach Hotel (Beach Walk)
Henry Busse Orc
Lathrop & Lee
Lee Edwards
Otto Glasser
Fuzzy Coombe
Nighthawks
Dorben Gls
Herb Foote
885 Club
Paul Rosini
Tad & Rita Duano
Gloria Whitney
Johnny Honnert
Julio Garcia Orc
Eitel's
Hans Muenzer 4
Doris Wittich
Heidelberg 4
Rathskeller
Louie & Orc
5100 Club
Danny Thomas
Roberts & Reynolds
Mary Beth Sires
The Bartons
Beh O Lin Gls
Mark Fisher Orc
Garrick Stagebar
Don Jacks Orc
Mel Henke
Graemere Hotel (Glass House Rm)
Lew Story Orc
Marie Lawlar
Betty Grey
HI HAT
Billy Grey
Marie Austin
Dolly Arden
Nils & Nadynne
Winnie Hoveler Gls
Ivanhoe
Florence Schubert
Al Trace Orc
Holly Swanson
Vierra Hawaiians
Helen Sumner
L'Aiglon
Spiros Stamos Orc
Gwendolyn Veausell
Edna Sellers
Isabel de Marco
New Yorker
Dolly Kay
Ralph Cook
Jules & J Walton
Darlene Walders
Patsy Gale
Kretlow Gls
Arus Barnett Orc
Al Miltan Orc
Palladium
Charlie Spivak Orc
Palmer House (Empire Room)
Griff Williams Orc
Reye & Naldi
3 Nonchalants
Johnny Woods
Dorese Midgley
Rita Roper
Gertrude Simmons
Pedro DeLeon Orc
Abbott Dancers
Sherman Hotel (Celtic Cafe)
Gene Kerwin Orc
Jaros Sis
(Panther Room)
Will Bradley Orc
Rhumba Casino
Georges & Jalna
Greco
Al Bernie
Bob Nallor
Pan-Am Danc
Don Pedro Orc
Monchito Orc
Fe Fa Canny Orc
606 Club
Honey Bee Keller
Cell von Dell
Wally Vernon
Renee Andre
Betty Shayne
Senorita Carlos
606 Gls
Dolly Sterling
Donna Darnell
Yvonne & St Clair
Bernice Marshall
Jeri Vance
Hazel Scott
Alaha
Sol Lake Orc
Trinoli 3
Stevens Hotel (Continental Rm)
Del Courtney Orc

ATLANTIC CITY

Albany Arms
Barney Devine 3
Babette's Club
Consuelo Flowerton
Anna May Taylor
Valeyne Hague
Milton Huber's Orc
Benson's Cafe
Lenny Parson
Bobby White
Sunny LaVere
Roe Coletta's Orc
Claridge Hotel (Mayfair Rm)
Marty Magee's Orc
Chelsea Hotel (Terrace Rm)
Billy Van 3
Cliquot Club
Joe Campa
Bert Dagmar
Barbara Wallace
Keyo Stevens
Muriel Day
Chez Paree
Bothwell Brown
Helen Jerrico
H Montgomery
Club Harlem
Harlem Sepia Rev
Cosmopolitan Grill
Tommy Monroe
Elizabeth Crane
Elephant Cafe
Joe Armstrong
Joe Doyle
Herman's Music Bar
Jimmie Solar
Derle Elliott
Bob Merrill
Nomad Club
Annette Ross
Jackie Whalen
Helen Colby
Patsy Johnston
Betty Keenan
Zola Grey
President Hotel (Round the World Room)
Alan Stone
Helene Standish
Cathryn King
Arden & Renard
Paddock Int'l
Zorita
Paddock Rev
Penn Atlantic Hotel (Palm Rm)
Al Francis
Sue Mitchell
Royal Palm Orc
Ritz Carlton Hotel (Merry-Go-Round Room)
Eddy Morgan
Traymore Hotel
William Madden O
Village Garden (Black Horse Pike)
Don Gibson
Bob Wallace
Mildred LaVerne
Hap Brandor Orc

PHILADELPHIA

Club Ball
4 Inkspots
Balliovlles
Fred Roner
Alan Fielding Orc
Gerardo
France & Beryla
Jose Morales
Iris Wayne
Ben Franklin
Savina
Clyde Lucas
Lyn Lucas
California 4
Dorothy Keller
Teddy Martin
Benny the Bum
Pedro Blanco Ens
Agnes Tolle
Joseph Mills
Cadillac Tavern
Eddie Thomas
Norma Cordova
Maurine & Norva
Henrique & A
Maury Sis
Barton Bros
Shades of Rhythm
Harry Dobbs Orc
[illegible]
Wanota Bates
Gaines Orc
Jack Shaw
Norma Fay
Julio English
Elaine Cotton
Joe Rose
Harry Rose
Marie Rose
Cedarw'd Log Cabin (Malaga, N. J.)
Frances Williams
Tommy Monroe
Bobby Dale
Carol Kent
Club Tag
Lenny Ross
Margie Spearing
Arline Day
Helen Kramer
Mary Farrell
Hank Dalton
College Inn
Jerry Marcelle
Helen Jerico
Jerry Delmar Orc
Scarey Gavin
Toni Mitchell
Di Pinto's
Dal-Mar
Elsanora
Barney Hagen
Margie Hight
Eddie King Orc
820 Club
Bobby Lee Orc
Pinkie Lee
Margie Drummond
Lillian Fitzgerald
Buddy Lewis
Peggy O'Neil
La Von
Embassy
Nora Sheridan
Anne Francine
George Clifford
Fredericka
Chico & Evelyn
Bhigori Continentals
Evergreen Casino
Romero & Rosita
Vivian Vance
Marcia Harris
Mildeen
Pat Shevlin Orc
(H Walton Roof)
Grace O'Hara
Glamour Gls
Helen Heath
Cook & Brown
Dr Marcus
Cerney 2
Adrienne
Nell Fontaine Orc
Rose Gallo
Nano Rodrigo Orc
Jam Session
Geo Verrechia
Mickey House
Billy Kretchmer
George Lutz
Hopkins' Rathskeller
Dave Gold Orc
Babe La Tour
Don & Betty Pierce
Frankie Lester
Sunny Rae
Di Mayon
Dotty Winters
Agnes Barry
Lakeview Inn (Hammonton, N. J.)
Gray & Harlow
Aaron Orkin
Lexington Casino
Gus Howard
Martin & Marvel
Leonora Gls (6)
Barbara Lee
4 Octaves
Berdu Ali Orc
Daly Sis
Lido Venice
3 Peppers
Alan Gale
Ch Dougherty Gls
Danny Verees Orc
Little Rathskeller
Lenny Kent
La Braum & C
Guardsmen
DeLloyd McKay
Jackie Hill
Victor Hugo's Orc
Mayo's
Jack Griffin
Dottie Villard
Betty Gaynor
Billie Lee
Billie La Pata
Mayo Swingsters
Minstrel Tavern
Ed McGoldrick, Jr.
Margie Rose March
Sissy Ginnis Loftus
Sally Foy
Ed McGoldrick, Sr
Andre & Francis
Neil Deighan's
Corday & Triana
Duvals
Geo Marchetti Orc
Leonard Cooke
Grooverneers
Old Falls Tavern
Don & Dorese
Diane Cooper
Billy Hayes' Orc
Frankie Richardson
Al Kilbride
Open Door Cafe
Frankie Schluth
Waite & Wade
Little Joe & T Leto
Yvonnettes
Babe Cummings
Emile Lang
Viola Klaiss Orc
Philadelphia Hotel
Jules Luke Orc
Vincent Rizzo Orc
Bill Russell
Elaine Castle
Burnetts
Maginis
Marlissa
Roman Grille
Thunderbolts
Johnny Guilfoyle
Cornbread & Honey
Lenny Pegtun Orc
Betty Frederich
Rendezvous (Hotel Senator)
Delta Rhythm Boys
David Bull
Billy Howe
Sam's Cafe
Frank Ponti
Jean Rice
Leonard Allen
Lola Claire
Mr M
Mike Ray Orc
Silver Fleet Inn
Chic Lanier
Max Levin
Joe Lenny
Phil Mills Orc
Joe Scotty
Silver Lake Inn
Lorette & Navarre
Geo Reed
Monya Alba
Alice Lucey
Frank Hessel Orc
Spufolu's
Don Renaldo (4)
Alberta Avcyou
Stamp's
Andy Russell
Jean O'Neil
Toni Sorrell
Gwen Stader
Terry Lynne
Hal Pfeff Orc
Loose Nuts (3)
Ray O'Dell
Sun Ray Gardens
Beatrice & Danny
Warner & Valerie
Buddy Keith
Agnes Willis
Smythe & Dolores
Jean Corsz
Don Antan Orc
60th St. Rathskeller
Bill Fletcher
Victor De Costa
Fay Ray
Dorothy Payton
Bernard & Longina
Tony Bennett Orc
Ray Harkins
Swan Club
Marty Bohn
Bonnie Stuart
Phyllis Merrill
Nancy Lee
O'Connor 2
Bert St Clair
Earl Denny Orc
20th Century
Stylists
Owen Sis
3 Rhythm Maniacs
Venuti Rhythmettes
Trans-Atlantic Tavern
Billy James
Carlotta Dale
Venice Grill
Chic Kennedy
Louis Di Nunzio
Joey Atlee
Marian Melrose
Conchita & Antonia
Warwick Hotel
Len Dryer Orc
Weber's Hof Brau Camden
Jewels (4)
Jules Fiacco's Orc
Pen Bannerman
Valentine Vex
Syd Golden
Ruth Denning
Al Goldecker
Waneta & Cansino
Raths'r Eldoradians
Dave Pierson
Jack Smith
Wilson's
Joe Hough
Art Mathues
Terry Regis
Bill Hunter
5 Ann Danc
Fran Pickut & A
Martha Gresham
Geo Baquet Orc
Yacht Club
March & Clay
Ruth Templeton
Diane Cooper
Sunya LeDare
Dave Vanfield
Victor Nelson Orc

CLEVELAND

Alpine Village
Roy Rogers
Frances & Gray
Key Taylor
Bob Copfer
De Meranvilles
Sal Grauman Co
D'Rey
Otto Thurn Orc
El Dumpo
Bob Menners Orc
Sammy Lipman
Antoinettes
Eldorado Club
Aggie Auld
J Mackenzie Orc
Gourmet Club
Royal Hawaiians O
Bill Lochman
Hotel Allerton
Joe Baldi Orc
Hotel Carter
Thixtan Sprenger
Ambassadors Orc
Hotel Cleveland
Leighton Noble Orc
Hotel Fenway Hall
Johnny Cowgill
Grant Wilson
Hotel Hollenden
Popikoff
Tryon Sis
Doris Weston
Jean Marshall
Sorelli
Sammy Watkins O
Hotel Statler
Ray Morton Orc
Jose Parez Orc
Ernie Taylor
La Conga Club
Freddie Carlone Orc
Lindsay's Skybar
Maurice Rocco
Hal Simpson
Pearl de Lucca
Monaco's Cafe
Juan Mekula Orc
Julianna Makule
Zara Canon
Alice Parrel Lina
Rita Coughlin
Mounds Club
Hildegarde
5 Mounds Boys
Regal Club
Duchy Melvin Orc
3700 Club
Art West
5 Aristocrats
Hal Hall
Shirley Burke
Don Walsh Orc

DETROIT

Book-Cadillac Hotel (Book Casino)
Eddie Le Baron
Pat Willis
Morris King
(Motor Bar)
Joe Vera
Bowery
Hal Sherman
Ted Arkin
Betty Roberts
Lee Fox
Paddy Cliff
Don Arden Danc
Chas Carlisle
Benny Resh Orc
Casanova
Cy Landry
M Jarbiniere
Gene Fields
Story Sis
Cecile Blaire
Gloria Shayne
Lee Walters Orc
Club Congo
Buck & Bubbles
Betty St Claire
Ralph Brown
Chas & Dottie
4 Jitterbugs
6 Reedettes
King Perry Orc
Corktown Tavern
Dolly Stirling
Beth Farrell
Ellen Kaye
Joe E Kerns
Cole & Corte
6 Vesters
Los Arquette Orc
Grand Terrace
Faith, Hope & Z
Davis & Delmar
Earl Perelman

(Continued on page 94)

Expect Equity, Mgrs. to Sign New Pact By the Oct. 10 Deadline

The revised basic agreement between the managers and Equity is expected to be in completed form this week and should be signatured prior to Oct. 10, date set by Equity to which last year's pact was temporarily extended. New deal probably will be for two years, although the managers through the League of New York Theatres sought a three-year term. The compromise term is virtually set.

It had been stated that a one-year term was merely technical assurance to the managers that changes of policy would not be made. Yet during the four years that the agreement, carrying with it the ticket code, existed, Equity managed to make a number of new rules. Showmen couldn't do anything about it, because the new rules were dated to become effective after the one-year agreement expired. Until a term agreement was suggested by an observer, the showmen never thought of that solution. Reason why Equity did not cater to a three-year term is that general conditions are too unsettled, but even a two-year term is reassuring to producers.

The managers planned to send Herman Shumlin and Brock Pemberton to Equity's meeting last Friday (26) with the idea of discussing the deletion of the exclusive service clause. Former had grippe, so it was decided to scrap the idea. Instead, memorandum was sent and read to the members, who promptly voted down a proposal to revise the exclusive service provisions. Such a result was anticipated, because it was at the demand of the membership that the clause was dropped. Most other points at issue have been ironed out.

Will Morrisey Winds Up In Clink After Noisy Attempt To Rehearse Vaude Revue

Will Morrisey is again breaking out in a rash, which is expected to be one of his semi-legit vaude revues, seen now and then on the Coast but not on Broadway for some seasons. Last week he suddenly sprang an announcement that 'Newcomers of 1941,' stippled with a.k.'s and well established layoffs like himself, would open at the Ambassador, N. Y., Friday (26), but there were formalities, not to say all the details which he blithely forgot to arrange for. That a.m., after getting out of the hoosegow, he said the show would open on schedule, but at the theatre it was stated there were no tickets, no stagehands or musicians engaged, not to mention the little matter of a contract to play the house. Nobody thought about settings, lights, costumes and such.

Management permitted Morrisey to use the theatre to rehearse in for two days and evidently Will decided to take over. Around midnight Thursday (26), Morrisey decided to do some more rehearsing. When he found the house locked, he sought to climb the high iron gate leading to the stage entrance. Some guy in the Forrest hotel across the street thought him a burglar and sent in a police call and pronto half a dozen patrol cars sirened onto the scene.

Morrisey said it was a sort of press stunt, but the cops thought differently and he was taken to the station house and put in the clink overnight. He was charged with disorderly conduct and using loud and boisterous language. In the morning there was the suggestion of a double-cross, but the court didn't pay much attention to that. The man with the battered top hat was dismissed and told to behave himself.

Bows in Hotel Lobby

Still that didn't stop Morrisey, who was quoted saying on Friday afternoon: 'I will open that turkey if I have to play it on the sidewalk in front of the Ambassador, or across the street in the saloon. The show goes on, just say I said so.' During the evening he and the other actors of 'Newcomers' invaded the Forrest lobby and some sort of show was given, plus a couple of jugs of grog. Mention was made of the bust one of his shows made in Philadelphia some time ago, but Morrisey declared:

'I never stranded a show which didn't produce a great star. I stranded Martha Raye in Asbury Park with 'Crooner'; I stranded Mickey Rooney in San Francisco, and I stranded Bing Crosby on a boat in the Pacific. William Dollar, who owned the boat, gave me $5,000 to start all over again. I also stranded Hugh Herbert in Peoria. Yet those people were better off being stranded by me than being starred by the Shuberts.'

Amadeo Pesseri has a lease on the Ambassador. He said that the house was rented for grand opera, but currently it is being offered for legit bookings. Equity said it was nothing for that union to worry about, because 'Newcomers' is or may be a vaude show and jurisdiction belongs to the American Guild of Variety Artists.

Good Reason

At first-act curtain of Monday night's (29) premiere of 'Ghost for Sale,' at Daly's theatre, N. Y., a femme character looks out the window, screams and faints.

Remarked one of the first-nighters, 'She must have seen the notices.'

Suit Testing N. Y. Law vs. Barring Crix a Mystery

Something of a mystery is being made out of the upstate N.Y. suit expected to test the law adopted by New York legislature last year, stipulating that no person with a ticket of admission can be excluded from a theatre unless because of disorderly conduct. William Klein, the Shubert lawyer, is said to have welcomed if not inspired the action as a test case on behalf of the Shuberts, although he is of defending counsel, and if so it is indicated that those managers still are intent on fighting the press, almost a seasonal activity on their part.

Law was designed to prevent managers from barring critics, and was alluded to as the 'Winchell Bill,' but it was claimed the measure was introduced at the request of Leonard Lyons, who is a columnist on the New York Post, not its critic. Lyons is still in bad standing with the Shuberts, while Walter Winchell, critic-columnist for the Mirror, is currently okay with the Shuberts.

Complainant, one Robert W. Christie, is not known as a reviewer on any N. Y. publication, nor do the papers in the case identify him other than as resident of Hudson Falls, N. Y. He claims to have been barred from entering the 46th Street, where 'Panama Hattie' is playing, and wants $500 damages. Around the theatre no one seems to recollect turning down Christie. When that happens, which isn't often, the house generally has possession of the seat coupons. Management of 'Hattie' is also ignorant of any barring incident since the show opened.

A. H. Woods, Arch Selwyn Again Becoming Active

Recent word from Hollywood is to the effect that two former legit producers are going into action again. Arch Selwyn plans presenting 'Celebrity,' with Rudy Vallee starred, supported by a name cast. Play was written by Elmer Harris. Selwyn is mapping out around 10 weeks of Coast time, idea being to secure guarantees for all dates on the strength of the player set-up.

A. H. Woods is the other Broadwayite who is readying for a comeback. He has two dramas to be shown out there, expectation being that one or both will land in New York during the season.

Shows in Rehearsal

'Indian Summer'—Guthrie McClintic.

'Ring In the New'—Max Gordon.

'Macbeth'—Maurice Evans.

'Sons o' Fun'—Lee Shubert, Harry Kaufman.

'Blithe Spirit'—John C. Wilson, Noel Coward, Lunts.

'Father's Day'—Aldrich and Myers.

'Clash by Night'—Billy Rose.

'The Good Neighbor'—Sam Byrd.

'As You Like It'—Eugene S. Bryden, Ben Boyar.

'High Kickers'—George Jessel.

'The Free Company'—Bernard and Stander.

'Let's Face It'—Vinton Freedley.

'Anne of England'—Gilbert Miller.

'All Men Are Alike'—Lee Ephriam.

'Life With Father' (road, northern Co.)—Oscar Serlin.

'Life With Father' (road, southern Co.)—Oscar Serlin.

CHORINES' PAY BOOSTS NOV. 1

Although minimum pay for chorus people will tilt from $35 to $40 in New York, and from $40 to $45 out of town, not anticipated that a majority of Chorus Equity people will be benefited this season, because the new scale is not effective until Nov. 1. Not effected are nine musicals already playing out of town, plus new shows of that type being readied or about to go into rehearsal.

Equity says it intentionally afforded time for producers to start their shows well in advance of the date of increase, as it did last year, when its members' minimum was raised from $40 to $50 weekly, effective Dec. 1, 1940. Questionable whether managers will reduce the number of chorines to equalize the increase, it being felt that the payroll addition for the average major musical will not be an expense too difficult to carry. From the showmen's standpoint, however, it is another boost added to other union demands.

Chorus people contend that they bring more in the way of playing equipment than the average rank and filer who is paid $50 for handling a small part. They must learn dancing, take vocal lessons, pay strict attention to appearance, etc. Pay increase will be accompanied by a raise in initiation fee to Chorus Equity from $15 to $25. That parallels Equity, which jumped its entrance charge from $50 to $100 when the minimum went up.

In addition to other considerations, when it was decided to adopt the chorus increase, it was pointed out that living costs had risen 4% over last season and promise to go much higher during the winter.

Kirkland, Wiman in On Staging Coast Musical

Hollywood, Sept. 30.

Jack Kirkland and Dwight Deere Wiman will be associated in the production here of a book musical with the authors, Edward Eliscu, Jay Gorney and Henry Myers. Trio's last venture was 'Meet the People.' Play will be cast from unknowns, with leads going to Jimmy Griffith and Jane Clayton.

Piece, now in rehearsal, opens at the Music Box late in October and if it clicks goes on tour and then into New York.

Plaque for Sam Harris

A memorial plaque will be dedicated to the late Sam H. Harris at the Actors Temple, west 47th street, N. Y., this afternoon (Wed.) at one o'clock. It was arranged by the Harris office staff.

During the fall memorial services for the deceased showmen are scheduled to be conducted by the Jewish Theatrical Guild. Plan is to conduct the services at the Music Box, which was built by Harris, Irving Berlin and Joseph Schenck.

Bert Lytell Threatens to Quit As Equity Prexy Over Anti-Ism Law; Stormy Meeting OKs Referendum

Bert Lytell threatened to resign as president of Equity unless the stand of the membership against Communism, Nazism and Fascism was cleared up. He declared himself in no uncertain terms at Equity's quarterly meeting, held at the Astor hotel, N. Y., Friday (26).

At times it was a riotous session, with intense feeling expressed pro and con, Lytell being at least partially mollified when a motion for a referendum was adopted by a two to one vote. Meeting was not overly-well attended, about 350 being present, not all of whom were qualified to vote.

It was the climactic reaction to last week's council session, when a surprise vote rejected a proposal to recommend an anti-Red amendment to the constitution. Councillors turned down the resolution 14 to 10 and it was indicated that the session was 'packed' by opponents of the idea. Had several members of the body not been absent because of out of town appearances, a tie vote might have resulted, in which case Lytell would have cast the deciding ballot and the resolution would have been adopted.

Philip Loeb, who has been opposed to the anti-Red movement, was again on hand and led the opposition. Loeb came for the third time from Chicago, where he is appearing in 'My Sister Eileen.'

What especially provoked Lytell and others who have been trying to clear up the situation was the fact that the resolution had no teeth. In effect it states that if it is established that any member is a Communist or has such leanings, he or she shall not hold office or be employed by Equity—but it would be effective from the date of adoption. Any such activities prior to adoption shall not count. In other words, if a member of Red tinge should say that he once subscribed to Communist principles, but had changed his beliefs, it would be okay. One of the practices of Communists is never to admit their affiliation if it would involve their jobs or welfare.

Referendum Vote

However, that is the resolution that will probably be placed before the entire membership on a referendum and requires a two-thirds vote for adoption. Decision one way or another is satisfactory to Lytell, at least he so thinks at this time. He took issue with the council's action last week, because at a regular meeting a motion against anti-isms had been unanimously adopted. Lytell at the meeting declared:

'For the first time in my caraer I am at odds with the council. I find myself in an unbearable position. Upon your decision to back up the council's action rejecting the resolution I will hinge my resignation. I have been quoted in the press as spokesman for Equity, urging an investigation of the charges of Communism in Equity ever since they were made (by Congressman William P. Lambertson, who was allegedly fed certain information by one or more councillors.)

'How in God'a name can we let the charges go unanswered? I cannot be left holding the bag. If we are innocent of all these things, what do we fear? Here (the resolution) is something so broad and tolerant that nobody can be hurt by it. It is not an instrument of tyranny, it is an affirmation of loyalty . . . I am willing to take the shortest cut to end this discussion.'

While the meeting resulted in placing Equity clearly on record about Reds, others think the issue should be deferred at present because of the muddled status created by Germany's attack on Russia, which is now on the Allies' side. They argue that condemnation of Communism now is hardly in line with the Government's all-out aid to that country. It is also pointed out that there is an anti-Red resolution in Equity's books, present move now being to make it a by-law or amendment to the constitution.

Also claimed that there is a provision in the association's regulations whereby a member could be expelled for 'conduct prejudicial to the welfare of the association,' but the problem is how that can be proven. Before the meeting it was clearly indicated that the council'a rejection would not be final. Reconsideration would be mandatory if a petition holding 100 or more signatures were to be filed. Another committee could be appointed to rephrase the measure, but after the meeting it was felt that the referendum will reflect the opinion of the membership as it did the moot Sunday question.

Propose Pro Repertory For Studes at 25c

Proposal has been made for the formation of a professional repertory theatre to cater to students in New York's highschools. It is an elaboration of the idea to give special matinees for youngsters by Broadway shows, two such performances having already been given. Plan has the tentative approval of the Board of Education, but the problem of financing has not been solved. Suggested that the Rockefeller or Russell Sage foundations be approached for support.

Figured that six plays be presented each season, but that may not be feasible, since there are around 150,000 highschool students and that potential audience would hardly be exhausted in the average sized theatre. Admission would be 25c, or silghtly more.

Arthur Hopkins is said to be considering the direction of the school rep. If arrangements for a theatre in the Broadway zone are not acceptable, presentations may be made in highschool auditoriums, some of which are fairly well equipped for stage shows.

Eugene Walter Noted Playwright - Scenarist Dies in H'wood at 67

Hollywood, Sept. 30.

Eugene Walter, 67, outstanding playwright in the early 1900's and author of some of the best remembered dramas on Broadway, died here Friday (26). He had been inactive and in poor health for several years.

Notable among his Broadway plays were 'Paid in Full,' 'Easiest Way,' 'The Wolf,' 'Trail of the Lonesome Pine' and 'The Little Shepherd of Kingdom Come.' They have been made into films since then, under their own and other titles.

Walter's writing career began as a newspaper reporter in his native town, Cleveland, and shifted to New York, where he wrote his first play, 'Undertow,' in 1907. He also served as a soldier in the Spanish-American War.

A prolific writer, he turned out plays year after year, among which were 'Sergeant James,' 'Just a Wife,' 'Boots and Saddles,' 'Homeward Bound,' 'Fine Feathers,' 'Just a Woman,' 'The Knife,' 'A Plain Woman,' 'The Assassin,' 'The Heritage,' 'Nancy Lee,' 'Poor Little Sheep,' 'The Toy Girl,' 'The Challenge,' 'Under Northern Skies,' 'Thieves in Clover,' and 'Jealousy.'

Funeral services were held in the new chapel at the Veterans' Facility at Sawtelle, Sept. 29, with ceremonies attended by a delegation of Veterans of the Spanish-American War. Interment there was with full military honors.

Walter was married three times, all legit actresses. First wife was Charlotte Walker, then Mary Kissel. His widow, the former Mary Dorne, survives.

Wiman's 'Solitaire'

Dwight Deere Wiman is preparing production of 'Solitaire,' adapted by John Van Druten from the novel of the same name by Edwin Corley.

Van Druten will also oversee production.

Plays Abroad

ALMA AMERICA

Mexico City, Sept. 15.

Revue produced by Francisco Benitez; staged by Ortiz de Zarate; Rafael Diaz, dance director; Federico Ruiz, musical director; Carlos M. Ortega, artistic director; features Diana del Rio, Eva Beltri, Leopoldo (Chato) Ortin, Che Falgas orch., Katherine Livingston, Diana Mocklen, Robert Mayer and a Guatemalan marimba band. Girl dancers (80), men dancers (50), vocal chorus (100), orchestra (50); costumes, Froylan Tenes, Paquita, Mariiza, Natolio Reusa, Carlos Rojas Veriiz and Vicente Tostado. At Palace of Fine Arts (National theatre), Mexico City; $6 (Mex) top ($1.50 U. S.).

This, one of the most elaborate shows of its kind to be presented in Mexico, scores big here and has a definite Pan-American appeal. But for U. S. presentation it still needs some cutting; it runs three hours. Original presentation took four hours. It now moves smoother and faster.

'Alma America' ('Soul of America') was long in preparation by Francisco Benitez. Production is colorful and tuneful with its characteristic music, songs and dances of tha Pan-American countries, flavored with eye-pleasing femininity, costumes and tasteful fun. It has two acts, each of nine scenes. There is a good balance of song, dance and patter throughout. Benitez and Carlos M. Ortega wrote the book.

Diana del Rio, booked in New York, contributes greatly to the entertainment. She is a brunet looker, tall and stately who has nifty pipes and is equally at home with Portuguese, Spanish and American songs and patter. Also dances well. Her style is individualistic; there is nothing odious about comparing her with Carmen Miranda.

Dancing is particularly good. Eva Beltri, Mexico's veteran in that field— she has performed for nearly 40 years—heads this division. Her toe work is splendid. So are her costumes. Ballets by the 80 girls and 50 men are well worth watching. The 100-voice mixed chorus is well trained and works a lot and well.

Che Falgas, handsome Argentinian, sings tangoes neatly, accompanied by his orchestra. Leopoldo (Chato) Ortin, Mexican, back on the stage again after a long illness and some highly successful pic work, is as pleasing a comic as ever. He does well as a tough gaucho and as a Canadian Highlander. The Dominion is represented with a short scene.

The U. S. is accorded neat attention in three big scenes, one a deep south Negro song-dance number; the other a goodnatured caricature of American types, eccentric dances by he's and she's to the strains of 'Turkey in the Straw,' and a bang-up jitterbug specialty by a dozen boys and gals, the she's attractive in sweaters and very short skirts.

Show is skedded for a 60-day run at the Palace, a special concession granted by President Manuel Avila Camacho. This will be the longest run any show has had at the Palace since it opened seven years ago. Production is doing two-a-day, nights, with a matinee Sundays and holidays. Business is excellent, proving that the local public is willing to pay high, $1 to $6 (Mex), tall prices in Mexico, for high grade entertainment.

Production is to play the key Mexican provincial cities. Bookings are being arranged for some Latin American spots, and negotiations are under way for presentations in New York, Chicago and perhaps Los Angeles. *Grahame.*

FUN AND GAMES

London, Sept. 1.

Revue in two parts (17 scenes) by Douglas Ferber; music, Manning Sherwin, John Blore; devised by Firth Shepherd, with additional scenes by Richard Hearne; dances, Ann Coventry; scenes and costumes designed by William Chappell. Features Vera Pearce, Arthur Riscoe, Sydney Howard, Richard Hearne, Carol Raye, Yvonne Ortner, Frank Leighton, David Davies, Linda Grey. Presented by Firth Shepherd; staged by Frank Collins, at Prince's theatre, London.

Firth Shepherd bills his latest production 'a new show of song, dance and laughter.' This is perfectly honest. It would not have been had he announced it as 'a show of new songs, dance and laughter.'

'Fun and Games' comprises a series of specialties surrounded by songs, scenery, costumes and limited dialog. Some of the latter includes such remarks, when a drunk is ejected from a saloon, as: 'I've been thrown out of better places than this.' Most of tha remainder of the dialog shines via seasoned players. Some of the music is old and pleasing; some of it not so old and n.s.h. Generally, however, 'Fun and Games' is first-rate wartime entertainment and an apparent success.

As in previous Shepherd revues, the cast is headed by comics Vera Pearce, Sydney Howard, Arthur Riscoe and Richard Hearne. All of them score individually and collectively. They have played together long enough to get the most out of team work. However, they'ra topped in performance by a newcomer, Carol Raye, who shows much stage presence and talent for one of such youth. She's being advertised as 17. *Jolo.*

Play Out of Town

VIVA O'BRIEN

Boston, Sept. 26.

Musical in two acts, 14 scenes and a swimming pool, presented by John Hickey, Chester Hale and Clark Robinson; book by William K. and Eleanor Wells; music by Maria Grever; lyrics by Raymond Leveen; directed by Robert Milton; sets by Clark Robinson; dances by Chester Hale; costumes by John N. Booth, Jr.; comedy scenes staged by William K. Wells; orchestra directed by Ray Kavanaugh; at Shubert, Boston, Sept. 25, '41; $3.30 top.

Cast: Russ Brown, Marie Nash, Milton Watson, Ruth Clayton, Victoria Cordova, Diamond Bros. (3), John Cherry, Gil Galvan, Pete Desjardins, Betty O'Rourke, Roy Twardy, Cyril Smith, Tony Labriola, Roberto Bernardi, Edgar Mason, Ann Dere, Adelina Roatina, Mara Lopez, Tanya Knight, Rudy Williams, Joe Frederic, male singers (Terry LaFranconi, Fred Kohunly, Michael Singer, Frank E. Stafford), Four Grand Quartette (Carter Farris, Joe Frederic, Jack Leslie, Rudy Williams); showgirls (4), Chester Hale line and ballet (17).

'Viva O'Brien' is a gorgeous musical production in need of a book and dying for comedy. With all the excellent talent and hefty coin that stands out in the staging, the show will be short-lived without those major ingredients. Standouts with tha laugh-starved opening night audienca hera were the Diamonds (3), from vauda, who appeared only twice and stopped everything on both occasions.

Repeatedly slowed down to a lull by a corny, cumbersome book about a search for a 'wishing stone' in Central America jungles, 'O'Brien' only sparkles when the Chester Hale girls dance or when the built-in swimming pool is featured. And even then, Hale cannot claim full credit, for his typical unison kick-and-whirl routines look brighter than usual because of the extra lift by John Booth's superb costuming and Clark Robinson's dynamic lighting and beautiful sets. Novelty of a swimming pool in a musical certainly adds interest, and the producers have exploited it fully and cleverly without overdoing a good thing.

First action in the show is a high board dive by Betty O'Rourke into the pool, set in the atmosphere of a Miami estate. Later, in a jungle scene, Pete Desjardins dives off a board perched up in the flies; and in the final scene, he and his comedy partner, Roy Twardy, and Miss O'Rourke entertain in about 10 minutes of smooth and hokum plunges that prove to be some of the show's best entertainment.

Another colorful spectacle is the first act finale, building up to a terrific voodoo dance by the ensemble and featuring a wild specialty by the three Galvans. In the second act Gil Galvan registers again in a solo matador's cape dance.

Of the featured players, the knockabout Diamond boys have the best of it, because they bring their act with them, and it's only a matter of changing into Mexican bad men costumes or sailor outfits to fit into the 'story.' Marie Nash as the American girl, sings ballads and parries sappy banter with Milton Watson, speaking with a Spanish accent and singing with American gusto. Russ Brown, who would be the comedian if he had funny lines, pairs off with Victoria Cordova, cast as a Latin spitfire. Ruth Clayton has a semi-comedienne part, but only gets a real chance when she sings 'Yucatan,' one of the livelier tunes. John Cherry works hard and rates bends for his trouping as the geological professor who drops his specs in girls' bosoms and leads the jungle search.

The music is good, but not outstanding, except for 'Mood of the Moment,' introduced by Miss Nash and Watson. 'Wrap Me in Your Serape' also gets extra attention because of a good arrangement; and 'Our Song' sounds like the third possibility for futura plugging. The lyrics, generally, are mediocre. Ray Kavanaugh turns in his usual calm, capable job as director of a well-rehearsed 24-piece pit band.

Cyril Smith and Tony Labriola (formerly Ken Murray's Oswald') never had a chance, but they try hard in their brief appearances. The entire company and Robert Milton, director, rate special praise for a practically flawless preem performance. *Fox.*

Play on Broadway

GHOST FOR SALE

Comedy-melodrama in three acts (six scenes), by Ronald Jeans. Features Leon Janney. Staged by Ilia Motyleff, setting designed by Cleon Throckmorton. Presented by Daly's Theatre Stock Co. (Alex Cohen), at Daly's theatre, N. Y., Sept. 29, '41; $1.65 top.

Martin Tracey	Evan Thomas
Pope	Jack Lynde
Eleanor Tracey	Mary Heberden
Geoffrey Tracey	Leon Janney
Sir Gilbert Tracey	Austin Fairman
Judy	Ruth Gilbert
Fluff (Lady Tracey)	Elele Mackle
Pleasance Ambleton	Judy Blake
Basil Pennycock	Guy Tano
Hermione Proudfoot	Sara Fanelle
Mr. Blow	Martin Balsam
Mr. Whiteside	Ronald Alexander
Mr. Quale	Anthony Kent
Mr. Wilberforce	Steve Colton

Offered as tha first production of the Daly's Theatre Stock Co., this ludicrous hokum outburst by Ronald Jeans will hava rough going to last out even tha announced two weeks. Not only won't draw much trade at the $1.10 top—there may even be trouble disposing of passes.

Play was done in London some years ago—and flopped. It's a conglomeration of transparent, pointless, unexplained, illogical and tiresome whodunit contrivances, with unbelievable characters and impossible situations. It all has to do with a 300-year-old spook in an English manor house and how the successive owners ara frightened into selling the place. It may not be tha worst play of tha season, but it's undoubtedly one of the unintentionally funniest.

Apparently the script is just ona of those inexplicable things almost any playwright occasionally commits. Ilia Motyleff's direction is painfully stilted and Cleon Throckmorton's single setting shrieks of budget limitations. Lighting is dire.

Naturally, the actors can't be blamed for failing rather agonizingly to give conviction to the caricature parts. Nevertheless, Evan Thomas at least retains his dignity as the estate owner, the part originally played in London by A. E. Thomas. Ruth Gilbert miraculously achieves sincerity and animation as an incredible ingenue. Others range from unfortunate to terrible. On top of everything elsa, the acoustics of the Daly theatre are deadening. *Hobe.*

LEASE TIVOLI, FRISCO, FOR OPERETTA SERIES

San Francisco, Sept. 30.

Tivoli theatre has been leased from Mrs. William Leahy by Lloyd Chase and Roger Rogers for a series of light operas skedded to kick off Nov. 11. House has been dark for some time.

Civic group, headed by Larry Bogart, is promoting a subscription sale to underwrite the venture, according to Rogers, with eight operettas to be presented during an eight-week season at $2.50 top. Associates named by Rogers include Alonzo Price, Ada Broadbent and Adrian Awan. Shows will be cast in Hollywood.

Did She Have to Pay An Inheritance Tax?

London, Sept. 16.

Two new plays by Lajos Biro, scheduled for production by Maurice Browne at the 'Q' theatre are called 'Patricia's Seven Houses' and 'Filthy Dreamers.' The first has been banned by the Lord Chamberlain. While there is no 'offensive' dialog, the story revolves around an English gentlewoman who inherits seven houses of ill-repute.

Biro says he thinks he should have the same privilege as Bernard Shaw was accorded with his 'Mrs. Warrenn's Profession.' He will now set to work to make a novel of it.

Mike Todd Options Hub Critic's Play

George Holland, the Boston American dramatic critic, has authored 'What Do You Hear From the Mob?', play about stock grifters.

Mike Todd will do it.

Shep Traube Coming East To Produce 'Gaslight'

Hollywood, Sept. 30.

Shephard Traube, recently a director at RKO, left last week for New York, where he intends to produce and direct 'Gaslight,' Patrick Hamilton's London hit of several years ago. Vincent Price and Edith Barrett are set for the leads. Understood the title will be changed to '5 Cheltenham Terrace.'

Play was recently given a Coast tryout.

'Gaslight' was given a couple of strawhat presentations, and has been considered for Broadway several times. Columbia has the film rights. It is a five-character show, so could probably operate on a small budget.

Berger's St. Loo Encore

Richard (Dick) Berger has been reappointed managing director of tha St. Louis Municipal Opera Co. for anothar two years. He acted in that capacity for five years, completing that term with the recent finale of the 24th annual outdoor season. Bergar has offices for the muny outfit in Radio City, N. Y., but will shortly move to new quarters on East 44th street.

Paul Beisman will continue to be manager of the project, ha also representing the guarantors. That showman is manager of the American, St. Louis, during the legit season.

Marg. Gainsworth OK

Pittsburgh, Sept. 30.

Marjorie Gainsworth, who had to drop out of the Ed Wynn show, 'Boys and Girls Togethar,' last week because of flu and a throat ailment, rejoined the musical last night (Monday) in Cleveland. She came on to Pittsburgh Sunday from Baltimore, where she was confined to a hospital for several days, and accompanied the troupe to its next stand.

Lucille Johnson subbed for her during Wynn's engagement here last week at Nixon.

SCHWARTZ BUYS PLAY

Maurica Schwartz of the Yiddish Art Theatre has acquired rights to a play by H. R. Lenz and G. Niloff, based on the life of Theodore Herzl. Latter was founder of the Zionist movement.

Schwartz plans both English and Yiddish productions.

Current Road Shows

(Oct. 1-11)

'Arsenic and Old Lace' (Erich von Stroheim)—Plymouth Boston (1-11).

Blithe Spirit' (Clifton Webb, Peggy Wood)—Shubert, New Haven (9-11).

'Blossom Time'—Mishler Altoona, Pa. (2); Maryland, Cumberland, Md. (3); Wheeling, W. Va. (4); Mun. aud., Charlestown, W. Va. (6); Colonial, Bluefield, W. Va. (7); Academy of Music, Roanoke, Va. (8); Lyric, Richmond, Va. (9-11).

Boys and Girls Together' (Ed Wynn) — Hanna, Cleveland (1-4); Masonic aud., Rochester, N. Y. (6-7); Shea's, Erie, Pa. (8); Shea's, Jamestown, N. Y. (9); Colonial, Akron, O. (10); Park, Youngstown, O. (11).

'Candle in the Wind' (Helen Hayes)—Ford's, Baltimore (1-4); National, Washington (6-11).

'Claudia'—Selwyn, Chicago (1-11).

'Doctor's Dilemma' (Katharine Cornell) — Metropolitan, Providence (1); Shubert, New Haven (2-4); Shubert, Boston (6-11).

'Father's Day' (Charles Butterworth)—Hanna, Cleveland (6-11).

'Hellzapoppin'—Metropolitan, Seattle (1-4); Capitol, Yakima, Wash. (6); Fox, Spokane (7); Wilma, Missoula, Mont. (8); Marlow, Helena, Mont. (9); Liberty, Great Falls, Mont. (10); Fox, Butte, Mont. (11).

'Hold on to Your Hats' (Al Jolson)—National, Washington (1-4); Nixon, Pittsburgh (6-11).

'Johnny Belinda'—Locust, Philadelphia (1-11).

'Ice Follies of 1942'—Pan-Pacific aud., Los Angeles (1-5); Aud., Tulsa (6-11).

'Let's Face It'—Colonial, Boston (9-11).

'Louisiana Purchase' (William Gaxton, Victor Moore)—Forrest, Philadelphia (1-11).

'Male Animal' (Otto Kruger)—Alcazar, San Francisco (1-11).

'Mamba's Daughters' (Ethel Waters)—Biltmore, Los Angeles (1-4); Geary, San Francisco (6-11).

'Man Who Came to Dinner' (Taylor Holmes)—Windsor, Bronx (1-5).

'Man Who Came to Dinner' (Laird Cregar)—El Capitan, Los Angeles (1-11).

'Mr. and Mrs. North' (Anita Louise)—Ford's Baltimore (6-11).

'My Sister Eileen'—Davidson, Milwaukee (1-4); American, St. Louis (6-11).

'Native Son' — Nixon, Pittsburgh (1-4); Cass, Detroit (6-11).

'Pursuit of Happiness' (Francis Lederer)—Flatbush, Brooklyn (1-5).

'Life with Father' (Margalo Gillmore, Percy Waram)—Mem. aud., Trenton, N. J. (1); Playhouse, Wilmington, Del. (2-4); Maryland, Baltimore (6-11).

'Life with Father' (Dorothy Gish, Louis Calhern)—Klein aud., Bridgeport, Conn. (4); Bushnell aud., Hartford, Conn. (6-8); Albee, Providence (9-10); Keith's, Lowell, Mass. (11).

'Separate Rooms' (Alan Dinehart, Anna Sten, Lyle Talbot) — Walnut, Philadelphia (1-11).

'Student Prince' — Opera House, Boston (1-11).

'Theatre' (Cornelia Otis Skinner)—Harris, Chicago (1-11).

'Tobacco Road' (John Barton)—Curran, San Francisco (1-11).

'Viva O'Brien'—Shubert, Boston 1-11).

Mgt.: LOU CLAYTON

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Inside Stuff—Legit

Four weeks booking of Col. de Basil's **'Monte Carlo Ballet' in Canada**, now in its second week, is playing under an arrangement guaranteeing the attraction a profit. Frank L. Bennedict, said to be a wealthy importer of Montreal, deposited $48,000 in bank as the ballet's end. Profit, if earned, goes to Wings for Britain, a fund to provide fighting planes for England. Deal for the ballet was made by Armand Vincent, known as a fight promoter.

There were some differences over the ballet's managerial staff, Theatrical Managers and Agent declaring the show originated in New York, and therefore must have an advance man. Although the ballet people claimed it originated in London, Harry McWilliams was engaged as agent. Mario Gallo is one of the show's two company managers. Fortune Gallo is slated to tour the ballet for the balance of the season.

Ed Wynn is now personally managing the career of his actor-son, Keenan Wynn. Younger Wynn, following his Broadway opening in 'More the Merrier,' called his father in Washington, where 'Boys and Girls Together' was playing, and asked the comedian to act for him in all future deals. Elder Wynn immediately began sifting screen offers for his son and is said to have decided on a 20th-Fox deal for him pending results of tests.

At same time, Wynn revealed that while he was on tour he hoped to complete 'Philosophy of a Fool,' a collection of anecdotes and the story of his life. Wynn claimed he would not publish them in his lifetime. 'In my will,' he said, 'I'm leaving them to Keenan. He can publish any or all of them if he likes and as he sees fit.'

Alex Cohen, a young attorney, heads the group presenting what is alluded to as alternating stock at Daly's 63rd Street. It opened Monday (29) with a new play, 'Ghost For Sale,' and new showman announced before debut that unless the show clicked quickly it would be taken off, because expensive to operate. Cohen was interested in a summer stock which operated at Locust Valley last summer with a non-Equity cast. A Dr. Motyleff, who directed the stock, staged the new play.

Under stock rules a play can rehearse but one week, whereas four weeks are allowed for regular productions. So short a time for new plays to rehearse is not regarded as feasible. If the Daly outfit rehearses for two weeks, full pay applies for the second week.

Couple of more dramats at Carnegie Tech getting Broadway breaks this season as a result of strawhat appearances. One of them is Garry Davis, son of maestro Meyer Davis, who attended Tech only last year and won considerable attention as a comedian in school's annual Scotch and Soda Club revue. He's just been signed by Vinton Freedley for chorus and general understudy work in Danny Kaye show, 'Let's Face It.' Young Davis spent summer at Bucks County Playhouse, mainly on technical staff, but also doing some acting now and then.

Another recent Techite who will step out this year is Victor Chapin, graduate of couple of years ago. He's been engaged by Theatre Guild for role in revival of 'Ah, Wilderness,' starring Harry Carey.

Strawhat stock season in Montreal with name topliners expected to close Labor Day, was continued to Sept. 27, and Frank McCoy, who presented the shows, states that he will be back there Oct. 20 with 'The Man Who Came to Dinner,' and may give a winter season. Summer stock will again be presented next year.

Four extra shows during September were Conrad Nagel in 'Male Animal,' with best gross of season at $6,000; Ruth Chatterton in 'Pygmalion,' excellent $5,500 gross; Elissa Landi, in 'The Lady Has a Heart' and Ethel Britton, in 'Margin for Error,' both slipped to $3,000. Tops was $1.00.

Philip Loeb made several plane trips from Chicago, where he was in 'My Sister Eileen,' to attend Equity council sessions, his object being to oppose passage of a resolution against Communism and other isms. His absence from the cast was permitted by Max Gordon, who produced the show. Loeb was not present at Friday's (26) membership meeting, when the council's rejection of the resolution was upset.

An understudy took over for Loeb, deductions being made from his salary for each missed performance. Difference in pay to the understudy was therefore a saving on the company payroll.

Eugene S. Bryden, who is staging and will co-produce the revival of 'As You Like It,' with Ben Boyar, came over from the other side about five years ago with a Salzburg operatic troupe. He since has Americanized his name from that of Sulzbreiden.

Show will be the first Shakespearean play on Broadway this season, due into the Mansfield Oct. 22. 'Macbeth,' with Maurice Evans, is slated for November at the National.

Although the $2.75 scale is maintained for 'My Sister Eileen,' currently opening the legit season at the Davidson, Milwaukee, the most prominently mentioned price in newspaper advertising, and played up almost as strongly as the name of the play itself, is 55c for gallery seats at any performance. Idea is to appeal to younger generation, offering them legit of first rank at the same price they pay for motion pictures, and is a decided departure in Milw. theatre advertising.

Carleton Miles left 'Tobacco Road,' for which he has been advance press rep for six years to join Lunt and Fontanne this week. Miles hopped from Frisco to 'There Shall Be No Night' at Wilmington, Del.

'ARSENIC' 20G IN SPLIT WEEK

Buffalo, Sept. 30.

'Arsenic and Old Lace,' in four performances at the Erlanger (22-24), hung up an estimated lofty take of over $9,500.

Although attendance went to standing room at two performances, gross was whittled somewhat by Guild subscription list.

Drawing great business in two other stands, 'Arsenic' grossed around $20,000 last week. Quoted getting nearly $9,000 in Rochester, Ithaca was capacity, too.

'Dinner' Meaty $8,500, L.A.; 'Ice Follies' 100G

Los Angeles, Sept. 30.

'The Man Who Came to Dinner,' with Laird Cregar in the lead role at the El Capitan, clicked with a big—considering the $1.50 top—estimated $8,500 for the opening week.

'Mamba's Daughters,' starring Ethel Waters, is holding to approximately fairish $8,000 its third week. Piece closes at the Biltmore, Saturday (4) and moves to Frisco.

Duke Ellington's 'Jump for Joy' finished 12 weeks at the Mayan to $7,400. With consistent big biz for four weeks, Shipstad and Johnson's 'Ice Follies' winds up at the Pan Pacific Auditorium, Oct. 5, with a gross intake of estimated $100,000.

'PEOPLE' FOLDS AFTER 65G IN FOUR DET. WKS.

Detroit, Sept. 30.

'Meet the People' wound up its four weeks at the Cass theatre here with approximately $65,000, tucking in an estimated $17,500 in the final week. However, it marked the end of the show, which went to the storehouse after being assembled here for a road revival this season. Mild grosses and cast defections resulted in the closing order from the Shuberts.

Cass went dark until 'Native Son' opens Oct. 6. Lafayette, Shubert-leased house, finally will get underway Oct. 13 when 'Mr. and Mrs. North' moves in.

Jolson $9,800 in N. H.

New Haven, Sept. 30.

Al Jolson hit town last week after a decade drought of the 'Mammy' warbler and brought the season's second musical with him, 'Hold On to Your Hats.' Biz was good enough at $9,800 in four performances.

House has 'Doctor's Dilemma' (Katharine Cornell) for current last half (2-4) and follows with preem of 'Blithe Spirit,' set for Oct. 9-11.

HAYES, $25,500, SRO IN FINAL HUB WEEK

Boston, Sept. 30.

Helen Hayes, in 'Candle in the Wind,' jammed the Colonial every performance last week and the two-week tryout here ended with a smash-hit complexion. 'Mr. Big' also left Saturday (27), improved after three tryout stanzas. 'Viva O'Brien,' new musical, opened Thursday (25) and in its first four performances showed so-so strength at the b.o.

'Native Son' quit Saturday, too, after two weeks of an intended extended run. Monday (29) saw 'Arsenic and Old Lace' and 'Student Prince' come in.

Estimates for Last Week

'Candle in the Wind,' Colonial (2d wk) (1,643; $3.30)—Bettered first week's take, with standees every performance, to tune of smash $25,500.

'Mr. Big,' Plymouth (3d wk) (1,480; $2.75)—Built up steadily in its final frame to $10,300, and company left Saturday (27) for Broadway.

'Native Son,' Majestic (2d wk) (1,667; $2.20)—Just didn't click here and the extended run idea was abandoned. Final week around $7,000.

'Viva O'Brien,' Shubert (four performances) (1,590; $3.30) — Local press gave it a dismal welcome, rating the new musical a worthwhile production sunk by a bad book. Initial four performances around $7,000.

'BEST FOOT,' $18,700, OK IN 2D PHILLY WK.

Philadelphia, Sept. 30.

Philly's legit biz is continuing very sturdy. 'Best Foot Forward,' George Abbott musical, while not a smash here, upped its first week gross of $16,000 to grab a neat $16,700 in its second and final week at the Forrest.

Also on the upward trend was 'Johnny Belinda' at the Locust, which won a holdover for a third week.

'Louisiana Purchase' opened last night (Monday) at the Forrest for a return engagement of two weeks. Following immediately afterward will be George Jessel's 'High Kickers,' due Oct. 13 for two weeks.

'Separate Rooms' opened last night at the Walnut for two weeks.

Estimates for Last Week

'Best Foot Forward' Forrest (1,800; $3). Went to nearly $19,000 in second and final stanza, after none too good $16,000 in first week.

'Johnny Belinda' Locust (1,500; $1.50) (2d week). Spurted surprisingly to very nice $7,600, which resulted in holding show for third week. After show's initial $6,600 stanza, response has been gratifying. A fourth week is possible, as house has no bookings.

'Ice-Capades,' After Slow Start, Gets 40G in Mpls.

Minneapolis, Sept. 30.

For its first Twin City engagement, 'Ice-Capades of 1942' pulled hefty 55,000 people and an approximate $40,000 gross into the St. Paul Auditorium in 16 days. Twin City date was taken for purpose of whipping show into shape following Atlantic City premiere which preceded it.

It played to almost empty houses first nine days and then, helped by word-of-mouth, trade jumped to sensational proportions.

'Animal' $8,000 in S.F.

San Francisco, Sept. 30.

Third week of Henry Duffy's 'Male Animal,' with Otto Kruger topping, picked up estimated good $8,000 at the Alcazar here.

First week of 'Tobacco Road' at Curran, $6,400. Makes four weeks likely.

Rides a fourth week.

Sportsmen a Tonic for Broadway; 'Wookey,' $17,500, Still Climbing, 'Lady,' 30G, 'Ice,' 24G, Both Big

Influx of sports fans for the Louis-Nova fight and World Series figured to better Broadway throughout the week. There was a drop last week, especially on Wednesday. Four new shows this week should liven the list. 'The Wookey' climbed and looks in. Four of new show crop stopped last week.

Estimates for Last Week

Key: C (*Comedy*), D (*Drama*), CD (*Comedy-Drama*), R (*Revue*), M (*Musical*), O (*Operetta*).

'Arsenic and Old Lace,' Fulton (36th week) (CD-936; $3.30). Even this sturdy grosser felt boxoffice reaction last midweek, but very little difference on the week and quoted over $16,000.

'Best Foot Forward,' Barrymore (M-1,104; $4.40). Presented by George Abbott; book by John Cecil Holm; score by Hugh Martin and Ralph Blane; highly regarded out of town; opens tonight, with $6.60 top for premiere.

'Blue Coal,' Golden. Was 'Brother Cain'; supposed new version went on Friday (26) and drama stopped the next night.

'Brother Cain' (see 'Blue Coal').

'Claudia,' Booth (33d week) (CD-712; $3.30). Advance sale indicates a stay until Thanksgiving; holdover drawing well and turning weekly profit, with gross over $10,000.

'Cuckoos on the Hearth,' Morosco (2d week) (C-939; $3.30). Sunday break should help this one; climbed somewhat and may make the grade; rated around $6,000 level.

**'Hellzapoppin',' **Winter Garden (157th week) (R-1,671; $3.30). Prices up for World Series, top being $4.40 for at least first three days this week; same rate again goes for Saturday night; around $22,000.

'It Happens on Ice,' Center (2d repeat engagement) (11th week) (R-3,027; $1.65). Rink revue has been runner-up to 'Lady in the Dark' since that show relighted; continues to get excellent support from Radio City visitors; affected last midweek, like others but very good at nearly $24,000.

'Lady in the Dark,' Alvin (resumed) (25th week) (M-1,376; $4.40). Close to $30,000 and virtually sells out all performances; not likely to be topped for some time.

'Life with Father,' Empire (98th week) (CD-900; $3.30). Still one of the best money-makers on Broadway and promises to remain in that status indefinitely; $14,500.

'Mr. Big,' Lyceum (C-1,004; $3.30). Presented by George S. Kaufman; written by Arthur Sheekman and Margaret Shane; considerably improved after ragged out-of-town debut; opened Tuesday (30).

'My Sister Eileen,' Biltmore (40th week) (CD-991; $3.30). Holding close to $11,000 gait, which is okay; tickets on sale for oncoming holidays; Chicago company has been topping original's pace lately.

'Pal Joey,' Shubert (resumed) (38th week) (M-1,372; $3.30). Again bettered $14,000, which means pretty good profit; another house mentioned when 'Candle in the Wind' comes in, but may go to road instead.

'Panama Hattie,' 46th St. (46th week) (M-1,347; $4.40). Getting good coin and slated through autumn; some drop last week, but, with takings around $22,000, musical holdover remains high on list.

'The Corn Is Green,' Royale (44th week) (D-1,047; $3.30). Expected to play until Thanksgiving, which would mean year's run; turning profit weekly; up last week to around $11,000.

'The Distant City,' Longacre. Was yanked after second performance; drew thumbs down from first nighters and press.

'The More the Merrier,' Cort. Another fast flop; closed Saturday (27) after playing two lean weeks.

'The Wookey,' Plymouth (3d week) (D-1,075; $3.30). Only new live one of the season up to this week; climbed to standee business Saturday night; takings approximated $17,500 and looks like stayer.

'Watch on the Rhine,' Martin Beck (26th week) (D-1,214; $3.30). Sturdy drama holdover should play into new year and may span another season; again around $13,000.

Added

'Ghost for Sale.' Daly's (CD-1,173; $3.30). Presented by Alex Cohen; written by Ronald Jeans; first tryout of planned alternating stock company; opened Monday (29); panned plenty.

Jooss Ballet, Elliot. First of several ballets due.

Revival

'Ah Wilderness,' Guild (1st week) (CD-914; $2.20). Presented by Theatre Guild, which originally produced the Eugene O'Neill play; Harry Carey featured; opens Thursday (2).

'Rooms' $7,700 in Balto

Baltimore, Sept. 30.

Nicely sold, but slightly disappointing in returns, 'Separate Rooms' inched out fairish estimated $7,700 at Ford's last week. Scaled at $2.22 top for the 1,900 seats at hand, comedy failed to build after a rather good start on early part of week.

Helen Hayes, in 'Candle in the Wind,' is currently at Ford's and seems set for a bang-up week, with one-third of the house already sold in advance by ATS-Guild subscription.

CORNELL DRAWS RECORD 28½G IN WASH.

Washington, Sept. 30.

Katharine Cornell's production of G. B. Shaw's 'Doctor's Dilemma,' at the National last week (22-27), was virtually a sellout, setting a mark not likely to be topped this season. For eight performances, at $3.30 top, 'Dilemma' garnered approximately $26,500.

Current (29-4) is Al Jolson's 'Hold On to Your Hats.'

'EILEEN,' $13,000, ENDS CHI RUN

Chicago, Sept. 30.

Two legits now operating here and both are doing well.

'My Sister Eileen' closed at the Harris Saturday (27) after a long successful stay, and the house was taken over last night (Monday) for 'Theatre,' with Cornelia Otis Skinner, as the second John Golden presentation of the season and the second ATS show. If the show comes anywhere near the click of 'Claudia' here, Golden is set for two huge money-makers, for 'Claudia' has already come through with two big weeks and looks ready to make a real run of it.

Estimates for Last Week

'Claudia,' Selwyn (2d wk) (1,000; $2.75)—Second and last week of ATS subscription fine $14,000. With the cut-rates out next week, biz should be even better.

'My Sister Eileen,' Harris (32d and final week) (1,000; $2.75)—Finally departed after great run, holding to fine money throughout except for dips during June. Finished brilliantly at $13,000.

WYNN WEAK $17,000 DESPITE PITT RAVES

Pittsburgh, Sept. 30.

Biz for Ed Wynn show, 'Boys and Girls Together,' at Nixon last week was disappointing in face of great getaway legit season had with Katharine Cornell's 'Doctor's Dilemma' and Pittsburgh's customary partiality to musicals. Paying at $3.30 top, Wynn got estimated $17,500 and ordinary showing pretty hard to account for. Revue drew rave notices and favorable columnar comment all through the week, only explanation being that Wynn's been away too long.

Last time he played the Nixon was eight years ago, with 'Laugh Parade,' while he was at the height of his radio popularity. At the time he turned in a great $29,000 week.

Current at Nixon is 'Native Son,' which is showing at season's lowest top so far, $2.20.

'Theatre' 8½G in Toronto

Toronto, Sept. 30.

Despite the popularity here of Cornelia Otis Skinner, continued hot weather hurt the week's engagement of 'Theatre' at the Royal Alexandra, 1,551-seater.

Play got disappointing estimated $8,500 at $3 top.

Literati

1,000 Fete Joe Connolly

Over 1,000 headliners of the newspaper and allied fields, generals, admirals, plus a battery of nimble comedians of stage and air, gathered at the Waldorf Astoria last Wednesday (24) with the Banshees to honor Joseph V. Connolly on his 10th anniversary as head man of International News and the King Features syndicate.

Bugs Baer, Joe E. Lewis, Eddie Cantor, Bob Hope, Walter Winchell and Bob Ripley were the gagsters on the dais. Other entertainers included Ole Olson, Carmen Miranda and Lanny Ross.

Connolly's executive assistant, Dick Hyman, pulled a stunt that had George Lait, who is in London for INS, supposedly broadcasting from there. Lait's voice was heard lauding Connolly, until another fellow called attention to a red light, saying the broadcast was not being received in New York. Lait thereupon was heard saying, 'Now I can say what I really think about the guy.' It was a recording picked up by short wave from London several nights before the luncheon.

Later, in a broadcast, Connolly said that freedom of the press to publish news without despotic control is of greatest importance to national morale.

Press-Inhibited Cops

Law to provide official state or municipal credentials for reporters and photogs again will be sought in Albany by the New York State Association of Police Chiefs in 1942. They claim it is necessary for press reps to have such credentials to prevent coppers from running afoul of a new law which makes interference with reporters or lensers a criminal offense.

Chief Inspector Albert B. Moore of the State Police, chairman of the Police Chiefs' legislative committee, declared recently that the Mahoney bill, which failed of passage last winter, should be enacted so that officers 'may not be placed in a dangerous position in connection with newspapermen.'

New Penal Code makes interference with press reps subject to a third degree assault prosecution. Chief Moore on that score, asserted: 'If we are to obey the statute then certainly those coming under its protection should be able to properly identify themselves to us.'

Convict Writer Sues Warden

A convict serving time for murder is suing the warden of Jackson Prison (Mich.) for the right to sell his life story to a publishing house. Merton Ward Goodrich has brought the action against Warden Harry H. Jackson, claiming that the latter is interfering with his rights under the law by preventing him from mailing the manuscript of 'The Tragedy of An American Family' to a Pennsylvania publishing house.

Goodrich, arrested in New York following a nationwide hunt, was sentenced to life in Detroit in 1934 for the slaying of an 11-year-old girl. His claims are that he now has written his life story; but that George I. Francis, educational director of the prison, rejected it without comment although there is 'nothing objectionable' in the story. He also charges that he was able to send out other stories under the names of fellow inmates, and that the warden permitted another inmate to write Goodrich's biography and sell it to a pulp magazine.

Syndicated Smith

H. Allen Smith, N. Y. World-Telegram feature writer who recently authored 'Low Men on a Totem Pole,' starts a daily column Oct. 27 for United Features. No New York outlet has been set for it yet. It will carry no title other than the author's name, UF feeling that no one knows columns by their labels anyway.

Smith is also scrivening another book which he hopes to add to the WPA Writer Project's Federal Guide series. It will be tagged 'Federal Guide to H. Allen Smith.'

Show Biz Books

Newest crop of show biz novels includes Richard English's 'Strictly Ding-Dong' (Doubleday-Doran; $2), collection of his Collier's and other short stories on jive; 'Radio City,' novel with broadcasting background by Hartzell Spence (Dial; $2.50), author of 'One Foot in Heaven'; 'A Lady Goes to Hollywood,' a fictionalized pro-Hollywood novel, in letters form, by Helen (Mrs. Bellamy) Partridge (Macmillan; $2), a result of her husband's excursion to the Coast when his 'Country Lawyer' was bought for filmization; Gypsy Rose Lee's debut as a novelist, with 'G-String Murders' (Inner Sanctum; $2); and 'Martha Graham,' photographic dance book by Barbara Morgan (Duell, Sloan & Pearce; $6).

Anti-Nazi Literati Dinner

A dinner-forum on 'Europe Today,' with Lillian Hellman and Ernest Hemingway heading the committee of sponsors, will be held at the Biltmore hotel, N. Y., Oct. 9.

Guest speakers on the program, subtitled as 'The Fight Against Hitlerism,' will be Eric Knight, Diana Forbes-Robertson, Emil Lengyel, Pierre van Paassen, Edgar Snow, Max Lerner and Johannes Steel.

Affair is under the auspices of the American Committee to Save Refugees, Exiled Writers Committee of League of American Writers and the United American Spanish Aid Committee.

Legion's Tribute to Newspapers

Because so many newspapers printed editorials during 1940 praising the activities of the American Legion, no one editorial could be selected as outstanding, and thus the Stephen F. Chadwick Editorial Appreciation trophy was not awarded at this year's convention held in Milwaukee the past week.

In announcing the withholding of the customary award, the Legion committee delegated to this task asserted that 'in no time in Legion history has there been such a wealth of hearty and sincere newspaper appreciation.'

'Sammy' Tops H'wood Novels

The 25,000 copies sold on 'What Makes Sammy Run?', by Budd Schulberg (Random House; $2.50), is the top seller of any Hollywood novel. This type of yarn is a notoriously poor merchandising article in publishing circles.

The next best was 'I Lost My Girlish Laughter' by Jane Allen, also published by RH. Authoress was suspected by some as being a nom-de-plume for Mrs. Ring Lardner, Jr., longtime private sec to David O. Selznick. Some saw characteristic similarities between the book hero and the producer.

LITERATI OBITS

James Butterfield, 62, columnist for The Vancouver Daily Province since 1923, died in Penticton, B. C., Sept. 23.

Robert M. Sturgeon, 87, veteran Pennsylvania newspaperman, and until last year day editor of The Gazette and Daily, York, Pa., died Sept. 23, in York. He started 68 years ago with The Harrisburg Telegraph. Survivors are four daughters, a son, 25 grandchildren and 22 great-grandchildren.

John Hunter Sedgwick, 74, former foreign correspondent of The Christian Science Monitor, died in Rockport, Mass., Sept. 24.

Gertrude Battles Lane, editor of The Woman's Home Companion and a v.p. of the Crowell-Collier Publishing Co., died in N.Y. Sept. 24. She was credited with improving Companion's circulation from 727,764 monthly to 3,500,000.

Gertrude Battles Lane, editor of publisher of the Los Angeles Blue Book for 35 years, died Sept. 24 in L. A. He was also identified with Coast musical projects. Surviving are his widow and a daughter.

William A. Bullivant, 70, former night editor of The Brockton (Mass.) Daily Enterprise, died Sept. 28 in Boston. Bullivant was also former mayor of Brockton.

Chauncey Thomas, 75, associate editor of McClure's and Smart Set magazines around 1904, suicided by shooting Sept. 23 in Denver.

CHATTER

Ruth Waterbury reelected president of Hollywood Women's Press Club.

Ira Wolfert to Hollywood for month on industry features for North American Newspaper Alliance.

Josephus Daniels, publisher of Raleigh (N. C.) News and Observer and ambassador to Mexico, home for fall vacation.

Mother of Arthur Waters, Philadelphia correspondent for VARIETY, is seriously ill, though now reported out of danger.

Evening Post, Atlanta's third daily, is set for Oct. 15 debut. M. G. Perkins is president of Press Publishing Co., publishers.

Murray Bloom, N. Y. Post reporter who quit a year ago to freelance, has since sold 11 articles to national magazines. Included are three to Readers Digest.

Robert Faherty's novel of the Florida Keys, 'Big Old Sun,' will be published in Sweden. Publishing house is Tiden Forlag. Flaherty is feature writer with the Chicago Daily News.

M-G's Anti-Nazi

Continued from page 1

sage to Bordeaux,' while the studio has just added to its producing staff Gabriel Pascal, Hungarian-British filmmaker whose slate includes 'The Snow Goose.'

Others Also

Twentieth-Fox, meantime, is making 'Confirm or Deny' and 'This Above All.' Paramount has on its slate 'Fly By Night' and 'The Lady Has Plans.' Columbia will offer 'Blitzkreig.' United Artists has 'International Lady' (Small) and 'Sundown' (Wanger). Warner Bros. will shortly release 'International Squadron and is at work on 'Captain of the Clouds' and 'Iceland Patrol.'

Metro will undoubtedly make 'The Wookey' from the legiter of that name which it financed and which is now on Broadway. Republic just yesterday added to its list 'Atlantic Patrol,' based on the Greer incident. Universal is making 'Paris Calling.'

'Above Suspicion,' by Helen MacInnes, has been at the top of every story editor's list of recommendations to his studio for months. An adventure-spy story, it is said to be one of the most exciting yarns of the year and a setup for a film.

Despite enthusiasm for the book, top studio execs had been loathe to okay its purchase until they found which way the wind of public opinion was blowing following the start of the Nye-Wheeler-Clark 'investigation.' With the probing committee almost universally discredited and most of the country apparently in back of the Hollywood stand, Metro figured it was vindicated of the charge of pro-war propagandizing and there was no longer any reason for holding off on 'Above Suspicion.'

Book is about an English college professor and his wife who go to Germany for their vacation a few months before the war starts. Because they are so innocent-looking and thus 'above suspicion,' the English secret service gives them the task of locating one of its members who is missing in Germany.

Warner Zanuck Defis

Washington, Sept. 30.

No matter how much they rant, the Senate Isolationists cannot stop Warner Bros. or 20th Century-Fox from making films with war themes. Defiance was registered by both Harry M. Warner and Darryl F. Zanuck from the witness stand last week.

'I will not censor the dramatization of the works of reputable and well-informed writers to conceal from the American people what is happening in the world. Freedom of speech, freedom of religion and freedom of enterprise cannot be bought at the price of other people's rights. I believe the American people have a right to know the truth,' Warner declared.

During questioning about hate-inciting films, Zanuck told the film probers:

'I believe it is my right, as long as I stay within the laws of decency and of the nation and the self-imposed production code, to make anything I like.'

Berlin Holds

Continued from page 83

the Wes (Mrs. Bernie) and Jay (Jason) Bernie representing his wife and son, the latter currently at Fort Monmouth, N. J.

The recent Berlin, Inc., and Morris moves, it is figured, will open the way for considerable more 'subsidiary' operation so that ASCAP firms may not be restricted and can utilize BMI licensing for radio activity.

The itch on the part of the music firms to bet back into action, after 10 months of inactivity is understandable. For one thing, apart from overhead, they've well nigh lost contact with their plugs. New bands and singers come up fast and often on the radio, and it has left the field wide open for the indies, while the old-established, veteran song contactmen have been forced to stand by idle and incapable of utilizing their plugging talents.

Night Club Reviews

Continued from page 86

EMBASSY, PHILLY

lament of a mountain gal) and 'Glamour Girl.'

Frederika, a blonde beaut with plenty of grace, mixes up her terping with a smooth waltz solo, then goes into a fast swingy tap specialty. The pic scouts ought to give this little lady a look-see.

Chico and Evelyn perform neatly with a congarhumba. George Clifford, long-time fave at this spot, makes his return for the spot's fall reopening. Chigori's crew plays handily for the show and dansapation. The embassy trio fills the lulls.

Shal.

EMBASSY, B. A.

Buenos Aires, Sept. 20.

Jorge Fassoli Orch (12), *Nico Carballo Cuban-Brazilian Band* (8), *Horacio Berro Madero* (7), *Imvy Kardos Gypsy Unit* (5), *Monte Montero, Lionel Denson; No Cover or minimum.*

With a policy of never making any change that's too startling but always providing something just a little new, B.A.'s Embassy is managing to keep in the top-money division this season as it has for the past three. With the society crowd and the international set it is the one after-dark spot where action doesn't lag; yet nothing is allowed to get out of the chi-chi order of things approved by socialites. Unlike the Ta-Ba-Ris, largest nitery in this capital, Embassy is strictly 'para familias,' which means no unescorted gals or hostesses admitted.

Whole pattern of entertainment is in line with policy of providing plenty of dansapation; couple of featured singers and occasional novelties. For the first time, latter have been U. S. acts, stopping over between boats. Success of one, Elaine Spencer, singer, was so strong locally that Arturo Kutscher, owner, is o.o.-ing possibilities of other similar Yanqui talent, on the same order as that used in Manhattan's smaller, side-avenue spots.

Currently featured are four orchestras which run the gamut of everything they like here. Jorge Fassoli, who gets top billing, is strictly a U. S. bounce outfit. Fassoli, who batons and saxes, has considerable distinction in appearance. Certain stiffness in his batoning of the 12-man crew is noticeable but that's apparently the way the customers—all but the visiting tourists—want it. Most of their arrangements are strictly commercial but some are local adaptations, but general run is a year or more behind what's good in the States.

Both featured singers, Monte Monero and Lionel Denson work strictly with Fassoli's unit. Montero is an American, who came here originally with Don Deen, then went with Armani, best local jive unit. This season he joined the Embassy on his own. He puts the real Yank lift into his warbling, especially in such efforts as 'Well, All Right' (just coming in here via films); 'Daddy' and 'Chi-Chi-Castenango.' Monero also gets them up with his trombone soloing. Denson, who is English from South Africa, takes the more romantic ballads and has a nice easy style that rates a good hand.

Nico Carballo, who has the Cuban-Brazilian band, raps out a fast bit of work with the maracas. Brazilian, Cuban and Mexican stuff is beginning to catch on here. Horacio Berro Madero runs the 'tipica,' or tango, crew. He's one of the few society boys ever to form his own unit, the result has been effective.

Ray.

BLUE ROOM, N. O.

(HOTEL ROOSEVELT)

New Orleans, Sept 27.

DeAngelo & Porter, Alice Dawn, Wesson Brothers, Barbara Blane, Gloria Foster, Dorothy Dodson, Jimmy Castle & Ray Robbins, Chuck Foster Orch; $2 minimum Saturdays.

The accent is on youth in both the band and acts in the new offering. Personable, young Chuck Foster and his crew live up to their advance billing and rank highly among the bands that have played here. Their music is a blend of sweet and swing.

Foster smoothly paces a nicely balanced floor show as m.c. Orch vocal talent, Gloria Foster (Chuck's sister), Dorothy Dodson, Jimmy Castle and Ray Robbins, click. Gals are lookers and make nice appearance. Val Pruden, Foster's pianist, garners plenty of palm-pounding for his keyboard work in a dance treatment of Tschaikowsky's Concerto in B-Flat Minor.

Floor show is made up of a quartet of acts, none of which is standout, but all get across well to hold the pace of the show at high pitch. Wesson Brothers' mimicry is laugh-provoking. They synchronize their characterizations, one doing the voice and the other the facial contortions. DeAngelo and Porter are smooth and graceful, sweeping through a series of ballroom turns and spins which brought nice response. Their terpsichore is polished. Alice Dawn is a striking-looking brunet who can sell a song strongly. She scores solidly with 'Daddy,' 'Kiss Boys Goodbye,' 'Hut Sut' and other pops.

Opening the show is Barbara Blane, blonde looker with nifty chassis, and elastic figure that combines classic and acro dancing with grace and ease to get nice hand. Foster contributes clarinet solo now and then. He doesn't hog the spotlight and features several members of his band in specialties.

His music kept the dance floor filled at dinner hour. *Liuzza.*

PALLADIUM, CHI

Chicago, Sept. 26.

Charlie Spivak Orch (16) *with Star Dusters* (4) *and Gary Stevens.*

This ex-Marigold Gardens, ex-French Casino, ex-Theatre Cafe is now a nitery designed for the minors of the town, with no alcoholic beverages sold on the premises. This follows the shutdown of the Theatre Cafe because of liquor sales to minors. Such an opening as the present one ordinarily would have been prohibited on a law that prevents any place folded by the authorities on liquor law violations to reopen again for a similar purpose within 12 months.

In fact, there was some difficulty with the authorities as it was, with the original opening sloughed by the coppers because of a lack of license. But the spot opened in midweek after much running around by operator Billy Stearns. This jam-up has gotten the spot off on the wrong foot and it is going to take plenty to get it into the right groove. Coupled with this is the fact that the nitery is out-of-the-way.

It becomes a question of how many youngsters have enough money to support a cafe where the admission charge is 83c. It's a big place with seats at tables for some 1,800. There are a 'coketail' bar, hotdog stands and such. There are no waiters, with all of it being self-service. Stearns will have to get plenty of admissions and sell plenty of cokes and hot dogs at 10c and 15c to make the nut. It looks highly doubtful.

All this makes it tough for a truly excellent musical aggregation, the Charlie Spivak orchestra. Here is a band which is really going places. It has solid musical merit. Spivak himself plays an outstanding trumpet.

For the vocals band has Star Dusters quartet, three men and a girl, who have considerable vocal abilily and a good sales touch. Gary Stevens does the straight solo vocals.

Gold.

CLUB BALI, PHILLY

Philadelphia, Sept. 25.

Four Ink Spots, Iris Wayne, Gerardo & Helen, Fred Roner, Franco & Beryl, Bali-Lovelies (6), *Allen Fielding Orch* (8), *Jose Morales Orch* (9); *$1.50 minimum weekdays, $2 minimum Saturdays.*

The Ink Spots return here under the aegis of the freres Kaliner at whose Rathskeller down the street the sepia quartet first hit fame only a couple of years back. The boys are in excellent form and only excuse the customers take to allow them to bow off is utter exhaustion.

When caught (Thursday supper show), the Spots had to oblige with seven tunes before the mob was satisfied. If it wasn't for other commitments, Ivory (Deacon) Watson, Bill Kenny, Hoppy Jones and Charley Fuqua could hang around as long as they like as far as the Kaliners are concerned. Their tunes consist of 'Java Jive,' 'Don't Want to Set the World on Fire,' 'Keep Cool, Fool,' 'Do I Worry', 'Who,' 'Maybe' and their old standby 'If I Didn't Care.'

An amusing magi act, on the line of Giovanni is presented by Fred Roner, newcomer in these parts and, by his accent, apparently from Vienna. Work with stooges chosen from the pewholders, stint consisting of pulling cards out of the air, ears, nose, etc. of his stooges, meanwhile copping their wallets, wrist watches and bits of wearing apparel. Through it all he keeps up a rapid-fire chatter that's subtle but funny.

There are two dance teams, Franco and Beryl, who specialize in the standard ballroom turns, and Gerardo and Helen, whose forte is the conga-rhumba brand.

Iris Wayne is pleasing in her ballet-taps routine. The Bali-Lovelies, a sextet of agile lookers, are above the average in ability in their production chores. The dances are staged by Gerardo, costumes designed by Estella Ramentol.

Almost a capacity crowd when reviewed. *Shal.*

Broadway

Alfred Santell arrived in town Saturday (27).

Mrs. Charlie (Mae) Einfeld east; her father's ailing.

John Royal's daughter, 'Schatzie,' celebrated her 15th birthday.

Paramount holds its annual dinner-dance at the Astor hotel Oct. 17.

Alan Gilbert, son of vaudevillian Bobby Gilbert, added to WMCA continuity staff.

Memoriam to Mark A. Luescher in last week's VARIETY was misspelled as Leuscher.

Boyd Crawford, taken from the stage by Metro, flew to the Coast Thursday (25).

Al Wilkie giving up his Greenwich Village apartment to become a hotel tenant uptown.

Sir Joseph Ginzberg, medals, press clippings and all, is a patient in French hospital.

Cuckoo clock effect in Morosco lobby signals rise of 'Cuckoos on the Hearth' curtains.

Jane Cowl to star in 'Ring Around Elizabeth,' temporary title having been 'Mother's Day.'

John Brennan moving family to Coast, where his accounting activities are headquartered.

George Lynch, in charge of buying for the Schine circuit, in town working on a deal with Metro.

Louis Nizer, show biz attorney, back from six weeks in Bermuda to get relief from his hay fever.

Golf tourney for the RKO h.o. bunch held Saturday (27) at the Elmsford country club in Westchester.

Ray Bolger arrived back in town Saturday (27) to do a show after winding up work at RKO in 'Street Girl.'

Son of Domonick Barrecca, Brooklyn division manager for Loew's, out of danger following infantile paralysis attack.

Merle Oberon got in Monday (29) from Coast to rehearse for her appearance on the Kate Smith program Friday (3).

Mr. and Mrs. Ben Lyon (Bebe Daniels) due back from the Coast this week. They clipper back to London shortly.

Marian Spitzer joined hubby, Harlan Thompson, in N.Y., while the latter's readying his own production of a self-authored play.

Norman H. Moray, Warner shorts sales manager, on a six weeks' trip of exchanges, plus a studio visit to discuss production plans.

Philip Dorn flew in from Hollywood to appear on a rally of Hollanders and Holland-Americans held Sunday (28) at Paterson, N. J.

Saul H. Bornstein, Berlin's v.p. and g.m., may leave for a warmer climate in a week, now that he's out of danger following double pneumonia.

By calling WE 6-1212 telephone company will state if world's series games are postponed along with weather report.

Leonard Spiegelgass in from the Coast to work with Damon Runyon on script of 'Little Pinks,' Runyon's initial production for RKO.

Sandra Karyl, film editor of Pic mag in New York, has been named Hollywood editor. She leaves for Coast next week.

Gregory Ratoff tells a great gag about the draftee rejected for bad sight who walks into a theatre and asks if he's on the bus for Pasadena.

Gilbert Miller is honorary chairman of entertainment division of Russian War Relief.

Brevoort Supper Club reopening Oct. 2.

Clifford C. Fischer's Bayes Roof tenancy, probably to be called the N. Y. Casino, can't start until Xmas due to renovations, etc. atop the 44th St. theatre.

Mrs. David Bernstein and a younger son of the Loew's, Inc., v.p. and treasurer are still recovering from bad auto crash in Greenwich, Conn., some weeks ago.

First of group of meetings-luncheons for Superman newsdealers and franchise holders given by Par in Boston last week, with Oscar Morgan and his assistant, Monroe Goodman, up from the h.o.

Brooks Atkinson's crack about Groucho Marx's high-pants, in that N. Y. Times interview last Friday (26), chased the comedian to Benham's for a readjustment of his breeches.

Sid Harris subbed in Buffalo for Herman Bernstein, back with 'Arsenic and Old Lace,' latter having gone to Boston to ready debut there. Harris has returned to handle 'Pal Joey' (Shubert).

Piece by Joe Bryan III on Fred Allen in next week's Satevepost, '80 Hours for a Laugh,' will make that comedian even more vulnerable for the Amalgamated Moochers & Mendicants Ass'n.

Idea of premiering 'Mr. Big' last night (Tues.) on the eve of a high religious holy day was a moot question for the George S. Kaufman management, but it was decided to adhere to schedule.

Stew approached Charlie McDonald in front of the Palace asking for a buck, then a half and finally a match. Giving him latter, McDonald asked that he not use the match in front of the Palace for fear he'd explode.

John Balaban, Bob O'Donnell and John Friedl of the Par theatre empire came in for the Louis-Nova fight. Balaban, also in on film deals, left for Chicago yesterday (Tues.), while O'Donnell and Friedl will remain on until the end of the week.

Chicago

Jack Robbins in town to o.o. the local bands.

Fritz Blocki is going to the Coast for a look-around.

Willie Shore going to the Coast for a nitery assignment.

Harry Rogers has teamed up once more with Count Berni Vici.

Jack Fine is producing a unit tagged 'Jumbo Circus Revue.'

George Lukes out of Consolidated Radio Artists after several years.

Elna Hile, former Chicago press rep with the Shuberts, now secretary to Monroe Rubinger, press chief for Warners in the midwest.

Jean David has been appointed drama production chief for the Jewish Peoples Institute and will open season on Nov. 15 with 'Spring Song.'

Decree Lasting?

Continued from page 5

some exhibitors, who always have played flat, being asked to move into the gross-sharing column. Many are stubbornly refusing to do this and, despite early demands of distribs for percentage, are promising that if they have to go back to reissues they are going to do so rather than change their buying policies.

Distribs which formerly sold various accounts on a flat basis, including subsequents that play film up to 60 days from date of release, are now including one or two percentage pictures in a block, the balance going at a specified rental. Result appears to be that where a theatre owner formerly bought only a few pictures on percentage, or none at all, he may be asked to take 20 or more before the 1941-42 season is over.

Sliding scale provisions under percentage deals as well as a tendency to lower the splits are also irking the exhibitors, not to mention certain pictures in blocks which they don't want to play but can't avoid unless the distrib is willing to make an exception. Formerly exhibs had a 10, 15 or 20% rejection privilege which they could exercise at any time they desired. That escape from a 'dog' has gone completely, and if an exhib wants to protect his theatre from a bad film his only out is to buy it and shelve it, barring inability to contract for less than the block offered. The single-feature houses are particularly hit in this respect. Another complaint concerns instances where distribs are redesignating pictures after they have been sold.

While exhibs are holding out where they are dissatisfied with rentals, and can afford to stall on deals, subsequents still having time to negotiate where they are far behind release dates, many have to agree to the high terms being asked in order to keep operating.

Non-Decreers Ditto

While the consent decree and selling thereunder affects only Metro, RKO, Paramount, 20th and Warner Bros., an effort to get more for the 1941-42 film is also being made by United Artists, Universal, Columbia and independents. This may account in part for the feeling in sales circles that the new form of selling for the Big Five under the decree has not appreciably helped the others.

Universal is reported having made the best advances on 1941-42 contracting among the non-consent companies, with much credit given to the progressive sales organization headed by Bill Scully.

Republic is a lesser company that is advancing rapidly with its pictures gradually getting into the better operations. Jimmy Grainger, sales head of Rep, has had much to do with this, aside from improvement in the quality of the company's product.

Columbia didn't have such a good year with the 1940-41 product, nor did United Artists. Summer for the latter was particularly lean since the company supplied only a few features and none of importance since 'Hamilton Woman,' a late spring release.

Pittsburgh

By Hal Cohen

Exhib Harry Finkel recouping at St. Francis hospital from a serious operation.

George Jaffe's all smiles these days, with burley biz booming at his Casino.

Dancer Key Taylor announced her engagement to former state legislator Al Tronzo.

Fred Burleigh will launch the new season at the Playhouse Oct. 21 with 'Male Animal.'

Rio De Janeiro engagement at the Copacabana on the fire for Little Jackie Heller.

A. L. Criswell's lad, Nelson, has landed a berth with Par script department in Hollywood.

Thelma Cutter back on the job again at the WB office after a serious illness of three months.

Ben Atwell here ahead of 'Hold On to Your Hats,' replacing Frank Cruikshank as advance agent.

Lela ('Dance of Lovers') Moore has gone to San Francisco and expects to stay there several months.

Bob Laux, who left Warner publicity department recently for a new post, is now a licensed pilot.

Bill Herz, graduate of Carnegie Tech drama school, in town business-managing 'Native Son' at Nixon.

Carnegie Tech drama alumnus, Victor Chapin, set for soot in Theatre Guild revival of 'Ah, Wilderness.'

Herb Pickman, of Hal Horne's staff, here doing special exploitation on 'Belle Starr' and 'Yank in the R.A.F.'

Vaughn Monroe's wife, here awaiting a child, joins her husband in N.Y. when he opens at the Hotel Commodore.

Jeanne Coyne, localite who recently went into chorus of 'Pal Joey, already doing specialty dancing bit in show.

Gene Kelly and his bride, Betsy Blair, due here this weekend for a few days before moving on to the Coast.

Harry Brown, Nixon theatre manager for 26 years, expects to announce a new theatre connection shortly.

Thomas Job, who adaoted 'Barchester Towers' for Ina Claire, conducting playwrighting class at Carnegie Tech.

Harry Marshard, Boston band leader and booker, in town lining up his annual round of deb parties for holiday season.

Virginia Albert expects to break away from Manhattanettes at Villa Madrid shortly to go out on her own as a solo hoofer.

Jerry Cooper, who was in the show last year, tossed a 'Boys and Girls Together' nite for entire cast at Yacht Club, where he's featured.

When Tony Pastor comes to Stanley theatre Friday (3) his singer will be Eugenie Baird, localite who used to be known as Kay Marie Baird.

Buenos Aires

By Ray Josephs

Refurbishing of Cine Ideal completed.

U. S. director Richard Harlan ended contract with EFA.

Onofre Moner moved to exec post for 20th-Fox in Argentina.

Sono Film will do dozen full-length high budgeters next year.

Carlos Schlieper completed filming 'Papa Tiene Novia' ('Father Has a Sweetheart'), comedy.

Location picts being planned by San Miguel and Lumiton called off. No snow for backgrounds.

Luis Sandrini started work on EFA's last of the season, an original directed by Luis Bayon Herrera.

Camila Quiroga rehearsing three-act stage play, 'Al Pie de la Cruz' ('Foot of the Cross'), to close season.

Angel Magana will head cast of Alberto de Zabalia's contractor for EFA. No story or title yet announced.

Former Melody theatre, B. A., will reopen as the Inca. House has been air-conditioned and modernized with U. S. equipment.

J. M. Rodriguez off to Mexico to take over Lumiton-Sono Film joint office there. Stops over in Lima and other points to hypo biz.

Arturo S. Mom making documentary covering all aspects of the war, compiled from newsreel and stock shots. Mom directed anti-Yanqui oil pic, 'Petrolo.'

Sigfriedo Bauer resigned as local manager of Paramount after 17 years due to illness. Raul Viglioni expected to take over. John B. Nathan is Argentine head.

Lumiton's first two for next season will be 'La Chica Del Auto Gres' ('Girl in the Gray Car'), written and directed by Manuel Romero, and 'Adolesencia' ('Adolescence').

Compania Panamericana has transferred control of the Select Lavalle in B.A. to Francisco Reich, indie owner. Former will distribute locals and U. S., French and English imports.

Deal by which Distribudora Panamericana would take over Cinematografica Terra called off. Terra has been long-time Nazi film distrib but biz now being handled direct by UFA.

Laularet and Cavallo deny reports that Nat Liebeskind, former RKO chief in Argentina, will return here to take over management of their chain. Liebeskind is now in Hollywood.

Stage company of Maria Guerrero Lopez and Fernando Diaz de Mendoza, Jr., sent here by Franco Spain's art embassy, being sniped by local pro-democratic papers, who call them propaganda-making outfit.

Casino revue, take-off on local politics and current Disney visit, titled 'Snow White and the Eight Ministers,' is first effort of director Enrique Santos Discepolo. Rudy Ayala, local jazz leader, did the music and arrangements.

Kaye's Ways

Continued from page 83

a bunch of kids set on rubbing it into their vanquished foe.'

$750 Job

These ASCAPites say they refuse to believe that Kaye is acting on his own initiative, nor will they accept as probable the report that BMI threatens to become a runaway organization with Kaye determined to preserve a job which pays him $750 a week. The attitude taken within these ASCAP circles is that while they are deeply suspicious of Kaye's multiple manouvers it is not of major import to them. What they are concerned about is whether the networks mean business and what the ASCAP board proposes to do if a closed deal is not forthcoming in quick time. There is strong sentiment among important publishers and writers to throw the whole thing as worked out with NBC and CBS overboard and take a chance on anti-trust litigation against the webs. Meanwhile the ASCAP pubs can't get their new tunes out on the air for exploitation, even though the licenses would be granted on a gratis basis. Those advocating this move figure that sufficient money would in the interim come in from other ASCAP users to help support their operations, with the sale of sheet music providing the margin of profit.

Webs' Letters

ASCAP officials who have had occasion to get copies of the letters sent out by CBS and NBC last week explaining the ASCAP network contract and urging its acceptance are of the opinion that the webs made a tactical error by running such letters to 10 pages of closely typed matter. They think that a mass of printed exposition of this sort is bound to be confusing to the average businessman and cause him to hesitate approving any contrasts involved until he has had a chance to digest thoroughly the contents of both the contracts and the accompanying letter.

'If' on Oct. 15

In the CBS letter to affiliates Edward Klauber, the web's executive v.p., did make mention of a resumption date for ASCAP music, namely, Oct. 15, but this was ringed around by an 'if.' The contract, Klauber's letter in this specific angle pointed out, 'runs for a period of eight years and two and a half months—that is, if we go back on the air Oct. 15.' Both NBC and CBS yesterday (Tuesday) declared that they were pointing for Oct. 15 as the starting date and that they felt confident that once the approvals from stations began to roll in the momentum would be such as to make it possible for them to go through with this intention. NBC yesterday (Tuesday) disclosed that it had already received a number of favorable responses. Also several wires asking for elucidation on the matter of a station's being free to shift from the blanket to the per piece plan, or visa versa, at any desired year. All this was explained in detail in the networks' letters. NBC and CBS also expressed the belief that the action taken against the networks' ASCAP fee sharing proposal at last week's convention of the National Independent Broadcasters will not exert a stymying effect on their drive to obtain contract approvals from affiliates. They pointed out that the resolution involved was passed after 50% of the delegates had gone home.

Spread of Fees

Klauber's letter reminded the affiliates that 'under date of Jan. 25, 1941, Assistant Attorney General Thurman Arnold wrote to Neville Miller (president of the National Association of Broadcasters) confirming that the Department understood that the clearance at the source requirement of the consent decree (obtained by ASCAP) meant that the licensee was free to make any financial arrangement for spreading the cost of the license.' This is an implied answer to those indie broadcasters who have taken the position that for affiliates to share the ASCAP fees with network would be in violation of the consent decree.

Hollywood

Maureen O'Hara drew a Reno divorce.

Jane Withers had her tonsils jerked.

Marjorie Weaver granted a Nevada divorce.

Gloria Swanson back in town for picture work.

Herman Bing back to films after a year's absence.

Herman Hover back with Earl Carroll.

Robert M. Gillham here for studio huddles.

Mickey Rooney celebrated his 21st birthday last week.

Joan Blondell back to work after a throat infection.

Artie Mehlinger has left BMI for a New York hook-up.

Marlene Dietrich's broken leg out of the plaster cast.

George Givot divorced by Maryon Curtis, screen actress.

George Hall recovering from major abdominal surgery.

Smiley Burnette leaving on six-week personal appearance tour.

Lou Costello back to work after layoff caused by wrenched back.

James Ferrara, rodeo rider, became James Carson, at Paramount.

Edward H. Griffith back from vacation tour of Mexico and New York.

Aune Hanson, Finnish actress, drew her first American citizenship papers.

Jimmy Broderick went into the Army after 12 years with Metro casting office.

Ona Munson to marry Stewart McDonald; former Federal Housing Administrator.

Sid Lorraine arrived from N. Y. for huddles with Ralph Peer, head of Southern Music.

Fritz Lang, recuperating from bladder trouble, ordered back to bed for three more weeks.

Thomas Mitchell back to work at RKO for the first time since April 21, when he was hurt on location.

Nat Holt arrived from Cleveland to take over his new job as western division manager for RKO Theatres.

Bernard Feins, Warner p. a., shoved off for Fort Monmouth, N. J., for a year in the U. S. Signal Corps.

Billy Leyser now business manager and public relations director for Society of Motion Picture Art Directors.

Robert Schless, Warner foreign sales manager clippered in from Australia for confabs on problems overseas.

Marjorie Rambeau aired to Asheville, N. C., where her husband, Francis Gudger, was hurt in a motor crash.

South Africa

By H. Hanson

Show biz good.

Deanna Durbin in 'Nice Girl' (U) pulled sellout biz at Colosseum, Capetown.

Adolph Buehrig, former Metro Durban manager, sailed for the States. Ben Cohen has taken over.

Captain Jack Stodel, Capetown branch manager for African Theatres, well occupied with military and show duties.

Niedzielski, Polish pianist, is touring South Africa. Was last here in 1935. Pianist wanted to join up, but was advised to carry on his recitals.

African Consolidated Theatres' daily lunch-hour cinema shows for South African Gifts and Comforts Fund reached (at this writing) over £5,000 (over $20,000).

London

M. J. Farrell's new untitled comedy will be produced by John Gielgud for its West End bow.

Thornton Wilder here looking around and completing the script of a play, 'The Skin of Our Teeth.'

Redubbing of Walt Disney's short for war savings has been found necessary. Print finally got here after two sinkings.

Bessie Love is to make a short for Ministry of Information. Silent star recently came out of retirement to do a feature role for Warners.

Godfrey Tearle says they won't get him out of retirement again when through with pic chore for Michael Powell. Not, that is, unless there's a call for 'Macbeth.'

Minneapolis

By Les Rees

Mort H. Singer and Milton Mayer in town two days.

Bob Zurke remaining indefinitely at Curley's nitery.

Max Factor of Pioneer theatre circuit in from Des Moines.

Twin City Variety club holding first fall dinner meeting Oct. 6.

Elizabeth Voss of Metro going to Los Angeles on leave of absence.

Eddie Ruben's Welworth theatre circuit managers here for convention.

Gordon Craddock, formerly Universal assistant western sales manager, and now on leave of absence because of illness, hibernating in northern Minnesota.

OBITUARIES

CLIFFORD GREY

Clifford Grey, 54, one of the best known British lyricists of the past three decades, died Sept. 26 at Ipswich, England. He had written for the stage, musical comedies and screen.

Grey, born in Birmingham, England, went on the stage in 1907 and began to write lyrics in 1913. He was the author of the lyrics to 'If You Were the Only Girl in the World.' His first effort on leaving musicals in 1913 (he had been acting up to this time) was 'The Bing Bing Boys Are Here,' which was a music hall hit when produced in 1916.

Other shows for which he wrote lyrics were 'Arlette,' 'Hullo, America,' 'Baby Bunting,' 'The Kiss Call,' 'Artists and Models,' 'June Days,' 'Hit the Deck,' 'The Three Musketeers,' 'Mayflowers,' 'Kiss in the Taxi,' 'Marjorie,' and 'The Vogues of 1924,' on which he collaborated with Fred Thompson as author.

The best known of his film works was 'Rome Express,' a Gaumont-British production. He was an ASCAP member.

Three daughters survive.

BENJAMIN J. MILLER

Benjamin J. Miller, 44, attorney and secretary of the Milwaukee Film Board of Trade, died Sept. 23 at his home in that city. He represented motion picture interests for years in many legal contests and was largely responsible recently for the Wisconsin Supreme Court outlawing bingo. He was a veteran of World War No. 1 and served several terms as secretary of the Milwaukee Variety club.

Survived by widow and two daughters.

MATTHEW V. PAJAKOWSKI

Matthew V. Pajakowski, 39, composer and veteran orchestra leader on Buffalo Polish-language broadcasts, was killed in an auto crash Sept. 24 outside of Buffalo on the eve of his 20th wedding anniversary.

A bandleader for 25 years, Mr. Pajakowski's orchestra was one of first to be heard on Buffalo foreign-language programs, in which he was active until his death.

Survived by his widow, three daughters and a stepsister.

WILL CARLETON

Will C. Cummings, 70, retired comedy writer in days of the silent films, writing under name of Will Carleton, died Sept. 21 in Los Angeles. He was scenario editor for Mack Sennett and wrote material for Kolb & Dill and other stage comedy acts.

Also acted in several of his own vehicles and the play, 'Joan of Arkansas,' in L. A. 17 years ago.

WILLIAM H. MACK

William H. Mack, 81, veteran vaudeville actor died Sept. 25 in N. Y., after a cerebral hemorrhage.

Mack started as a boy actor, appearing with his brother in an act known as Wade and Mack. He toured the Keith circuit and trouped with Mrs. Minnie Maddern Fiske and Ren Shields in vaude.

A daughter survives.

MICHAEL J. GALLAGHER

Michael J. Gallagher, 68, retired member of the Manhattan quartet, singers of Irish ballads 40 years ago, and owner of the Empire Theatre, first theatre built in Wellston, Mo., died in St. Louis of a heart attack.

After his singing career was ended Gallagher had numerous State positions and was also night sheriff in Clayton, St. Louis county.

JAMES G. MORTON

James G. Morton, 84, retired Broadway actor, died Sept. 25 in Brooklyn. Morton made his stage debut in 1875 in 'The Stranger.' He also appeared with Marjorie Rambeau in 'Eyes of Youth' and in plays with Laurette Taylor and Florence Reed. His last show was 'Up Pops the Devil.'

AL GOSDEN

Al G. Gosden, 68, pioneer in color films, died Sept. 15 in Hollywood. Came from England in 1911 with an idea known as 'Kinema Colour,' and was in various capacities with Biograph, Lubin and, in later years, with Universal and RKO as a technician.

Surviving are four daughters and a son.

GEORGE EDGAR OLIVER

George Edgar Oliver, 86, retired Albany theatre manager and drama critic died Sept. 26 in the State capital. He was the first manager of Harmanus Bleecker Hall, famed Albany legit theatre, and brought Emma Albani, Lily Langtry and Theodore Thomas to Albany.

JOE COLUMBO

Joe Columbo, 42, owner operator of the Vanity Club, French Quarter night spot, died in New Orleans, Sept. 24. Columbo was known as 'Singing, Smiling Joe' to radio listeners and was originator of the Milkman's Matinee heard over New Orleans stations. Widow, seven brothers and sisters survive.

GRACE CANTER

Grace Turney, singer known professionally as Grace Canter, died Sept. 19 in Chicago after a long illness. She sang in musical comedies from 1922-24.

Among survivors is a sister, Lynn Canter, vaude actress, who had appeared with Al Shean in the act, Al Shean and Lynn Canter.

FRANCIS X. BURLANDO

Francis X. Burlando, 51, World War veteran cited for bravery, a well-known entertainer, operator and manager of night clubs in the Albany area until his retirement some time ago, died in Albany Sept. 25.

Widow, three sisters and a brother survive.

MRS. EMILIE JOHNSON

Mrs. Emilie Johnson, 75, pioneer screen writer, died Sept. 23 in Hollywood. Among the early silents she wrote were 'The Name of the Law,' 'Third Alarm,' 'Westbound Limited' and 'Fourth Commandment.'

Surviving is her son, Emory Johnson, film director.

CHARLES A. TEAFF

Charles A. Teaff, 59, retired legit actor, died Sept. 25 in St. Petersburg, Fla. Teaff and his wife, before going to St. Petersburg in 1921, operated a stock company under Mrs. Teaff's maiden name, Marie Latour.

MRS. VICTORIA DESJARDINES

Mrs. Victoria Daignault Desjardines, 43, former dancer, died Sept. 22 in Woonsocket, R. I. She had been a member of the Denno Sisters, Thiebeault and Cody troupe which toured the U. S. and Europe in the early '20's.

LYNN B. DANA, SR.

Lynn B. Dana, Sr., 66, president of the Dana Musical Institute of Warren, O., died in Toledo, Sept. 22, of a heart attack. Dana was a composer, pianist and one of the few American members of the Royal Academy of Music, England.

CHOT ELDRIDGE

Chot Eldridge, 49, of the mechanical department of Paramount Pictures, in California, died there Sept. 28 of injuries suffered in a fall last week. Eldridge was a former member of the vaudeville team of Eldridge, Barlow and Eldridge.

MARJORIE DODGE

Marjorie Dodge, 47, former operatic and concert soprano, died in Chicago Sept. 27. She had sung with Coast opera companies and symphony orchestras as well as in Chicago theatres and on radio.

JOSEPH ROMAIN

Joseph Romain, leader of a dance orchestra in Jacksonville, Fla., died Sept. 28 while on a hunting trip in Plaster Rock, N. B.

EUGENE WALTER

Eugene Walter, 64, scenarist and author of many Broadway legit successes, died in Hollywood, Sept. 26. Further details in Legit.

Mrs. Gladys E. Peskay, wife of Edward J. Peskay, operator of Palace and Strand theatres, Stamford, Conn., and Pickwick, Greenwich, died Sept. 24 in New York. Brother, Neil Wealty, manages Stamford houses.

Gladys Welty Peskay, wife of Edward J. Peskay, Connecticut exhib and eastern rep for Hal Roach Productions, died Sept. 24 in New York. Three daughters also survive.

Jesse Vineyard Owens, 76, father of Harry Owens, orchestra leader, died Sept. 24 in Los Angeles.

Steve Varlea, Jr., 2, son of drummer with Hal Wayne's orchestra, died Sept. 18 in Chicago.

Joseph Dellar, father of Lincoln Dellar, manager of KSFO, in Seattle Wednesday (24).

Was Is 'Hellz'

Continued from page 3

along this line. They were not subject to resolution now pending before the Associated Actors and Artistes of America banning all for-free camp shows, inasmuch as the commitment had been made some weeks ago.

Whispers that the cast thought it was being put on the spot to make the Monmouth appearance brought quick action from Equity and Alan Corelli, exec secretary of the Theatre Authority. Vote was taken among cast members as to whether they wanted to go or not, and the trip was overwhelmingly nixed. Camp was so notified late last week.

$350-400 for Shows

Fort Monmouth, N. J., Sept. 30.

With clampdown by the Four A's on cuffo appearances at Army camps, Major Albert P. Walker, morale officer here, has set aside a budget of $350-$400 a week for talent to continue the Monday night shows at the camp. First one will be held next Monday (6), with a professional booker engaged by the camp obtaining the acts. Theatre Authority declared it will make no objection to one or two star names working for free if the other acts are paid.

Admish of 10c will be charged for the entertainment, about $250 a week being counted on from this source. Remainder of the coin will be made up out of the profits of the Post Exchange. There will be two shows nightly, each running about 90 minutes.

London Legit

Continued from page 3

panies are awaiting its Broadway opening on Nov. 5 before making an offer on it. It's 'Blithe Spirit,' the Noel Coward comedy which preemed in London in July and has been doing strong biz there since. John C. Wilson will produce the Broadway version.

Another play originally produced in London which shortly will find its way to Broadway is 'All Men Are Alike.' It opens next Monday (6). There's little film interest in it. London production, which teed off in July, 1940, was labeled 'Women Aren't Angels.'

Reason for the slackening off of British playwright output is obvious. Many of the writers are much too engaged in military duties to get down to their typewriters, while the others are in no mood to concoct drama with so much of the real thing happening around them.

MARRIAGES

Betty Korbell to Lieut. John Leonard Meakin, Sept. 18, Washington, D. C. He's the son of Hardie Meakin, RKO manager in the capital.

Virginia Sweeney to Laurence Riley, in Hollywood, last week. Groom is a playwright.

Charlotte Brockway to Howard Young, in Las Vegas, Nev., Sept. 26. He's a stage and screen producer.

Betty Jane Morrison to Robert Sherry, Sept. 26, in Buffalo. Bride is women's commentator and he's an announcer, both with WGR-WKBW, Buffalo.

BIRTHS

Mr. and Mrs. Tom Dyer, daughter, in Des Moines, Sept. 23. Father is in promotion department of stations KSO, KRNT, Des Moines.

Mr. and Mrs. Dale McFarland, daughter, in Des Moines, Sept. 22. Father is publicity director of Tri-States Theatre Corp., Des Moines.

Mr. and Mrs. John Wright, daughter, in Hollywood, Sept. 24. Father is in Universal publicity department.

Mr. and Mrs. Walter Sande, daughter, in Hollywood, Sept. 23. Father is a screen actor.

Mr. and Mrs. Hal Roach, Jr., daughter, in Hollywood, Sept. 23. Father is a film director.

Mr. and Mrs. William Guy, son, Sept. 23, in Dublin, Texas. Father is announcer at KCMO, Kansas City, Mo.

Mr. and Mrs. John Maschio, daughter, in Hollywood, Sept. 28, mother is Constance Moore, film actress; father is film agent.

Mr. and Mrs. Ted Bliss, daughter, in Los Angeles, Sept. 27; father is CBS producer.

Bills Next Week

Continued from page 88

Mildred Perice
Hilge
Gregory, Ray'd & C
Lyle Carlyle Orc

Hand's
3 Old Timers
Manuel Lopez

London Chop House
Barney Green
Ruby Orc
Clarice

Club Mayfair
Marty Joyce
Carol Crane
Morvin Jensen
Dorothy Gerron
Phil Olsen Orc

Club Mur-Jo
Carroll & Gorman
June Corson
Dancing Dietrichs
Merritt Lamb Orc

Morocco
'Gay Nineties' Rev
Buddy Duray
Joe Foder Orc
Madelon Baker

Nebiolo's
Fay & Andre
Johnny Polley
Laskey Sis
Clem Hawkins
Leonard Seel Orc

Northwood Inn
Anita Jacobi
Woods & Bray
Harry Schilling
Roshoe & Lee
Ray Carlin Orc

Olde Wayne Club
Eddie Mann Orc
Freda Mann

Palm Beach
Hugo & Tayra
Louis Faggio
Duke Art, Jr
Carlos Vesto
Don Pablo Orc

Huck's Redford Inn
Mac McGraw Orc

Royale
Peter Higgins

McKowans
Park & Clifford
Fober Dano
Dick Worthington
Don McGrane Orc

Statler Hotel
Enric Madriguera

Sake
Fifi de Villerie
Buddy Lester
Rossillonos
Johnny Hale
Saxettes (6)
Karl Spaeth Orc

San Diego
Radio Jesters
Jimmy Durant
Leola Taylor
Nessley & Norman
Mary Janis
Paul Gordon Orc

Stevadora
Everett & Conway
Bill Harris
Roland & Rito
Irene Burke
Tiny Gorman
Jack Thomas Orc

The Tropics
Juchiteco 3
Linda Garcia
Hal Wayne Orc

Verne
Billy Meagher
Bobbie Robbins
Raul & Annette
Alto Fryor Orc

Whittier Hotel
(Gold Cub Room)
Herman Fine

Wonder Bar
Josephine Del Mar
Vocollons Orc
Sammy Dibert Orc

509 Club
Dale Rhodes
Di Giovanni
Claire Willoms
Good & Goody
Chaney & Harley
Capt Fronko
Julie Hewitt
June Hart
Horace Houck Orc

PITTSBURGH

Anchorage
Hugh Morton Orc
Maynard Deane

Arlington Lodge
Phil Cavezza Orc

Balconades
Buddy Corlson Orc

Bill Green's
Henry King Orc
Gloria Faye
Vincent Caruso

Boogie-Woogie Club
Boog Sherman
Maxie Simon
Harry Comorodn
Buddy Blaine
Tubby Miller
Reggie Dvornk

Club Petite
Piccolo Pete Orc

Cork and Bottle
Lloyd Fox

Colonial
Joey Sims Orc

Eddie Peyton's
Art Schamberg Orc
Mildred Segni
Eddie Peyton
Sandy Mcclintock
Marion Muller

El Chico
Mario Orc
Virginia Ramos
Dancing Players

Evergreens
Revelers
Kay Burks
Ray Valance
Nancy Grey

Hotel Fort Pitt
Ken Bailey Orc
Johnny Mitchell
Harry Walton
Joosie Wheatley

Hotel Henry
(Silver Grill)
M Contreras Orc
Conchita

(Gay 90's)
Dorothy Nesbitt

Hotel 7th Avenue
Bess Saunders
Ida Ioln
Everett Havdn
Betty Donahue
Al Devlin

Evergreen Gardens
Ravelers
Sam Sweet
Alice Suos
Zelda

Wicked Willies

Hotel Roosevelt
4 Skylioers

Hotel Schenley
Billy Hinds Orc

Hotel Wm Penn
(Continental Bar)
Wanda
Escorts

Merry-Go-Round
Bubbles Becker O

New Penn
Ralph Allen Orc
Stone & Victor
Buddy Birch
Renin & Elains
Dixie Hey
Buddy Hookins

Nixon Cafe
Al Marisco Orc
Bob Corter
Carloo & Chita
Simpson Marionettes

Nut House
Shordina Walker
Ted Blake
George Gregg
Harry Fronk
Joe Klein
Chuck Wilson

Oasis
Frank Shenn Orc

Pines
Don Rutter
Bill LeRoy Orc

Trelon
Tom Kerr Orc
Gloria Jolley
Dino Bolli
George Webber

Yacht Club
H Middlemon Orc
Barkero
Manzonne-Ab'tt Donc
Herry Stevens
Hoo Shea
Shirley Heller

Sky-Vue
Johnny Martone Orc
Allen Trent

Union Grill
Art Yagello
Frank Natale
Mike Sandretto

Villa Madrid
Etzl Covato Orc
Mark Lane
Giovanni
Arturo & Evelyn
Joan Hope
Manhattanettes

BOSTON

Beachcomber
Harry Morrissey
Lu-Cellin
Cheena de Simone
Eleanor Teeman
Elaine Jordan
Buster Kelm Rev

Blinstrub's
Karl Rohde Orc
Harry Stockwell
Flying Gleasons
Unn Cooper
3 Kitaroos

Casa Manana
Al Tory Orc
Harrison Aulger
Joye Martin
Tum Brown
Kathyrn Forlener
Louise Sherwood
Earl Gregg
Jane Giddings
Jean Carle
Don Muckel

Club Mayfair
Ranny Weeks Orc
Bernie Bennett O
George Libby Rev
Mae Murray
George Fontana
Jack Fowler
Pepe Lloreno
Dacilo Negoo
Allen Carney
Jerry & Turk
Dorio Abbott

Club Vanity Fair
Farren Bros Orc
Stella Ray
Ginnie O'Keefe
Bette Claire

Coconut Grove
Mickey Alpert Orc
Don Rico Orc
Wolly Wonger Rev
Billy Paine
Marianno Francie
Amapola Lopez
Arno & Annetta
Colette & Doon
Mathea Merryfield

(Melody Lounge)
Marjorie Garretson
Herb Lowle

Copley Plaza
(Terrace Room)
Ruby Newman Orc

(Merry-Go-Round)
Mark Gilbert 3

Crawford House
Ray Collins Orc
Sally Keith
Jacqueline Hurley
Morton Joyce
Gene Baylos
Crawfordettes

Fox & Hounds
Milton George Orc
Irene Donahue
David Bollentine

Hi-Hat
Pete Herman Orc
Lucille Grey
Frank Petty

Hotel Bradford
(Circus Room)
Warren & Bodee

Hotel Brunswick
(Bermuda Terrace)
Ella Fitzgerald Orc
Babe Wallace

Hotel Essex
Ernest Murray Orc
Billy Kelly
Jack Manning
Al Lewis
Victor Donato
Adele Corey
Rita Henderson
Diane & Mitchell

Hotel Gardner
Burt Shaw
Evelyn Harvey

Hotel Minerva
Harry Bay Orc
Barbara Douglass

Hotel Statler
(Cafe Rouge)
Salvy Cavicchio Orc

Hotel Ritz Carlton
(Ritz Roof)
Joe Marsala Orc
Millo Bros
Frank Marlis Orc
Juanita Juarez

Hotel Westminster
(Blue Room)
Jimmy McHale Orc

International Cafe
Ted Crowley Orc
Tom Choles
Helen Arnold
Alda Marova
Lenny Fitz

Ken Club
Stuff Smith Orc
Russ Howard
Sinclair Beef Trust
Jesse James

Latin Quarter
Anthony Bruno Orc
Rica Martins Orc
Sammy Walsh
Ruth Clayton
Galvan Dane
Helen Carroll

Rio Casino
George Harris Orc
Harry Spear
Wally Wanger Rev
Chaquita
Victor, Macey & N
Marco & Ramola

Steuben's
(Vienna Room)
Lew Conrad Orc
Boyd Heathen
Chester Dolphin
Armstrong & Stark
Barry & English
Dolores Reed

The Cave
Don DiBona Orc
Jack Fisher
Tamara Doriva
Currito & Carol
Phil Barry

Wisc. Fair's 50G Profit Vs. 30G Loss Last Year

Milwaukee, Sept. 30.

Wisconsin's State Fair, held here recently, made a profit of $50,000 as compared to a loss of $30,000 last year, according to Ralph Ammon, director of the State Dept. of Agriculture. Receipts from general admission, grandstand and sale of space reached an all-time high, gate receipts from approximately 550,000 customers totaling $128,000; grandstand, $102,903, and space to commercial exhibitors $63,000.

Prize money to the amount of $102,000 was distributed to premium winners.

BMI-Marks

Continued from page 82

Marks seeks to have the court affirm his claim to license the performing rights of songs in his catalog even though the writers of these works have assigned the rights to ASCAP. BMI, with whom Marks has a five-year deal, instigated the suit.

Justice Steuer's ruling was on a motion by ASCAP to declare BMI an improper plaintiff on the ground that BMI, as sub-licensee of Marks' performing rights, alone, could not seek a declaratory judgment of the court. The court, which gave no reason for the ruling, also denied ASCAP's plea that BMI be compelled to state separately the allegations in the complaint as filed by itself and Marks.

The complaint which names five composer-members of ASCAP stated that despite the contract which Marks had made with BMI the Society continue to assert claims to the exclusive broadcasting rights of the five writers on the ground that they were not only bound to ASCAP by 10-year contracts but expressed preference for retaining their ASCAP affiliation. BMI has taken the tack that a ruling on this question will affect the writers' rights to all songs controlled by publishers that have allied themselves with the radio-financed combine.

Minn. Violations

Continued from page 7

cky nor Friedl will make any comment. Keeping silent on the matter, they are leaving Northwest Allied leaders entirely in the dark. (It may be the deal on 'Hold Back' was actually set outside of the state).

J. W. Finley of St. Paul, attorney for Par and Minnesota Amus. Co. and, along with David Shearer of Minneapolis, representing the distributors in the injunction suits, says he presumes 'Hold Back' was sold under the decree, 'although I don't know what the arrangement was on this specific picture.'

'But why shouldn't it be sold under the decree, when it is so obvious that the state law is unconstitutional and when the federal court requires the film companies to be governed by decree provisions?' asks Finley.

'Our brief states plainly that we're prepared to sell and are selling under the decree. The film companies' position is clearly stated in this brief.'

William Edison scoring 'Rhythm in the Ranks,' George Pal's Technicolor Puppetoon at Paramount.

WHAT THEY THINK

Arthur Loew's Relationship

New York.

Editor, VARIETY:

The Washington investigation article in the current VARIETY includes an inaccuracy that I think sufficiently important to be brought to your attention. On page 6 in the second column, the following paragraph is included:

> "Going into Hollywood family relationships, apparently to prove that the entire film colony was tied up in one way or another into one gigantic monopoly, Clark asked if it was not true that a vice president of Loew's was a grandson of Adolph Zukor. Schenck replied that Arthur Loew was married to Zukor's daughter, but that it meant nothing as Loew's capacity was strictly one of signing checks."

Checking with the testimony itself I find that Mr. Schenck actually said:—

> "That is absolutely correct, but he has absolutely nothing to say about our business. The only thing that he is in charge of is the foreign business, meaning outside the United States and Canada; and he is a darned fine man, one of the best for that kind of business, but he has nothing to do with production, nothing to do with running theatres in the United States and he has not got anything to say. The only reason he is a Vice-President is for convenience, so that he can sign checks, and so forth and so on."

Since Mr. Schenck is a master showman and not a lawyer, he admitted incorrectly that Mr. Loew was a grandson of Mr. Zukor. The fact is that Arthur Loew is not related at all to Mr. Zukor, but was at one time married to Mr. Zukor's daughter from whom he is now divorced. Even apart from this, I think you will agree that it was not a fair report to attribute to Mr. Schenck the statement that 'Loew's capacity was strictly one of signing checks.'

We both know Arthur Loew well enough to realize the falsity of this conclusion on the part of your reporter, especially since there is nothing in the testimony to have warranted such a conclusion. As a matter of fact, it has been several years since Arthur Loew has signed any checks on behalf of Loew's Inc.

David Blum.
(Metro-Goldwyn-Mayer.)

Dan Webster Vallee

Hollywood.

Editor, VARIETY:

One never knows whether Mr. Saroyan is sincere or kidding. He and I have a very dear mutual friend——one of the greatest chefs in the world—who has lived with Saroyan in Fresno for many years. Yet we have never met. So I am not quite sure whether he means it or not. I am, of course, referring to his offer to the motion picture industry of a gratis deal of 'Time of Your Life.' with the profits to be donated to National Defense.

However, I am more than ever wondering if he is kidding in his use of good English. Surely he must have meant to say 'irrespective," as there is no such word as 'irregardless.'

Rudy Vallee.

Answers Milton Berle

Brookline, Mass.

Editor, VARIETY:

Milton Berle, attention:

You have asked twice in your excellent column, 'What's Become of Brems, Fitz & Murphy Bros.?'

Here's your answer: Lou Brems is connected with the Mayor's Office of Boston, acting as official 'City Greeter'; the Murphy brothers are operating a night spot in Nahant, Mass; and Danny Fitz is still in the business, doing M.C. work around various Boston spots.

J. Paul Chavanne.

101 Ranch Drive

Ponca City, Okla.

Editor, VARIETY:

It occurred to me that you would like to write a story on our efforts to rehabilitate the old 101 Ranch White House and grounds. They are now in deplorable condition; some $30,000 must be spent on the repairs.

Hundreds of celebrities have been entertained at the old White House by the Miller Bros. Many of them would be interested in knowing about our efforts.

Clyde E. Muchmore.

Erudite Bookmaking

New York.

Editor, VARIETY:

Add to the ever-growing list of Broadway characters 'Post Time,' a chap who makes book, and is cleaning up, on the 'Information Please' radio program. He offers 100-1, and has been getting plenty of takers, that the experts on the broadcast can't 'sweep the card' without the tingle of the cash register breaking in.

'Post Time' almost died during the Aug. 29 broadcast when up to the last two minutes of that particular broadcast the experts took Fadiman like Grant took Richmond. And even then Fadiman almost allowed the point! The only point missed during the entire program!)

Ray H. Potter,
Managing Director,
Hotel Forrest.

Kay Kyser's Generosity

New York.

Editor, VARIETY:

Usually anything having to do with the acts of performers is looked upon with suspicion at the City Desk. But here is a true story concerning a recent performance of Kay Kyser, orchestra leader, that rates mention.

Kyser sent a check for $1,000 from Hollywood as his own and his orchestra's contribution to the Greater New York Fund. This was evidently his own idea, since we do not solicit gifts outside of New York.

At any rate it is a bright commentary on the generosity of people in show business and an act for which many distressed and underprivileged men, women and children in New York will be grateful.

Carlos Ferrer.
(The Greater N. Y. Fund.)

Kay Francis

Continued from page 2

('Terry and the Pirates') Caniff, to Chicago and back; William L. Schirer, to L. A. and back; Nancy Kelly, to L. A.; Tony Martin, to L. A., Monday (29); and William Powell, to L. A. Tuesday (30).

This week, Artie Shaw raced through to catch a United plane bound for Akron. On Sunday (28) night, bound for Omaha, was Fulton Oursler, editor of Liberty. Charles Butterworth and Richard Aldrich hold UAL reservations from New York to Cleveland for next Sunday (5).

Phyllis Wilcox, comely coed, sTWAtolinered in from Indiana University to air her prize-winning warbling on Phil Spitalny's Sunday (28) night broadcast. Miss Wilcox is the first of 10 contestants selected for a go at the $4,000 vocal scholarship put up by General Electric for talented college girls.

A Stratoliner brought little Terry Hornblow in from the City of Angels for a visit with his mother, who was Mrs. Arthur Hornblow before the present Myrna Loy Hornblow. Aboard the same TWA cloud skimmer were writers William Morrow, Ed Beloin and Harry Baldwin.

Demaree Best. Satevepost European correspondent, forecast a new A. E. F. before the present war is over. With his wife, Best came in on the Yankee Clipper, Saturday (27). It broke his four-year stay in Europe. Another clipper arrival was Orin Kaye, Jr., of the Chicago Trib. who was met by his father and Wally Pipp, the ex-major leaguer. Newsman Geoffrey Parsons, Jr., flew out for a London stay on behalf of the N. Y. Herald Trib a week ago (24).

Hugh S. MacKintosh came in on the Atlantic Clipper to head the New York branch of British Overseas Press Service; and Weston Haynes, AP fotog went to London (28).

Flying the wide open spaces of the great Pacific Northwest by this time, Jan Peerce had to do some tall cloud-hopping to make the grade. He left La Guardia Airport, New York, on a United Air Lines plane Sundays afternoon (28) after his Sunday morning radio show over NBC. He flew to San Francisco, where he joined a number of others who will be opening the S.F. opera season soon. After hasty rehearsals there, the operatic company began a swing through the Pacific Northwest states as a prelim to the season at the Golden Gate.

In addition to Peerce last week there was Klondike Kate Matson, a hardy old Alaskan gal making her first cross-country flight. She came into N.Y. for the 'We the People' broadcast. Bill Stern, heading for the season's football opener in the Northwest, the game between Minnesota and the University of Washington at Seattle, flew out on the red-white-blue line last Wednesday (24) midnight to prep for the battle. Al O'Dea, of the Jam Handy 16 mm. Commercial film organization, flew in from Detroit and then went to United's hangar to spend five days making films of the giant Mainliners.

A couple of Collier's mag men went through. William L. Chenery, top editor, strolled through Gate Eight and a few hours later was in Chicago. Henry Jackson, men's fashion editor, Mainlined in from the Coast.

LOUIS KNOCKS NOVA INTO COSMIC WORLD

By JACK PULASKI

One of the most unsatisfactory heavyweight championship fights on record was that in which Joe Louis erased Lou Nova late in the sixth round at the Polo Grounds Monday (29) night. It was a waltz up to the moment that the champ sent over a lightning right and dropped the challenger out of his cosmic world. Up at the count of nine, he was being battered unmercifully until referee Arthur Donovan stopped the alleged fight.

Compared to this affair, the scrap between Louis and Billy Conn early in the summer was a real thriller. Both men in the ball park ring this time were colorless. It looked as though the event would develop into a succession of misses, for they swung into the air so often that they looked like amateurs—then came that solid smash.

It was, in effect, a one-punch fight. Nova arose on wobbly legs, tried to protect himself by folding up and received a barrage of rights and lefts. He was going down again in a neutral corner when the bell apparently saved him, but referee Donovan had called it quits. Most of the big crowd didn't know it, even when the champ started putting on his dressing gown. A boy climbed into the ring with a placard announcing the seventh round, but was waved away. Even the cops didn't get wise, for they didn't swarm into the ring as is their usual stunt.

Considering the $30 top it was about as bad a boxing show as was ever staged. There was stalling about starting the fight until 10:15, for no reason except to introduce a lot of mitmen, including several stumblebums. Then the caution with which the men pawed at each other made it a question of who was afraid of who. Most sports writers called the result correctly, but others went out on the limb for Nova, who was on the short end of 14 to 5 wagering, of which there seemed to be plenty.

The buildup had Nova developing a cosmic punch, but all he did was throw it in the cosmic world. Seems he picked up the idea from association with an exponent of Yogi, which very few people know about and fewer care.

Louis recently said he'd like to take the title with him when he joins the army, having been called to report in a few weeks. He plans to emerge from the service and fight again. Louis has fought every heavy who dared enter the ring with him and he will go down in ring history as the most consistent champion that ever pulled on the gloves.

Nova had no excuse and, despite his vaunted stamina, he can't take Louis' punches any more than preceding challengers. Buddy Baer did a much better job when he socked the champion through the ropes in Washington, only to be leveled a few minutes later. Conn then seems to be about the only man who can give the champ an argument. The Pittsburgh beaut fought him as a light heavyweight. Maybe Conn will be heavier next summer and his punches will have more authority.

Donovan badgered Nova during rest periods several times, warning his seconds about rubbing grease on the challenger's face. Nova seemed rather phlegmatic, however, and couldn't have been annoyed to any extent, except by Louis' lethal sock. For the champ collected $199,000 while the catcher get a paltry $74,000.

Jack Brooks and Norman Berens cleffed four songs, 'Cherokee Charlie,' 'Swing-a-bye My Baby.' 'Peaceful Ends the Day' and 'Caliacabu' for the Universal picture, 'Melody Lane.'

Football

By Dick Fishell

(*WHN, N. Y., Sports Commentator*)

(COLLEGE)

Alabama-Mississippi State

State is not loaded, while 'Bama has the best ends and backs in the land. Crimson Tide is looking toward the Rose Bowl—and should hurdle State.

Arkansas-T.C.U.

Two evenly matched squads, with Texas Christian having only one advantage—a better running game. That'll do it.

Colgate-Penn State

State lost a whole ball club by graduation and the draft. This is the best Colgate eleven since the Len Macaluso team of 10 years ago. The Red Raiders should have no trouble.

Columbia-Brown

Brown's got a new coach and a new system, while the Lions have a veteran team that should start its year on the right foot.

Cornell-Syracuse

Here are two big question marks: Cornell, because of its many losses via the diploma, and Syracuse, due to squad-friction. In a close game one has to stay with Carl Snaveley and his Cornellians.

Duke-Tennessee

Tennessee lost many stars and also its coach, Major Neyland. Duke is always loaded and has been gunning for this particular victory—and will get it.

Fordham-S.M.U.

It's a good Methodist team, but it doesn't have the passing attack of a year ago. The Fordham Ram is rated highly because of its potent backs. If their forward wall stands up, this should be the beginning of an undefeated season for the Rams.

Iowa State-Nebraska

Always a dog fight—this will be no exception. The Nebraska Cornhuskers will grind out a close victory.

Lafayette-N.Y.U.

Lafayette has hit the skids, but will still prove a tough nut for the Violets. Versatile running and passing give N. Y. U. the edge.

Michigan-Iowa

Iowa is an unknown quantity, while this may prove to be a better Michigan team than the Tommy Harmon gang of last fall. It's Michigan on top.

Manhattan-George Washington

Here's a tossup, with Manhattan's only edge being its aggressiveness and playing on the home lot.

Northwestern-Kansas State

This may be a Northwestern year. The Wildcats are eyeing a national title. Kansas State as the first victim.

Notre Dame-Indiana

Indiana was touted high, but its first performance was disappointing. The Irish have enough to take them

Oregon State-Washington

If they can come back after the Minnesota drubbing, the Washington Huskies should stay on the right side of the road by slapping down Oregon State.

Penn-Harvard

Harvard's a slow starter, and so Penn is favored to win. This is a veteran Harvard team, acquainted with Dick Harlow's fancy-ball handling. The Cantabs will surprise in an upset.

Pittsburgh-Purdue

Purdue was knocked off by Vanderbilt and will bounce back to swamp Pittsburgh.

U.S.C.-Ohio State

Playing in California, this new Ohio State team does not have the poise or the experience to win from the Coast boys.

Stanford-U.C.L.A.

The Stanford Indians are too potent.

Texas-L.S.U.

This is all Texas, as Jack Crain and Co. run wild.

Tulane-Auburn

Tulane has got it, while Auburn is only mediocre. This Green Wave may sweep the entire south.

Wash. State-California

State is undernourished, while Cal. has a too powerful offense.

Wisconsin-Marquette

The Wisconsin Badgers are the dark horses of the Big Ten. Wisconsin by three touchdowns.

Yale-Virginia

Here's an even game, with Yale's kicking and spirit getting the edge.

Colorado-Missouri

Missouri is the class of the Big Six. Despite the loss of Paul Christman, Missouri will triumph.

PRO GAMES

Dodgers-Redskins

Ace Parker has lost the touch, at least temporarily, and so the Redskins should get the verdict.

Bears-Rams

All Chicago Bears.

Cardinals-Packers

The Packers' passing game will not be stifled; hence, it's Green Bay all the way.

Giants-Pirates

A breather for the Giants.

Probable Football Winners

(And Proper Odds)

College Games

SATURDAY (OCT. 4)

GAMES	WINNERS	ODDS
Alabama-Miss. State	**Alabama**	3-1
Arkansas-T. C. U.	**T. C. U.**	9-5
Auburn-Tulane	**Tulane**	4-1
Brown-Columbia	**Columbia**	12-5
California-Wash. State	**California**	4-1
Colgate-Penn State	**Colgate**	3-1
Colorado-Missouri	**Missouri**	2-1
Cornell-Syracuse	**Cornell**	12-5
Duke-Tennessee	**Duke**	2-1
Fordham-S. M. U.	**Fordham**	12-5
George Washington-Manhattan	**Manhattan**	Even
Harvard-Penn	**Harvard**	5-8
Indiana-Notre Dame	**Notre Dame**	5-1
Iowa-Michigan	**Michigan**	3-1
Lafayette-N. Y. U	**N. Y. U**	2-1
L. S. U.-Texas	**Texas**	5-1
Marquette-Wisconsin	**Wisconsin**	4-1
Ohio State-U. S. C	**U. S. C**	2-1
Oregon State-Washington	**Washington**	2-1
Pitt-Purdue	**Purdue**	9-5
Stanford-U. S. L. A	**Stanford**	5-1
Yale-Virginia	**Yale**	Even
Northwestern-Kansas State	**Northwestern**	5-1

Won, 11; *Lost*, 6; *Ties*, 0; *Percent*, .647.

Pro Games

SUNDAY (OCT. 5)

GAMES	WINNERS	ODDS
Dodgers-Redskins	**Redskins**	Eeven
Bears-Rams	**Bears**	5-1
Cardinals-Packers	**Packers**	3-1
Giants-Pirates	**Giants**	5-1

Won, 3; *Lost*, 1; *Ties*, 0; *Percent*, .750.

Jack Reynolds, accompanist for Bennet Green, in an act now current at the Park Central hotel, New York, collaborated with Kim Gannon in writing a new tune 'Fooled.' Gannon authored 'I Understand.'

Advance Music Corp., subsidiary of Warner Bros. Pictures, is publish'n"

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VARIETY

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PIX TRICKS MIX LATINS

Station Approvals Coming In, Prospect For ASCAP Return to Webs Brightens

Outlook for the return of the ASCAP repertoire to the facilities of NBC and Columbia within the next two weeks has brightened considerably. The two networks have for the past several days been pepping up their affiliates to turn in their written consent to the ASCAP deal, using telegrams and telephone calls in numerous instances.

As far as the bellwethers among the ASCAP directors are concerned they have placed much faith in the assurances they received from David Podell, special ASCAP counsel, at a luncheon gathering he held with them Monday (6). Podell stated that he was convinced that NBC and CBS are doing everything possible to expedite the consummation of their contracts with ASCAP and that the ASCAP members should curb their impatience and fears of a stall, plus a tendency for loose statements, so that the networks can carry out their

(Continued on page 52)

Ezra Stone's Soldier Co. of 'Brother Rat' To Tour Army Camps

Success scored by Private Ezra Stone's all-soldier 'Brother Rat' company at Camp Upton, N. Y., and in a command performance before the reigning general of the Second Corps area, has led to a decision to tour the unit in posts throughout New York and New Jersey. Cast, in addition to Stone, includes two other members of the original George Abbott company.

Everyone in the cast was a pro-

(Continued on page 55)

WHEELER. IN L.A., PANS U.S. PIX, BRIT. ACTORS

Los Angeles, Oct. 7.

Amid boos and fights in the audience which kept the gendarmes busy, Senator Burton K. Wheeler raised his voice from the prize ring at Olympic auditorium Thursday night (2) to call the silver screen 'a modern Benedict Arnold.' He later levelled his guns at English and foreign actors by stating, 'I can understand how a regiment or more of British and other foreign actors of military age are willing to fight and die in a war waged from Hollywood Blvd. but I can't understand how American leaders in the great motion picture industry are willing to pervert their genius from entertainment to war propaganda.'

The Montana senator said that experts and past masters in the art of hocus-pocus have hampered the work of the Senate subcommittee investigating alleged propagandizing by the film industry. He described Charles Lindbergh as 'a great American patriot.'

Straight Man

Rochester (Eddie Anderson), who plays his first triumphal Harlem engagement at the Apollo theatre next week, is being billed by the house:

'The Man Who Made Jack Benny Famous.'

SOVIETS' CUE ON RELIGION

Reflection of President Roosevelt's press conference remarks last week anent Russia's religious freedom is seen in 'General Suvorov,' Soviet film currently at the Stanley, N. Y. In the picture, the military hero from whom it takes its title (he defeated Napoleon's army in Italy), is seen to cross himself several times.

Apparently the Russians were aware even when the film was made that they might have to line up Catholic support in the U. S.

Hearst Distrib Plan To Sell Songs Akin To Mag Subscriptions

International Circulation Co. will try to find out within the next few weeks whether sheet music can be sold on the same basis of magazine subscriptions. It proposes to deliver each month postpaid three 'best seller' songs to those who take out a $5 subscription for a period of six months. The ICC, which distributes the Hearst magazines, is responsible for the 5,000 songsheet racks now located in stationery and drug stores in small population centers throughout the country.

Attempt to merchandise sheet music in the manner of magazine subscriptions is being launched next Tuesday (14) with the mailing out of letters to a cross-section of the company's club magazine subscribers. If the reaction from this group

(Continued on page 34)

PAINTER TOM BENTON RECORDS FOR DECCA

Thomas Benton, one of America's better known painters, is an harmonica addict, and Tom, Jr., 14, his son, plays flute.

They've recorded an album of symphonic hillbilly music for Decca, batoned by Harry Sosnik.

DIPLOMATS FEAR CRAZY U.S. 'NAVY'

Doubt South Americans Would Understand Abbott and Costello Liberties with Naval Dignity in U's Film

LOCO BUT NO JOKO

Universal has been forced to add a prolog title to the South American version of 'In the Navy,' explaining that the United States' fleet is not really as screwy as Abbott and Costello would make it appear. Explanation was added at the suggestion of the Rockefeller Committee on Latin-American Relations after considering whether to ask U not to release the film south of the border at all.

Latins have a different sense of humor from film audiences in the

(Continued on page 20)

Princeton Upsetting 52 Years of Show Formula To Do Anti-Nazi Revue

Princeton, Oct. 7.

Princeton's forthcoming Triangle Club production will be banned from showing in Nazi Germany—even though it has yet to be written. In its first departure in 52 years from the conventional collegiate musical comedy formula, the Triangle thespians will present a series of anti-Nazi sketches, with music, as its new effort.

'Just to see what would happen,' Triangle officers cabled the Nazis for permission to tour Germany.

To their astonishment they received a reply—an emphatic rejection.

Dick Powell, Maybe Also Joan Blondell in Legit

Dick Powell will make his first legit appearance in Michael Todd's production of George Marion, Jr.'s, musical comedy, 'And So to Bedlam.' Another possibility for the cast, if she can finish a picture assignment in time to join the rehearsals of the show starting Nov. 15, is Powell's wife, Joan Blondell.

Powell, a graduate of the picture house m.c. ranks, has never appeared in a legiter. He'll be reverting somewhat to type in 'Bedlam' by playing a corney bandleader.

'Bedlam,' which Todd himself will stage and which has a score by Johnny Green, will have an ambitious cast. Besides Powell, show will include Ned Sparks, Jed Prouty, Gypsy Rose Lee, Frank Britton's band and a full musician complement of 30 men.

No Casting

Philadelphia, Oct. 7.

The State Department of Labor and Industry last week handed down the following ukase to all bookers and agents:

'All couches and divans must be removed from employment offices.'

DEFENSE COIN SIFTS INTO N.Y.

The dope that New York is no longer a lure to the hinterlanders has been given a severe setback judging by recent influx of visitors, not only for prizefights, World Series, etc., but as a general thing. The 'package trips,' including hotel accommodations, a visit to Radio City, some cabaret, etc., is the major stimulus, resulting in many thousands being attracted each weekend of recent weeks.

Findings point to the fact that defense coin is finally percolating to the Big Town; that they've caught up on their auto installments, mortgages, etc., and are now spending for pleasure.

It's boomed N. Y. tourism extraordinarily, including windfall for the small Times Sq. merchants, the lesser cafes and bars, plus the major picture houses.

'Bare Necessities' Cost Errol Flynn $14,595 Per Month

Hollywood, Oct. 7.

What a young-man-about-Hollywood spends for the bare necessities of life is $14,595 a month, or $486.50 per diem. That was the expense account turned in by Errol Flynn as part of his legal battle against Myron Selznick, agent, before Judge Frank G. Swain in Superior Court.

Flynn asked the release of some of his $6,000 weekly salary, which has been tied up since Selznick started suit demanding 10% of the Warner star's earnings, totaling $58,250. Here are Flynn's monthly bills, contained in an affidavit:

Household, $1,200; boat, $1,000; ranch, $400; telephone and telegraph, $60; automobile, $150; Mrs. Lili Damita Flynn,$1.000; Mr. Flynn, $1,000 spending money; doctor and dentist, $150; interest, $135; insurance, $500; publicity, professional and business expenses, $4,000; and taxes, with an upper-case 'T,' $5,000

Alleged Nazi Sympathizers Assault American Legionnaire M.C. in Conn.

Sid Green, 42, m.c., was the victim of a brutal assault Sept. 23 while working the Swiss Castle, near Milford, Conn., when alleged Nazi sympathizing singing waiters and other employes ganged up on him. Jewish, a World War 1 veteran and wearing an American Legion button, the insignia obviously arousing animosity, Green, on his second night in the spot, was first assaulted in the place, then out in a nearby parking lot and finally was chased to the Boston Post Road. There the mob caught up and flung him in the path of a speeding auto, which hit Green a glancing blow and knocked him several feet. The mob again came up and Green, unable to get to his feet, was kicked in the face and half his teeth were knocked out.

Most of his clothes torn off and bleeding from several wounds, Green finally was able to stumble away and managed to get to a farmhouse, from which he called the Milford police. He was taken to the Milford Hospital for emergency treatment and then, with the Connecticut

(Continued on page 54)

French Press Sneers At 'Patriotic' Effusions Expressed by Guitry

Paris, Oct. 7.

Sacha Guitry has found a new way to get into the news, but this time the reaction isn't quite what he expected as most of the press of Unoccupied France is out for the dramatist's blood.

It seems that Guitry doesn't quite approve of Parisians who failed to return to the capital after the Germans occupied it. He set down his objections in verse. The poem is an open letter to 'two of my friends who remained down there (non-occupied France).'

In his poetic effusion the playwright professes to have returned to Paris upon Marshal Petain's request. The poem is all about national unity,

(Continued on page 34)

'LAUGHED UP' OPERA PLANNED BY HUROK

Grand opera in English, streamlined and given showmanship values by Ann Ronell, an American adaptor, will be toured by Sol Hurok akin to the Ballet Russe and similar attractions. Hurok figures that opera can be made mass-appealing if the librettos are 'laughed up' and new lyrics substituted for the pedantic wordage.

Miss Ronell's streamlining of 'Martha' (Von Flotow) clicked at Hollywood Bowl and with Chicago Civic Opera productions, which touched off Hurok's interest.

Was It a Coincidence?

Officials of Mutual and WOR, its New York outlet, wonder if the behavior of the Brooklyn Dodgers' band before and after the World Series games Saturday-Monday at Ebbetts Field, Brooklyn, was entirely a coincidence. According to Red Barber and others handling the Gillette broadcasts from the booth back of homeplate, the semi-official tooter group invariably played 'Pepsi-Cola Hits the Spot' as its marching tune whenever the outfit neared the Mutual mike.

Although the words for the song which Pepsi-Cola uses to plug its soft-drink weren't sung by the band, the network representatives present figured it possible that someone had persuaded the band to try and get the tune over the air. It was particularly touchy to Mutual, which soon starts a six-weekly sponsored series for the major Pepsi-Cola rival, Coca-Cola.

17,000 Turn Out at 'Fun to Be Free' Rally for Democracy in New York

By JOE SCHOENFELD

Show business poured it on for democracy Sunday night (5) at Madison Square Garden, making of Fight for Freedom's 'It's Fun to be Free' rally and entertainment a literate and stirring affair. Some of best talent in the theatrical field, plus writing and managerial topnotchers, combined to deliver the message that America must fight to preserve its Revolutionary War heritage. The message was phrased in amusement, song and word pictures that must have left an indelible impression on the near-capacity crowd of 17,000.

Running the gamut of comedy, such as the 'Easter Parade' two-act by Jack Benny and Eddie Cantor plus Bill Robinson dancing on 'Hitler's coffin' in his colorful 'Hot Mikado' regalia, to tragedy, as represented by Ethel Merman singing 'What Say, Let's Be Buddies' to the two English children she has adopted for the duration, the show was a perfect example of the amusement business' scope in getting across a point. Only jarring note was the fact that the entertainment was not permitted to finish due to the scheduling on Mutual and WEVD of speeches by Wendell Willkie, chairman of Fight for Freedom. Mayor LaGuardia, William Knudsen and

(Continued on page 16)

DOES HE NEED A TRAILER?

RKO is contemplating a short to give a buildup to the various activities of its own wunderkind.

It is tentatively tagged 'Around the Clock with Orson Welles.'

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS, OF AUGUST 24, 1912.

Of Variety, published weekly at New York, N. Y., for October 1, 1941.

State of New York, County of New York, ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Harold Erichs, who, having been duly sworn, according to law, deposes and says that he is the business manager of Variety, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of March 3, 1933, embodied in Section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:

Publisher—Variety, Inc., 154 West 46th street, New York city.

Editor—Sidne Silverman, 154 West 46th street, New York city.

Managing Editor—None.

Business Manager—Harold Erichs, 154 West 46th street, New York city.

2. That the owners are: Variety, Inc., 154 West 46th street, New York city. Sidne Silverman, 154 West 46th street, New York city. Estate of Sime Silverman, 154 West 46th street, New York city.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortages, or other securities, are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given, also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner, and this affiant has no reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the months preceding the date shown above is ...... (This information is required from daily publications only.)

Harold Erichs,
Business Manager.

Sworn to and subscribed before me this 30th day of September, 1941.

Nathan Newman,
Notary Public No. 60.
(My commission expires March 30, 1942.)

H'wood Blackout

Hollywood, Oct. 7.

Up steps Jack Oakie in Charley Foy's night club and says, 'I'm a better comedian than you are, Gunga Din.' Oakie is approximately 6,000 miles from India, where Gunga Din hangs out, but Jerry Lester, emcee, is right there with a comeback. Jerry douses Jack with a glass of ice water and somebody douses the lights.

No runs, no hits and a lot of publicity next to pure reading matter.

Miami Gambling To Be Cut Up By Four Syndicates?

Miami, Oct. 7.

Continued reports that Gov. Spessard Holland will send a personal representative to investigate the alleged fix behind Miami's gambling setup this winter apparently isn't being taken very seriously by the green baize boys, who at this early date are already huddling over plans for a wide-open town and county, And from present indications it's going to be as involved a setup as this locality has seen, with four separate factions geared to keep the wheels rolling.

Opinion among those in the know is that another year of complete monopoly by the erstwhile police-favored 'home boys' syndicate, would be too risky in the face of current heat, so number of outside mobs are convinced they'll be able to operate with little more than routine raids

(Continued on page 47)

ABBOTT and COSTELLO
"They're the funniest pair I've seen in a long, long time.'
Mae Tinee, *Chicago Tribune.*
Universal Pictures
Chase & Sanborn Hour, NBC-Red
Under Personal Management of: EDWARD SHERMAN

CHARGE LOUIS JOUVET'S SEC IS '5TH COLUMNIST'

Buenos Aires, Sept. 30.

Charges that Elisabeth Prevost, 'private secretary' and untitled manager of the current Latin American tour of French star Louis Jouvet, is 'a dangerous member of the Fifth Column fighting against liberty,' have caused a sensation here following publication in Critica, leading B. A. afternoon daily.

Voicing reports long going the rounds that the Jouvet tour, sponsored by the Vichy government, is far more than a mere theatrical jaunt, Critica declared that Mlle. Prevost has close ties with Germany and during her trip here has been 'particularly close to French politicos and socialites pointed out as traitors to the spirit of their country.' Adds that her open presence at banquets of those fighting the independence of France makes the case 'doubly suspicious.'

Robt. Sherwood Clippers In With Tales of Drama

By GEORGE FROST

It's all work and no play for Robert Sherwood this season. Clippering into LaGuardia Field, New York, with a portfolioful of British lowdown for his new bosses in the Defense Information department, the playwright this week sent the message to Broadway that he wouldn't be writing any new play for some time. He had run across plenty drama during his three-week gabfest with London brasshats, but there just wasn't time now to whip it up into three acts. Fact was, he'd been so busy in Churchil-land that he hadn't even had time to look up any of his theatre friends there.

With one exception, his observations were strictly q.t. The exception: 'Most Britons feel terribly they should be doing a hell of a lot more to help Russia.'

Cameramen getting off the Ber-

(Continued on page 54)

HOOFERS' DELIGHT; 500 IN THREE METRO PIX

Hollywood, Oct. 7.

Hoofers are getting a break at Metro, with 300 dancers stepping out in 'Panama Hattie,' 150 in 'Babes on Broadway' and 50 more in 'The Girl on the Hill.'

Meanwhile 100 singers and dancers are being selected for the Jeanette MacDonald-Nelson Eddy picture, 'I Married an Angel.'

THE BERLE-ING POINT

By Milton Berle

Hollywood, Oct. 7.

This is the third week on my new picture, 'Rise and Shine,' and Mark Hellinger, the producer, is so enthused over my work I don't have to stand in for my stand-in anymore.

Yesterday, director Alan Dwan gathered the whole cast in the projection rooms to see the rushes of one of my big scenes. When I appeared on the screen, I saw some swell rushes—to the exits.

I play a character known as Seabiscuit—so they printed my dialog on a Racing Form.

Jack Oakie plays a football coach in this picture. After seeing him play a freshman in so many college pictures, I'm glad he finally graduated.

Broadway Dept.

Broadway Rose, who hoped some day to go to Cannes on a vacation, wound up in the 'can' on probation. Don't worry Rose, there's still 326 days left to get even.

Jay C. Flippen wires that two social directors with very red faces met in the Theatrical Pharmacy on Broadway. One said to the other, 'How did you make out this season?' 'Swell,' said the other, 'I can see by your face they paid you off in borscht too!'

There's a certain producer who's had so many flops in a row that he opened his latest epic in a theatrical warehouse—to save hauling expenses on his scenery when the show closed.

Lindy's herrings are not wearing tails any longer—they've switched to tuxedos.

The Yankees should be very happy. It's the first time a 'Mickey' ever helped anybody.

And after the Dodgers lost the series there were plenty 'Owens' in Brooklyn.

Hollywoodiana

I went to a swimming party the other day and Adolphe Menjou was there immaculate as ever. It's the first time I ever saw a bathing suit with built-in spats and carnation.

My mother has seen 'A Yank in the R. A. F.' so many times the manager of Grauman's Chinese gave her a pilot's license.

Cliff Nazarro is in a quandary. He got a job as a half-wit in a picture and is wondering if his agent is only entitled to half commission.

Paul Mantz, who flies all those eloping picture people to Arizona to get married, is now known as 'The Good Yuma Man.'

Cully Richards, talking about a certain extra who has worked consistently and was the envy of the other extras, exclaimed: 'There's a guy who must have been born with a gold guild card in his mouth.'

Billy, the Midget, is opening a new seafood restaurant that will feature oysters on the quarter shell.

My Ballantine program is going over swell and I'm getting a lot of response from my radio fans. I can't understand why my sponsor gave me two bodyguards.

Music Department

Do you think B. M. I. songwriters show their faces in the daytime?

Rodgers and Hart, the hit tunesmiths, are all broken up. They overslept one morning and only turned out 20 songs.

Abe Lyman has played so many army songs this year, he can't get out of bed in the morning until his trumpet player blows 'Reveille.'

I understand the tune, 'I Don't Want to Set the World on Fire,' is being printed on asbestos songsheets.

Observation Department

With DiMaggio and Durocher and other ballplayers doing radio work on the side, an actor can't get on a radio show doing a guest spot until he has at least a .275 batting average.

Eavesdropped at Mayflower Shop: 'He has a swell ear for music—if he'd only wash it.'

Eavesdropped at Mutual Studios: 'That play didn't have a run, it was a sprint.'

Eavesdropped at Plaza Hotel: 'Not only has he bags under his eyes but travel stickers to go with them.'

My brother (the one who doubles for a plate of chopped liver) has been figuring out his income tax, and no matter how he figures he can't see how he can pay a tax on a $6 yearly income.

Whatever Became of ———?

Snow, Black and Cole
Burns and Jose
Frohman and Garry
Joe Woods' 'Mimic World'
Stutz and Bingham
Sensational Togo

Afterpiece

Hollywood is the only place in the world where they put beautiful 'frames' in pictures.

Paris Amusements Get Biggest Play In Years From Summer Vacationers

Paris, Sept. 15.

Parisians spent their vacations in Paris this year, giving the capital one of its liveliest and most active appearances during the summer months.

With train and bus service limited, private cars out except for official purposes, money scarcer than ever and food harder to get in the provinces than in the capital itself, Parisians remained at home this year and sought whatever fun they could in and near the city itself. Since sea bathing in the occupied zone is not permitted by the German authorities of occupation, Deauville, Biarritz and other famed swim spots were practically deserted.

With few exceptions most of the stage show theatres, filmeries, niteries and other fun spots remained open. Sport fixtures were well attended, with boxing becoming one of the most popular attractions in many years. In some of the past weeks there have been as many as a dozen boxing shows in a single week. On the dark side, however, was the dearth of boxing class.

The Seine, rivers and lakes near the capital and the many indoor and outdoor swimming pools in Paris were never so crowded in their history. People flocked by the thousands to any available swimmin' hole. Nevertheless, swimming was drabber than in past years, with the

(Continued on page 47)

Bob Hope's Quip

Bob Hope is blaming the whole Senate investigation of the film industry on Bing Crosby.

Crosby, he claims, gave eight of his horses to the cavalry and now they suspect him of being a Fifth Columnist.

MORE FILMERS MUSTERED OUT

Fort Monmouth, N. J., Oct. 7.

Exodus from Army to civilian life began last week for 23 members of Training Film Production Laboratory staff through the over-28-years-old route with filmers returning for the most part to work in Hollywood and New York. Although process will continue for some time, eventually releasing about 60 of the T.F.P.L.'s present complement, no slow-down is anticipated since younger men remaining have had intensive production workouts in connection with numerous training

(Continued on page 54)

NO MORE FREE ARMY SHOWS

Despite $500,000 From USO, Camp Shows Still Stall; Eddie Dowling In

Having fumbled the problem of providing Army camp entertainment, in the opinion of observers familiar with the situation, the Citizens Committee for the Army and Navy is endeavoring to make a fresh start with the appointment of Eddie Dowling to supervise production of shows. To the committee, a civilian group, the Army last spring handed the entertainment chore.

Despite a $500,000 appropriation from the United Service Organizations, the CC during the entire summer managed to put on never more than six touring units and most of the time much less than that, it is pointed out. Instead of going ahead, it is griped in show biz, the CC now has fewer units out than it had a month ago.

Although some of the blame for failure to get a real entertainment program started must be shouldered by the War Department (see story in adjoining column), a large part of it falls on the CC. It is felt that if it picked up the ball and really carried it, the Army would come through with adequate cooperation and even perhaps money.

Knitting Bee

What's causing numerous interested groups to wax caustic is that with a big job of entertainment to do, the CC last week embarked on a knitting campaign. It is solely responsible for getting shows into

(Continued on page 54)

SHORTWAVE 'RHINE' IN GERMAN TO NAZIS

Excerpts in the German language of 'Watch on the Rhine,' the Lillian Hellman anti-Nazi play, will be broadcast Oct. 17 to the Reich by shortwave station WRUL, Boston. Half-hour program will originate in New York immediately after that night's performance at the Martin Beck theatre, N. Y.

Only member of the play's cast who speaks German well enough to repeat her role on the broadcast is Mady Christians, formerly an established star on the Berlin stage. Ferdinand Bruckner, author of 'Races,' in which Miss Christians made her U. S. stage debut several seasons ago, will do the 'Watch' translation. Everyone connected with the show will contribute his services.

Did Tenn.'s Gov. Cooper Propose to Mary Howard?

Memphis, Oct. 7.

Tennessee's bachelor governor, Prentice Cooper, has come in for lot of good-natured razzing and some serious criticism because of his denial that he proposed marriage to Mary Howard, the Hollywood starlet.

Miss Howard reported recently via the press that Governor Cooper proposed after meeting her at the premiere of 'Abe Lincoln in Illinois,' in which she was featured, in East Tennessee. The governor saw her again in Hollywood when 'Sergeant York' went into production and pressed his suit, she said. His Excellency responded in Nashville with a vigorous nix.

One Tennessee newspaper columnist asked in his daily space: 'Aside to Governor Cooper—Wouldn't it have been more gallant to admit the reported proposal and then add that she turned you down? Where's your Southern chivalry, Governor?'

No reply to date.

French Actor's Stager

Hollywood, Oct. 7.

French actor, Victor Francen, who recently finished a film job in 'Hold Back the Dawn' at Paramount, shifts to New York for a top role in a stage drama, 'The Walking Gentleman.'

Play is authored by Grace Perkins and Fulton Ousler and presented by Al Lewis.

Sponsor's Millennium

Frank Scully, currently visiting New York, had to go out for a short time Sunday afternoon (5), so he asked his wife to listen to the Gillette broadcast of the World Series baseball for him. When he got back he asked what the score was.

'Well,' said the svenska Mrs. Scully, 'as nearly as I can make out, its 40c and 10 blue blades free at the end of the third inning.'

GERT LAWRENCE AIR SERIES PENDS

Philip Morris cigarets has through the Biow agency lined up Gertrude Lawrence for a dramatic series on CBS Sunday nights, but up to yesterday (Tuesday) no contracts had been signatured. The actress has been suffering from a touch of laryngitis and she prefers to make sure it will clear up before taking on an additional chore. Miss Lawrence is appearing in the Broadway production of 'Lady in the Dark.'

If the deal eventuates she will replace the 'Crime Doctor' program with dramatizations of famous women in history, coming immediately after the Helen Hayes program.

Whiteman Boys Spend Two Nights on Bus For Burns & Allen Date

San Francisco, Oct. 7.

Paul Whiteman and his band face a tough sked in trying to hold down both their Palace hotel engagement and the Burns & Allen show out of Hollywood. When the gang finishes in the Rose Room at 1 a.m. Monday nights, they pile into a sleeper bus which lands them in Hollywood about 1 p.m. Tuesday. Boys go immediately into a 1 to 4 p.m. rehearsal for the first B & A show at 4:30 p.m. Then they do a repeat at 6 p.m. after which they're off until 2 .a.m. at which time they pile back into the sleeper for the 12-hour jaunt back to Frisco.

Means they'll spend two nights a week in the bus.

Whiteman Boffing 'Em

Whiteman has broken all existing records so far during his stay at the Palace hotel, San Francisco. He went considerable over the guarantee the first three days.

Another Hit and Windust Will Be a Real Plutocrat

Bretaigne Windust, who directed 'Life With Father' and 'Arsenic and Old Lace,' is the most successful stager, getting royalties from three 'Life' companies and two of 'Arsenic.'

Windust will stage the new Russel Crouse-Howard Lindsay comedy, 'Sup With the Devil,' which they'll put on in January.

MISS COSTELLO'S COMEBACK

Hollywood, Oct. 7.

Dolores Costello does her first picture in two years as the femme lead in the Orson Welles production of 'The Magnificent Ambersons,' from Booth Tarkington's novel.

Cast goes through two weeks of rehearsals before shooting starts.

TA MOVES FOR NATIONAL BAN

N. Y. Theatre Authority Follows Coast in Demanding 'Token Appropriation' for Live Shows

FORCE GOV'T SPENDING

Carrying out its threat to make nationwide the ban on free appearances by performers at Army camps, Theatre Authority in New York on Thursday (2) adopted a resolution similar to that approved by the Coast TA committee several weeks ago. Refusal of the Army to take steps toward making even a token appropriation for live shows has led to the TA action.

First official recognition by the War Department of show biz organizations is an invitation telegraphed by the chief of the Morale Branch for a huddle today (Wednesday). Scheduled to meet with him are Y. Frank Freeman, prez of the Association of Motion Picture Producers and

(Continued on page 55)

TAUBER FORCED TO CANCEL U.S. TOUR

Glasgow, Sept. 30.

Richard Tauber will not be allowed to leave England for a concert tour of the U.S. The Austrian tenor, now a British subject, had planned to come over in late October, but the government will not allow him passage to Lisbon, since all planes to Portugal are for official use during the war emergency.

Tauber had been set by Columbia Concerts to open the Town Hall Endowment series, had been booked on the Ford Hour and for a transcontinental tour of the U.S. Last hope is that he may be able to get to Iceland, and from there take an American ship to the U.S., but that possibility seems remote. Tenor is touring Scotland in 'Land of Smithes,' musical in which he clicked years ago.

Phone Co.'s Series Scores a Bonanza At 7c Per Call

Special service supplying world's series baseball game scores by the New York Telephone Co. proved a highly successful innovation by that utility outfit, especially against and in light of the wide use of radio. Biggest percentage of phone inquiries came from Wall Street district office, where there are few receiving sets. Most of the calls, coming from office or private phones, cost 7c. each, rather than pay stations where the rate is a nickel. Phone company was usually about two minutes behind radio, using ticker wire.

There were 125,000 calls during the

(Continued on page 55)

NBC Alone in Rose Bowl

Hollywood, Oct. 7.

NBC has again clinched the exclusive broadcast of the annual Rose Bowl football game New Year's Day at Pasadena.

Coast conference is not interested in a sponsor, as the coin would have to be split too many ways.

Howard, Niven, Leigh, Olivier Among British Corp. Formed to Produce Pix; Setup Follows United Artists Pattern

London, Oct. 7.

Corporation of noted film producers, actors and directors is being organized here along the same lines as United Artists in the U. S. Among those who will be members are Leslie Howard, David Niven, Vivien Leigh, Laurence Olivier, Leslie Fenton, Ann Dvorak, Brian Hurst and John Sutro.

Group plans to produce films in England during the present emergency and to continue active operation after the war is over. It is not clear yet how far it will go in establishing a distribution setup, but it will at least work cooperatively in making films.

Author of the scheme is David Henley, local head of the Myron Selznick talent agency. Although there is no specific hookup with English theatre circuits, it is understood that Oscar Deutsch, head of the Odeon chain of cinemas, is willing to cooperate and finance.

VARIETY last week carried a story from Buenos Aires telling of formation of a similar group. It is tagged Artistas Argentinos Asociados (Associated Argentine Artists) and will make and handle its own pix in protest against salary cuts from the Big Five local producers.

Midgets as Emcees

Fred Allen is figuring on crashing the phonograph record business.

He says that he's working on an idea to get 4,000 midgets and sell them to jukebox owners for use in the contraptions as m.c.'s.

HELEN MORGAN, BROKE, NEAR DEATH

Chicago, Oct. 7.

Helen Morgan was sinking fast today (Tuesday), with doctors attending her at Henrotin hospital holding out little hope for her life. The singer underwent an operation on her liver and pancreas and received about 12 blood transfusions, all within the past two weeks.

Along with her failure to rally to treatment, the former Ziegfeld star is also said to be in dire financial circumstances. An appeal is said to have been made to the Actors Fund representative here for coin to help pay hospital and medical bills.

Miss Morgan last July married Lloyd Johnson, a midwest auto salesman, in Miami. Since then he has been acting as her personal manager and, along with the singer's mother, is keeping vigil at her bedside.

That Miss Morgan is broke comes as no surprise to the trade, knowing her great propensity for spending and good times. She has earned a fortune in the theatre as a cafe singer, but evidently held on to very little of it.

Flynn Tells Judge He'll Take No More Punches At Fidler

Hollywood, Oct. 7.

Errol Flynn is not going to sock Jimmy Fidler on the chin any more, at least not in Beverly Hills, where Justice Cecil D. Holland waved a warning finger at the belligerent actor and said, in effect, 'naughty naughty.'

Flynn had been haled into court at the instance of Fidler, who claimed he had been bashed on the cheek while he was sitting down and minding his own business in a night club. The legal battle developed into a bag-punching exhibition between Flynn and the judge. Fidler tossed an attorney into the ring and stayed away.

It was all hazy, Flynn told the

(Continued on page 54)

Texas Aggies' Kimbrough Sued for 500G by Hertz

John Kimbrough, Texas Aggies' all-American star of the past two seasons, who recently completed his first hoss-opry under a 20th-Fox termer, is target of a $500,000 breach of contract suit brought by Douglas G. Hertz, owner of the New York Yankees football team. Hertz claims that Kimbrough, under the urging of a fellow-Texan, Secretary of Commerce Jesse Jones, slid out of a pact to play with the Yankees this year and a personal management contract with Hertz.

Wealthy Yankees owner declared in papers filed in Bergen County (N. J.) Chancery Court that he had

(Continued on page 34)

GROUCHO MARX TALKS WITH YOUNG & RUBICAM

Young & Rubicam is reported as taking an interest in Groucho Marx. No terms or program have yet come up in the talk about the comic.

It has been indicated that the Jello-O division of General Foods, which Y & R agents, might favor getting Marx started in a program which could replace Jack Benny when the latter's contract with the account runs out in June, 1942.

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Koster, Who Used to Be a Painter, Will Make 'Em in Color From Now On

All his future pictures will be made exclusively in color, Henry Koster, who recently was handed a long extension of his Universal director contract, declared in New York, Friday (3). Koster, who has specialized in megging of Deana Durbin films, said he was a painter before going into pictures and feels he has evolved a new technique to bring something entirely different to the field of tinters.

'Color will never be used in my pictures,' the former Viennese director said, 'except to further the action of the story. There never will be color for the sake of color alone. I expect to keep everything in relatively subdued tones except those things which point up and move the story along. I think proper use of color will avoid the necessity of using many closeups to focus attention on a particular character.'

First of Koster's tinters will be an untitled ballet story which goes before the cameras Feb. 10. He is now in New York attending all the ballets and visiting ballet schools in search of players. He hopes to bring Vivien Leigh, who was a ballet terper before going into films, back from England for the lead. He is also trying to make arrangements for use of the Boston Symphony, which he considers the best orchestra in the country, for music in the film, just as he did with the Philly Orch in '100 Men and a Girl.' The music will be recorded by RCA in the east. Difficulty is that the Boston Symph is non-union and the America Federation of Labor unions and the guilds in Hollywood may not work with it.

Following the ballet feature, Koster will place before the cameras in June a remake of 'Phantom of the Opera,' probably with Charles Laughton and Miss Durbin in top roles. He will not direct Miss Durbin's next two starrers, the studio desiring to give both him and the young femme player a change of flavor. Bill Seiter, who handled the meg on a couple in the past, will substitute again.

Plenty of Tough Luck.

'It Started with Eve,' current Koster-Durbin entry at Radio City Music Hall, N. Y., was the toughest-luck picture he ever worked on, the director said. First thing that happened was a disagreement with Norman Krasna, who was doing the script. The writer walked out with 40 pages of the story still to be worked out.

Then, said Koster, Richard Carle died after working in the picture three weeks. He was in every scene and they all had to be shot again with Walter Catlett in the role. Next, Miss Durbin became ill for four weeks and after five days of shooting around her, all work was stopped. Just as she got back, Laughton became ill and there was another delay. In the meantime, an electrician had fallen from a scaffolding on the set and broken a leg, another had got badly burned, and Joe Pasternak, the producer, resigned to go to Metro.

And, through it all, Koster moaned, he was in the throes of getting a divorce.

Schaefer's Absence May Delay RKO Bd. Meeting

October meeting of RKO board of directors may be postponed from the end of this month until some time in November because George Schaefer may be absent from N. Y. RKO prexy is now on the Coast.

Mostly routine matters are scheduled to come up at the director's meeting, with no dividend on RKO preferred shares contemplated presently. Discussions may hinge on the problem of trimming costs on so-called program pictures, several officials feeling that such budgets have been running ahead of revenue possibilities in the present world market.

FONDA AS O. HENRY

Hollywood, Oct. 7.

Boris Morros is producing a picture based on the life of O. Henry at 20th-Fox.

Henry Fonda in the name role.

Fido's Non-Stop

Hollywood, Oct. 7.

Fido will lead a dog's life under new regulations by the Hays office, which ban the use of fire-plugs, trees and other canine emergency stations on the screen.

Warning finger was waved especially at Asta, whose scenes with a fire-plug in the 'Thin Man' pictures were deemed too close to nature.

SQUAWKS ON DUALING 2 A'S

Constantly on the lookout for reasons of audience psychology which interfere at the boxoffice, the buyer-booker of one of the eastern independent chains raises a complaint against theatres in the more important first or second-run duals class which twin up big pictures.

Case in point cited is the doubling of 'Sun Valley Serenade' and 'Dive Bomber' by RKO. On previous occasions, RKO, Loew's and others have occasionally hooked up two 'A' films with a view to increasing receipts.

Indie squawk is that when theatres do this, particularly more important neighborhood houses, they are hurting both pictures when subsequently each is played with some other picture of lesser note. Theory is that the fans figure neither one of the two 'A' features were so hot in the first place or else they wouldn't have been booked together when they first hit dual stands.

WANGER TO ENGLAND SOON TO O.O. OWN PROD.

Walter Wanger plans to head for England in about four weeks to take over personal supervision of the shooting of backgrounds for his 'Eagle Squadron.'

Lensing of the RAF's activities for Wanger has been going on for some time. At first they were directed by Meriam C. Cooper, who has since returned to the U.S., and are now being handled by Ernest Schoedsack. It is said quite a bit of actual combat footage has been obtained.

Alexander Korda also plans to go to England. He originally intended leaving at the end of this week, but date is now indefinite, pending developments in United Artists. Korda desires to get a first-hand look at his business affairs in Britain.

BING'S BANGTAIL BINGOS

The Good-Willers Point to Crosby's Buenos Aires Turf Victory

Buenos Aires, Oct. 7.

Scene at the Palermo racetrack here when Bing Crosby's three-year-old Blackie romped home the winner in the Premio Seleccion, first big event of the local spring season, set those who believed Hollywood stars cannot create good-will in Latin America back on their ears. Crooner was present and got a terrific ovation.

Local papers featured pictures of the star and the horse with comments that the S. A. jaunt was not in vain. Some good naturedly chuckled over Crosley's previous bad luck with the bangtails and hoped it meant his luck had changed.

It's expected he'll stay over for the Grand Premio Nacional—the Argentine Derby—now that Blackie's in.

Holman Guards Coin

Hollywood, Oct. 7.

William S. Holman, former general manager for Frank Capra Productions, has been appointed to supervise expenses on the Motion Picture Country House project.

Two more bequests were announced, one from the estate of Douglas Fairbanks for $10,000, and another from the estate of Louise Closser Hale, actress and writer.

'Gibson Girl' for Pix

Hollywood, Oct. 7.

Charles Dana Gibson's 'Gibson Girl' will reach the screen under that title at Warners. Illustrator's magazine subject was the most highly publicized of the femme drawings in the early 1900's.

Robert Buckner, who will be associate producer and work on the script, is in New York talking over the yarn with Gibson.

MORE ANTI-NAZI H'WOOD SCRIPTS

Hollywood gave further indication this week of its disregard for charges that it is 'warmongering' by continuing to plan production of strongly anti-Nazi films. Several companies have opened negotiations for purchase of film rights to William L. Shirer's 'Berlin Diary,' with Warner Bros, principally interested.

Shortly before the opening of the Senate subcommitee's probe of alleged propaganda films, VARIETY reported that producers were laying low on purchase of stories with anti-Nazi angles. Two best-selling books which were being ducked, it was pointed out, were 'Above Suspicion,' by Helen MacInnes, and 'Berlin Diary.'

With the Senatorial inquisition body believed to be well discredited throughout the country, Metro stepped back into the 'propaganda' arena last week with the purchase of 'Above Suspicion.' And now there can be no doubt of Hollywood's attitude with its interest centering on the diary of the former CBS reporter in Berlin.

United Artists, which came in for some extensive mention at the Washington hearings, also is demonstrating its complete disdain for the proceedings. It acquired for distribution in the U.S. a short which can be termed by no one anything less than propaganda. Made by the British Ministry of Information, it is labeled 'Letter from Home.' Proceeds are being donated by UA to British charities.

And on their way to UA, destined to arrive here in a couple of weeks, are prints of 'Ships With Wings.' Feature film, made for UA by Michael Balcon at Ealing Studios, near London, is a story of Britain's wartime aviation.

P.S.--Constance Cummings Is a Very Busy Actress

London, Sept. 23.

About busiest actress in the profesh these days is Constance Cummings, with deals set by H. M. Tennent, Ltd., whereby she'll star in revival of Somerset Maugham's 'The Letter,' and a further assignment in store to do Robert Sherwood's 'The Petrified Forest' next year.

In addition, actress is up for a Warner picture. Stepping into radio, Miss Cummings repeated in Alice Duer Miller's 'The White Cliffs of Dover,' and starred in air version of G. B. Shaw's 'Saint Joan.'

Cowan's Saroyaner Bid

Lester Cowan, who is partnered with Gilbert Miller in the forthcoming filmization of 'Ladies In Retirement' (Columbia), which Miller also stage-produced, is huddling with the Theatre Guild while he's in town.

Cowan is still interested in William Saroyan's Pulitzer prizewinner, 'Time Of Your Life,' but on a straight commercial basis, and not the gratis angle. Saroyan had advertised in VARIETY recently, offering to donate his script providing everybody else donated their services for U.S. wartime benefit. This is deemed impractical, if only from the unions and crafts viewpoint.

Benny's Korda Pic

Jack Benny will start work around Nov. 1 in the picture for which he was signed last week by Alexander Korda (UA). Film, 'To Be or Not to Be,' gives the Jello comic his first opportunity on the screen to play melodramatic light comedy. It will be a Polish matinee idol role, laid in Warsaw during the early days of the Nazi occupation.

Picture will be produced and directed by Ernst Lubitsch.

More Night-Time and More Nite Life In London; Plenty of Clip Joints

By George Lait

(International News Service Correspondent)

London, Sept. 23.

Now that summer is over, London's West End and Mayfair nightlife again has perked up to blitz-time tempo. The velvet rope is up nightly in virtually every late spot in town.

Although a few spots like Le Suivi, the 400, the Cocoanut Grove and the large hotel diningrooms did capacity weekend business during the summer months (bolstered by the men and women in uniform in town on weekend leave), the smaller joints took it in the neck while the weather was warm and while daylight, with the two-hour daylight saving time, lasted until almost midnight.

But now that there is only one hour of daylight saving and it's dark as the inside of a derby by 8 o'clock, and the weather is decidedly autumnal and occasionally damp, folks seem to be crawling back from the country or wherever they've been hiding and familiar but sun-tanned faces again are being spotted against the glaring white tablecloths of every clip-joint in town big enough to crowd another customer into its smoke-filled interior.

Oddly enough, the night spots doing the best business—Le Suivi and the 400—offer no show, charge outrageous prices for liquor, and on top smack a seven-shilling six-pence entrance fee ($1.52 at present exchange) for folks in civvies and five shillings for men or women in uniform.

Both spots are bottle clubs, where a party must be accompanied by a member; signed in at the door as guests of that member, and only that member can sign the wine order which permits the place to serve liquor after the regular licensing hours (liquor sale stops in regular pubs at 11 p.m.).

High Booze Prices

Also, hooch is sold only by the bottle, approximately at the following scale of prices, in all the bottle clubs in London:

Brandy, 42 shillings and up ($8.40); Scotch, 32 shillings to 37 shillings, six-pence, depending on brand ($6.40 to $7.50); gin, about the same as Scotch; champagne, the sky's the limit, but ordinary non-vintage brands run from $8.50 a bottle and up—principally up.

Le Suivi and the 400, while providing no show, both feature unnamed bands and relief crews, keeping up a constant banging and clanging in the best and noisiest Anvil Chorus manner. Their two bands and the two relief aggregations being the only musical conglomerations in the world this correspondent has ever heard who can make 'The Rosary,' 'Annie Laurie,' 'The End of a Perfect Day' and 'Beat Me Daddy Eight to the Bar' all sound exactly alike. And you've never really suffered until you've jived on an eight by 12 dance floor to that kind of music while the Jerries are dropping bombs in the general neighborhood.

The Cocoanut Grove, owned and operated by pretty Diana Ward, who came here from the States about five years to sing at the Dorchester for Cliff Whitley, married Jock Cosgrove and now owns her own joint and is one of the better songstresses, rates along with its contemporaries except in two important particulars: one, a show of sorts is given, sometimes featuring Miss Ward, other times featuring members of the orchestra. And two, the trap reeks with hostesses who will drink or dance you off your feet at the drop of a pound note.

Will o' Wisps Creep Joints

The recently reopened Embassy is a little more swanky but otherwise the same, although at this juncture isn't doing the turnaway business the other three establishments may boast. In addition there are innumerable tiny hole-in-the-wall spots..counterparts of American creep joints—where, in addition to drink, at varying prices, other types of more or less pleasant vice are catered to, likewise at varying prices. These, however, are here tonight and tomorrow night there's a steel-helmeted cop at the door. However, these traps do landoffice business as long as they manage to dodge the cops, as most of them offer gambling (slot machines, shimmy, roulette) and some are reputed to cop a slice of the takings of the filles de joie who frequent the dives as likely hunting grounds, for chumps with a buck to spend.

Hotels Rate Best

The big hotel dining rooms with name bands—Savoy, Dorchester, Mayfair, Berkeley, Grosvenor House, Lansdowne House—furnish probably the highest tone of nighttime enjoyment, although except on their individual extension nights (when they present a one-act show and are permitted to sell liquor for a couple of extra hours) the whole bunch are dark around midnight. All, however, are doing frontier-day trade and table reservations must be made early.

The principal thing about London's wartime night doings which would impress a Man from Mars is the stiffness of the tariff. Those of us who matriculated in the days of 10-buck rye and *Sime's* priceless right-off-the-boat Scotch don't shy away at the prices asked; we've been through it all before during the Noble Experiment back home. But some of the younger American correspondents over here whose alcoholic and night club debuts took place after repeal, are doing some muttering and moaning which at times sounds very much like the droning of bombers overhead.

Despite the heavy take, however, there seems to be no lack of coin around Mayfair, and with a minor shortage of liquor current there are two prospective buyers for every bottle.

I'd like to take issue, too, with some of the visiting firemen who Clipper to London, stay a week and then go home and write about the nightlifer's attitude of 'drink and be merry for tomorrow we die.' That's bunko. They drink no more and no less than in peacetime; they drink because they enjoy, or think they enjoy it; and they'll be doing the same thing long after this war and many future wars are nothing but chapters in Junior's history book.

L.A. to N. Y.

Gene Autry.
Robert Benchley.
Hal Berger.
Whitney Bolton.
A. M. Botsford.
Ann Corio.
Wib Eichelberg.
Errol Flynn.
Harold Heffernan.
Richard Himber.
Hal Horne.
Garson Kanin.
Jack Kapp.
Larry Kent.
Alexander Korda.
Effrem Kurtz.
Bert Levey.
Louis B. Mayer.
Harry Rosenthal.
Randolph Scott.
David O. Selznick.
Charles P. Skouras.
George Skouras.
Loring Smith.
Howard Strickling.
Dixie Willson.
Ed Zabel.

N.Y. to L.A.

Don Belding.
Betsy Blair.
Hector Blau.
Sherrill Cohen.
Fairfax Cone.
Ben Fish.
William Goetz.
Leland Hayward.
John Joseph.
Sondra Karyl.
Gene Kelly.
Bert Levy.
Izzy Rappaport.
Gregory Ratoff.
Mrs. Arthur Ungar.
Sol Wurtzel.

No Disney Studio in S.A.

Hollywood, Oct. 7.

It's all wrong about Walt Disney starting a cartoon studio in South America, according to word received at RKO from the producer, who has been touring the Latin-American republics.

Disney is coming back Oct. 22 to make a series of 12 short cartoons, based on South American backgrounds.

PAR PARDS BALK AT TERMS

1941-42 Selling Still Slow, 20th Leading the 5 Majors; 'Little 3' And Republic Also Disappointed

Though noted in distributor circles that it takes time to hold screenings and negotiate deals separately in each exchange territory, sales are not coming in as fast on the 1941-42 film for the decree's Big Five as had been anticipated. Nor, from accounts, are distributors outside of it setting new records in contract-taking. In the latter category are United Artists, Universal and Columbia, all of whom started selling either late last spring or early summer, with a view to getting a jump on their competitiors.

The Little Three has had an advantage in that Paramount, Metro, 20th-Fox, RKO and Warners could not start selling until later, most of them only about six weeks ago, but they have had their difficulties the same as in prior years. Among the Little Three, Universal has made fine headway based on deliveries during the 1940-41 season, while Columbia and UA report satisfactory progress. In the independent distributor field Republic has done well under the sales leadership of Jimmie Grainger, but stated that the non-consenting companies figured selling comparisons with last year at this time would be better than they are. Optimism that resistance against decree distribs would make a vast difference in the number of contracts is regarded as having been a little overboard. Also, selling has not been any walkaway in Minnesota where decree companies have not been offering any new season's product.

20th's July Start

Of those in the Big Five category, 20th-Fox is claimed to be on top in the number of contracts closed on 1941-42 pictures. One reason ascribed to the advance taken by 20th, aside from film quality, is the fact that the company got the jump on the other four majors by starting to sell late in July, a full month before the others. Last year (1940-41) 20th started its season Aug. 1, whereas all others initiated the new film year up to a month behind it.

Twentieth got a good start by having 'Charley's Aunt' and 'Sun Valley Serenade' in its first group, while the second includes 'Yank in R.A.F.'

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SCHENCK-MOSKOWITZ APPEALS UP NOV. 10

The appeal of Joseph M. Schenck, former chairman of the board of 20th Century-Fox, and Joseph H. Moskowitz, eastern representative of the film company, from a decision of a N. Y. federal court jury finding them guilty of income tax evasion has been set for a hearing before the Circuit Court of Appeals Nov. 10. Originally scheduled for hearing Oct. 6, the case was put over more than a month at the request of U. S. Attorney Mathias F. Correa, who told the court he was tied up in other litigation [Browne-Bioff case].

Presiding Justice Learned Hand objected to the delay but finally granted it. The court was desirous of getting all criminal matters disposed of as soon as possible. Former Judge Joseph Proskauer, representing the defendants, agreed to the delay, and remarked to the court, 'This is a case, your honor, in which the district attorney needs all the time he can get.'

Schenck was found guilty of evading payment of taxes and Moskowitz in aiding him evade the payment. Schenck had been sentenced to three years in prison and Moskowitz a year and a day by Federal Judge Grover Moscowitz. Fines of $20,000 for Schenck and $10,000 for Moskowitz were instituted. Schenck was found guilty on two counts and Moskowitz on one count, out of the four in the indictment.

Bender, at Last

Hollywood, Oct. 7.

For the first time in his film career, Leon Errol gets a snootful in 'Melody Lane' at Universal.

Comedian has played the drunken role 4,000 times on the stage over a period of 20 years, but never on the screen.

REP'S $15,000,000 BUDGET NOW FOR '41-42

Hollywood, Oct. 7.

Republic is stepping up the budget on its '41-42 product another $5,000,000 beyond the total outlay of $10,000,000 announced earlier in the year. During the year the studio spent around $2,000,000 for improvements for the biggest production splash in the plant's history.

Al Wilson, former studio production manager, has been upped to executive producer of all features, and Hiram Brown, Jr., fills that berth on westerns and serials. Max Schoenberg is moved up as production manager.

Seven pictures are hopping off at Republic this month under the spur of Herbert J. Yates, chairman of the board, who is in town for three weeks on one of his periodical visits.

First of the seven is 'Tuxedo Junction,' featuring Weaver Bros. and Elviry. Others are 'Missouri Outlaw,' 'Mr. District Attorney and the Carter Case,' 'Marines on Parade,' 'Red River Valley,' 'West of Cimmaron' and 'Yokel Boy.'

U. S. Distribs Want 60% on Top Films From Foreign Mart

In line with the campaign to seek higher percentage deals on 1941-42 product in the domestic market, many major companies either have informed their salesmen or soon will outline plans for better percentage pacts in the foreign market. Several companies will ask 60% for all their top pictures where generally 50% has been the high figure in the past.

U.S. films have been sold for as high as 80% in some foreign localities in the past, but the general average has been about 50% or slightly lower.

The 10% tilt being sought for best features by many American majors is not at all out of line with what is being asked of U. S. exhibitors this season. It is expected to raise the average rental in the foreign field to around 56%.

L.B. Mayer East for Trial

Hollywood, Oct. 7.

Louis B. Mayer, studio chief of Metro, left for New York on advice of his attorneys to hold himself in readiness to testify in the Willie Bioff-George Brown extortion trial in Federal Court.

Departure for the east cancelled Mayer's date as guest of honor at a dinner held by the California Club. He was accompanied east by Howard Strickling, Metro publicity head.

DISTRIBS WANT HIGHER RENTALS

Par's Theatre Partners, Who Opposed Consent Decree From the Start, Even Balkier at Demands for Increased Film Costs

TOO LENIENT IN PAST?

Paramount theatre partners who fired the first gun in the exhibitor opposition to the consent decree when that instrument was in negotiations, are reported offering considerable resistance to terms demanded on 1941-42 film. In turn, Par and other distribs are said to have become more determined than ever to get higher rentals out of the tougher traders in the group. This is said to be notably true of the south where Par partners exercise terrific buying power, but it also holds good to a certain degree in other parts of the country.

In many cases, where distributors have been unable to agree on terms with certain Par partners who do their own buying, regardless of the interests held by Par, they have been virtually shut out of entire states. The two-year Warner Bros. shutouts of Florida, because the Sparks circuit refused to play percentage, is a case in point. There have been others such as the break in relations between Saenger (Par) and Universal last season, and the dragged-out fight United Artists had with Balaban & Katz a year back.

A distributor slant reported in the trade is that some of the larger chains, not only Par partners but others as well, including independents, 'have been getting away with too much murder' for years on their film deals. The north is said to have

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D.C. Good Enough Trailer?

All talk of a Greater Movie Season or some special all-industry plan to bally films has been abandoned since the Nye-Clark Senate probe.

Exhibitors are said to figure that the sub-committee quizzing is giving pictures the desired wide publicity and making the public film theatre conscious.

Never Too Old

Hollywood, Oct. 8.

Another oldie, 'Are You a Mason?' is being dusted off at Paramount as a result of the boxoffice returns of 'Charley's Aunt' at 20th-Fox.

'Mason' first appeared on the New York stage in 1901 with a couple of fellows named Arnold Daly and Cecil Be DeMille playing bit parts.

SEE $5,000,000 DOMESTIC TAKE BY 'YORK'

Based on the manner in which it is being merchandized, 'Sergeant York' may hit a domestic rentals gross of $5,000,000, or close to it, being second only to 'Gone With the Wind' since depression.

If hitting $5,000,000 it will pass 'Snow White,' for which claims of higher figures have been made, but which actually is said to have gotten $4,500,000.

'Boom Town,' an early 1940-41 release, was one of the biggest grossers in recent years. It brought in close to $4,000,000 and was one of the few films to go out at increased admissions on most dates.

In the early talker-predepression era, 'Singing Fool' hit $5,840,000, prior high for any talker, while 'Jazz Singer' got close to $5,000,000.

Warners has close to $3,000,000 invested in 'York' and is demanding deals on a basis of 50% straight, with contracts stipulating minimum admission scales.

—AND LIKED IT?

Hollywood, Oct. 7.

Next starrer for Deanna Durbin at Universal is 'They Lived Alone,' slated to roll Nov. 1.

Producer is Bruce Manning, with the director still to be assigned.

Selznick's $1,250,000 Buy-In On UA; Committed to Make 20 Pix

Pact signed over the weekend by which David O. Selznick became an owner-producer of United Artists calls for 20 pictures, Arthur W. Kelly, UA operating head, declared. There is no time limit contained in it, Kelly said, and Selznick and UA hope to have the films completed at the rate of four a year.

Alexander Korda, arriving in New York Monday (6), confirmed that Selznick's one-fourth interest in UA cost him approximately $1,250,000. His partners are Korda, Mary Pickford and Charles Chaplin.

UA has guaranteed Selznick considerable financing, with each of his films estimated to cost around $1,000,000, Kelly said. It is understood that UA's commitment is for 25% of the cost, including the completion guarantee, but not to exceed $250,000 per picture.

With UA guaranteeing completion money, Selznick, it is figured, has all his financing taken care of. With his rep in the industry bank loans for the remaining coin are considered a pushover.

Meantime, Selznick broke off negotiations by which he was to share studios with Samuel Goldwyn. This tied up with statement by Kelly several weeks ago that with the acquisition of Selznick, UA hoped to get all or most of its producers working under one roof to attain greater unity and coordination.

Selznick announced a program of four pictures to tee off his new UA ticket. First will be a filmization of Dr. A. J. Cronin's 'Keys to the Kingdom,' with Ingrid Bergman in the top role. That will be followed by 'Claudia,' which Rose Franken and William Brown Meloney are adapting from Miss Franken's current Broadway legit success.

Third on the schedule will be 'Tales of Passion and Romance,' a film anthology of four well known short stories, to be followed by Jane Eyre, with Joan Fontaine probably starred.

Selznick yesterday (Tuesday) announced the signing of Laudy Lawrence, for many years European manager for Metro, as his special representative for distribution through UA. Selznick, Lawrence and Val Lewton, Selznick's Coast story ed, trained out of Hollywood yesterday for Chicago and will fly in from there, arriving in New York Thursday evening.

Many Mentioned But It's Fielder's Choice for UA Presidency as Korda, Mary Pickford Cue Selection Soon

Choice for president of United Artists has been made and will be announced within the next two weeks, Mary Pickford and Alexander Korda both stated on their arrival in New York from the Coast on Monday (6). Declaring that contracts had not been signed yet, they refused to mention the man who had been elected.

Miss Pickford described the choice, however, as 'an eastern executive of a major film company' and industry speculation revolved around George J. Schaefer, Joseph Bernhard, Ned Depinet, James Mulvey, Grad Sears, Neil Agnew, a couple of Wall streeters and a dozen other film names in a giant bingo game with a $150,000-a-year job as the stake.

Meantime, with contracts signed by which David O. Selznick becomes a one-fourth owner of UA, he and Charles Chaplin were heading east to bring all the owners together in New York for meetings starting this week. Pacting of the new president will take place before they depart again, it was said.

During the confabs in New York, Miss Pickford stated, UA's program will be laid out for the next 18 months. It will be more along the lines of general policy than of actual picture titles, she declared.

More Producers

Negotiations are approaching the contract-writing stage with two new producers, the UA partner declared, with one deal probably ready to be announced in six weeks and the second a short time after that. Talks with other potential UA producers are also going on, she said.

There will be no further defections from the company's indie producer ranks, Miss Pickford stated, adding: 'We need small pictures and we need great ones.'

Meantime, Arthur W. Kelly, UA operating chief, left New York Monday night for Detroit on what is understood to be negotiations for the company to acquire a theatre in the auto town. It's part of the scheme for UA to build its own circuit, with acquisition of the United Artists, San Francisco, several weeks ago the first step in this direction. Kelly is due back this afternoon (Wednesday).

Miss Pickford said she did not know whether Murray Silverstone, former UA topper, was going ahead with his plans for becoming a UA producer. Miss Pickford was slated to put money into his venture. In any case, she said, she is proceeding immediately with her own production plans. She's hunting a story for her first film and will make 'Coquette' second or third, she declared.

Chaplin has completed rescoring and re-editing of 'The Gold Rush,' Miss Pickford stated, and is preparing to get started on a new film.

Exhibs' Wives Who Are Cashiers Join Union

Detroit, Oct. 7.

Based on theatre seating capacity, an agreement has been reached by the IATSE and 200 Detroit theatres, both cooperative and independents, on a scale for cashiers. Minimums have been set at $15 over 1,000 seats; $13 for houses over 500 and $12 for anything under. Working week has been set at 35 hours, with time and a half for overtime.

An oddity here is that wives of owners, acting as cashiers, although not required to in the setup have joined the union.

Meanwhile the IATSE continues to meet with the exhibitors committee on negotiation of the contract for janitors, posters and maids as separate from other agreements. Asking a raise of from $5 to $7, the union is seeking a $30 weekly minimum.

IATSE's Tough Demands, in Excess Of 10% Recently Granted Others, Cues Stiff Fight by Producers

Because Hollywood locals of the International Alliance of Theatrical Stage Employees are making demands far in excess of the 10% increase recently granted to unions under the studio basic agreement, they are facing one of the toughest battles they have ever had with the producers in negotiations that are now under way in New York. It being a certainty that counter-proposals of the studios will offer much less than has been demanded by the nine IA locals, possibility is that a compromise will be patterned after the 10% settlement reached with the six internationals of the basic agreement conference.

Yielding to anything more, including scores of working conditions the IA unions seek to impose, would place the studios in the position of being inconsistent by giving one group more than the other.

Estimated that the 10% boost to the studio basic pact internationals means an increase in payrolls of about $300,000 yearly, whereas demands presented by the IATSE locals would jump the cost at least three times this amount. Where the basic pact unions demanded 20%, settling for 10%, the IA bunch is demanding up to 25% more, in addition to seeking much better laboring conditions and added jurisdictions.

Also, while the basic agreement is subject to negotiation annually, the IA locals are leaning toward two-year deals but with the option of reopening negotiations after one year, depending on changes in economic conditions, etc.

Counter-Proposals

During most of the past week the producer representatives have been setting up counter-offers to the proposals of the IA group, embracing soundmen, cameramen, gaffers, grips, projectionists, propertymen, studio laborers, costumers and makeup artists. Following submission of the counter-proposals worked out by the studio producing group, headed by Pat Casey as chairman, to the home offices of the various companies, a meeting will be held with the unions themselves.

Counter proposals offered for h.o. approval were slated to go in yesterday (Tues.), so that presidents of the companies or others delegated by them could meet today (Wed.) with the local union heads and the studio labor committee of which Pat Casey is chairman. Meetings to receive and discuss demands have been conducted by Casey and special representatives of five studios, they being Sid Rogell (RKO), Fred Meyer (20th), D. S. Garver (U), Charles Boren (Par) and Carroll Saxe (WB).

Steve Newman and Carl Cooper, representing the IATSE on the Coast, have been sitting in at some of the huddles with locals, but otherwise there has been no direct IA participation. They came into the picture last week when the grips and propertymen notified the producers that they wanted IA assistance in making their deals. From now on, when it comes to fighting for a settlement or trying to arrive at a compromise, it is presumed the IA, with probable cueing from George E. Browne and Willie Bioff offstage, will take a very active hand in behalf of all the nine locals under negotiation.

EIGHT 'B' PIX BUZZ AWAY FROM WARNERS

Hollywood, Oct. 7.

Eight low-budget pictures were wiped off the production slate at Warners in keeping with the recent edict to make only 'A' films. Jack L. Warner announced that the studio would concentrate in future on high-bracket films going in for quality rather than quantity.

Tossed off the production schedule are 'Kickoff,' 'Night Warning,' 'Across the Atlantic,' 'Fortunes of Mamie Q,' 'Murder With Music,' 'Three of a Kind,' 'The Black Cat' and 'Man Killer.'

Screen Writers Called Shirkers for M.P. Relief

Hollywood, Oct. 7.

Screen Writers Guild sent out a notice to its membership charging the scribes with receiving major support from the Motion Picture Relief Fund while contributing in a minor way.

Official document cites 53 working writers as non-contributors. Metro leads the non-paying scriveners with 27 and Columbia is second with 17. Warners has the best charity record. Only other Guilds are below the writers as contributors is the Screen Publicists. Highest percentage of donors is among the Screen Actors.

Fox Theatres Would Wash Up William Fox Claims for $25,000

Trustees of Fox Theatres Corp., Kenneth P. Steinreich and Leopold Porrino, will ask the N. Y. supreme court Oct. 28 to approve a settlement of its $7,000,000 claim against William Fox and the latter's counter-action in the same sum against Fox Theatres. Proposed settlement would call for the All-Continent Corp. belonging to William Fox, to pay Fox Theatres $25,000 and claims on all sides would be dropped.

Claims of $55,000,000 have been filed against William Fox and his sole asset, All-Continent, which has assets of $1,500,000. The trustees point out they are holding $85,000 in reserve in case the film executive should win his case against them, and this amount plus the $25,000, would be immediately available for distribution to creditors.

Fox Theatres went under for more than $35,000,000 a decade ago, and is now being liquidated with assets of less than $100,000 left.

GRANT, MASSEY DRAW LEADS IN 'ARSENIC'

Hollywood, Oct. 7.

Raymond Massey and Cary Grant draw top roles in 'Arsenic and Old Lace,' the Frank Capra production at Warners.

Massey gets the part played by Boris Karloff on the stage, and Grant does the role originated by Allen Josslyn.

Studio Contracts

Hollywood, Oct. 7.

Sally Wadsworth drew player contract at RKO.

Virginia Van Upp's writer deal renewed by Paramount.

Don Raye inked songwriting ticket at Universal.

Vera Lewis' player option hoisted by Warners.

Joel Frede signed to writing pact at Paramount.

Jack Durant renewed by RKO.

Gene de Paul drew tunesmith contract at Universal.

Stanley Kapner inked scripter pact at Paramount.

Jim Brown drew actor ticket at Paramount.

Walter Reisch, writer, renewed by Metro.

Warren Duff inked writer pact at Paramount.

John Beal signed three-picture-a-year pact at Republic.

Linda Darnell, three years at 20th-Fox, drew an option lift.

George Oppenheimer inked writing pact with Metro.

Leo Frederick, legit actor, signed contract with RKO.

George Gibson, art director, pacted by Metro.

Gov. vs. Ohio Lieut.-Gov.'s Law Firms Representing UA and Exhibitor in Suit

Columbus, Oct. 7.

Lineup is governor vs. lieutenant-governor on the legal side of the Bexley theatre vs. United Artists suit here. Acting for UA is the law firm of John W. Bricker, Ohio's chief exec, while leading the Bexley attack is Paul Herbert, lieutenant-governor.

Bricker himself is taking no active part in the court battle, but his firm, Bricker, Power & Barton, is correspondent counsel in the case for O'Brien, Driscoll & Raftery, UA's attorneys. Herbert is doing the actual court work for the Bexley.

Suit has already been tried once and damages of $25,000 awarded the theatre on its charges of damages from alleged failure of UA to deliver 'Goldwyn Follies.' UA last week asked the court to set aside the verdict and grant a new trial.

Picking Up the Scent

Hollywood, Oct. 7.

Edward Small's 'Heliotrope Harry' moved before the lenses today (Tues.) with Ed Marin directing and Brian Donlevy, Miriam Hopkins and Preston Foster in the top spots.

Producer also has 'Twin Beds' in production.

Studios Find Radio Capsule Writers Pack Meaty Punch for Pic Shorts

Hollywood, Oct. 7.

Coast radio scripters have found a healthy additional revenue source turning out screenplays for studio shorts departments. Ability that enables them to cram a lot of material into the time limits set up by radio broadcasting is particularly adaptable to writing film short subjects where stories must carry a minimum of scope but still convey all essentials needed to get over the complete yarn to the public without too much confusion.

Gordon Hollingshead, Warners short subjects supervisor, has found the use of established radio writers to be very advantageous, not only for the studio but for the ether scribblers themselves. Several years ago, when Warners started developing its briefies into the class of featurette, the use of a few radio writers soon convinced studio shorts executives that subjects turned out carried more audience appeal than the usual haphazardly written and made shorts.

Since starting off its shorts writing department a few years ago with Crane Wilbur, Warners has continued to draw on air scribbling talent in an effort to continue quality of the briefies. Wilbur is now writing and producing the Edward G. Robinson 'Big Town' broadcasts after several successful years at Warners both writing and directing many of its shorts.

Another scribbler who jumped from the ether waves to celluloid is Owen Crump. Latter was a writer-producer at radio station KFWB before joining Warners and has been handed his first short directorial assignment, in addition to continuing his writing. Crump has been particularly successful in turning out Warners Technicolor national defense featurettes and is now working on studio's next in this series, 'Soldiers in White.'

Harold Medford, who writes 'Calling All Cars' for radio, is another ether typewriter pusher who has found a good spot in Warners shorts department while still continuing his air chores. Don Clark, writing and directing 'When Presses Roar,' Nat Hiken, doing continuity for Fred Allen, Charles Liton Tedford, contributor of many scripts to radio, are also found holding down daytime jobs at nice weekly salary checks in Warners shorts department.

Mfrs. Trust Unloads Flock of Par Debentures; Much Activity in Mono

Washington, Oct. 7.

Lively turnover in film stocks reported for the month of August in last week's monthly summary of stock transactions, issued by the Securities & Exchange Commission.

Walloping sales of Paramount Pictures, Inc., 3¼% convertible debentures (1947) by the Manufacturers' Trust Co. led the list—to the tune 122,000 ducats. Shucking off 7,000 certificates on Aug. 8, trust company followed up with 65,000 on Aug. 27 and 50,000 two days later. Listed as beneficial owner of more than 10% of the securities, the company wound up at the end of the month with 3,202,800 of the same type papers, plus 5,710 shares of 6% convertible 1st preferred. One other transaction listed for Paramount, with Henry Ginsburg, Hollywood v.p., picking up 200 shares $1 par common to round out his holdings to 700 shares.

J. Robert Rubin, New York v.p. of Loew's, Inc., put in a busy 10 days, selling off 2,800 shares of common no par value stock in the company. After nine separate transactions, Rubin retained 17,715 shares of the stock. During the same month, Loew's, Inc. picked up 83 shares of $25 par common of its New England subsid, Loew's Boston Theatres. This brought its ever-increasing interest in the Boston outfit to 118,509 shares.

Monogram

Considerable activities recorded in the Monogram Pictures Corp. family with Samuel Broidy, v.p. in charge of sales, dropping 300 shares $1 par common to reduce his holdings to 7,600 shares, and Trem Carr, executive director in charge of sales, grabbing 2,634 shares of the same stock to reach the total of 22,792 shares at the end of August. Monogram Pictures, of Massachusetts—New England offspring of the film company—sold out its 500-shares worth of the same type papers, while Monogram Pix, Detroit, picked up 3,829 shares, making a total of 8,644 shares now in its possession.

Other holdings of Monogram at the month's end were: 100 shares $1 par common by William Hurlburt, Detroit director; 11,129 options for common by Broidy and 22,823 ditto by Trem Carr; 7,141 options for Monogram Pix, Detroit. (Both Massachusetts and Detroit outfits were listed by the SEC as owning the securities through a partnership, trust or other intermediary, the figures reported representing 'total transactions and holdings of the intermediary').

Holding company of Radio-Keith-Orpheum made modest additions to its collection of RKO papers. Atlas Corp. of N.J. purchased 400 shares $1 par common to jack up its interests to 822,023 shares. Also purchased 400 shares 6% convertible preferred to bring total holdings to 46,071 shares. American Co., another subsid, on record as holding 268.230 shares of the $1 par common, while Atlas was recorded as owner of 327,812 warrants for common.

Smaller film transactions included purchase by Samuel J. Briskin, Hollywood official, of 700 shares of Columbia Pictures Corp. common no par value to augment his holdings of 13,133 options for common. Preston Davie, New York director of Universal Pictures Co., bought 50 shares of $1 par common in the company, to add to 100 shares already on hand, and also was listed as owner of 50 shares 8% cumulative 1st preferred.

Four Mag Serials On Par's Production Slate

Hollywood, Oct. 7.

Paramount is bearing down hard on national mags, with four stories, currently running as serials, in preparation on the lot.

Tales are 'Botany Bay,' by Nordhoff and Hall in the Saturday Evening Post; 'Frenchman's Creek,' by Daphne du Maurier, in Ladies Home Journal; 'The Hour Before Dawn,' by Somerset Maugham in Red Book, and 'Forest Rangers,' by Thelma Strabel in Cosmopolitan.

20th-Fox Wants to Put Own People on Stand in 'Charley's Aunt' Suit

Twentieth Century-Fox applied to N. Y. supreme court yesterday (Tuesday) for permission to examine George Seaton, Archie Mayo and William Perlberg, scenario writer, director and producer of 'Charley's Aunt,' respectively, before trial. Examination would be in connection with a suit against the film company by Carly Wharton and Martin Gabel, who hold the legit rights to the play.

Wharton & Gabel claim to have introduced new bits in the revival of the play and assert the film company, after failing to get together with them to purchase the new parts, appropriated them for the picture. An injunction and accounting of profits is asked. A temporary injunction was denied last month.

EUGENE MORI, EXHIB, OPENING N. J. TRACK

Philadelphia, Oct. 7.

Eugene Mori, prominent South Jersey exhib, was granted a permit yesterday (Monday) by the N. J. State Racing Commission to construct a $1,500,000 race track at Haddonfield, N. J., a 15-minute drive from Philly.

Mori, who operates Landis, Vineland, announced that the plant will be ready for operation next spring with the first race skedded for May 1.

Opening of a race track in the Camden-County area, for the first time in 50 years, is expected to bring a terrific boom to the roadhouses in this district. A dozen or more of them opened last spring in the expectation that horse racing would be brought here and with it the free-spending sporting mob. Up to now the Philly horse-race set had to travel from 70 to 200 miles to Maryland and Delaware.

'Guild Council' Balks At Questionnaires

Hollywood, Oct. 7.

Hollywood Guild Council filed a protest with both the federal and state governments against distribution of lengthy questionnaires by certain film studios. Questionnaires demand that employes state their lineage, religion, home ownership, relatives in foreign countries or in government service, previous employment, and various other details.

Council membership, which includes Screen Writers Guild, Screen Publicists Guild, Dialog Directors Guild, Screen Office Employees Guild and others, representing 4,000 was advised to refrain from signing the papers until an official ruling is made. Guild officials declared that the first questionnaires were sent out to writers by Metro and that other studios are preparing to go the same

Similar questionnaires by the Warner and Saxe circuits in Wisconsin and other chains created protests, as in Hollywood.

ORCHIDACEOUS BUM

Hollywood, Oct. 7.

Kurt Neumann draws the director chore on the next Hal Roach 'streamline' feature, 'Brooklyn Orchid.'

Picture is the third in the second group of five for United Artists release.

G-MAN SAVAGE GETS TASTE OF PIX, QUITS U.S.

Taste of the film biz he got in appearing in a March of Time reel on the Federal Bureau of Investigation State Racing Commission to consign from that outfit and take a job as assistant news editor of MOT. Savage, who, as a member of the FBI, was featured in the film on the service, will be aide to news editor James Walker.

Peter Stirling Cardozo, former instructor in English at Dartmouth and a relative of the late U. S. Supreme Court justice, has been added to MOT's staff as scriptwriter. Reel now has four crews shipping footage in from abroad—from Spain, India, South America and England—but will concentrate on U. S. subjects for some months to come.

MAKE NEW TAX PAINLESS

Majors Lose Minn. Suit to K.O. Anti-Consent Decree Statute; Will Appeal to U.S. Supreme C't

Minneapolis, Oct. 7.

Undaunted by their defeat in the first round of the battle to knock out the Minnesota anti-consent decree law requiring film companies to sell their entire season's product with a minimum 20% cancellation privilege, the five major decree companies and United Artists have announced that, if necessary, they'll carry the fight to the U. S. supreme court.

The initial setback came when Judge Hugo O. Hanft in Ramsay county district court denied the companies' application for a temporary injunction to restrain the law's enforcement. The next step will be trial of the main suits, seeking a court declaration of the law's unconstitutionality and a permanent injunction. It is indicated that this will start in late November or December.

Basing his decision on 'changes in judicial outlook,' Judge Hanft said that the law undoubtedly would have been held unconstitutional a decade or two ago, but that within the past two or three years the term 'welfare,' under which many laws have been enacted, has been greatly expanded.

While Northwest Allied, which is helping to defend the law that it sponsored, has been victorious thusly in this first skirmish to uphold the measure's validity, the consequence of the victory may be anything but good for its members and others of the territory's independent exhibitors if the major decree companies—Metro, 20th, Warners, Paramount and RKO, together with United Artists—continue to refuse to do any 1941-42 selling under it, as they now intimate. In fact, in this hour of victory some of the leading independents are not doing any cheering, but are more worried than ever.

Par and RKO Defy Law

Paramount and RKO recently have made 1941-42 deals with their affiliated companies, Minnesota Amus. Co. (Paramount circuit) and the Minneapolis and St. Paul Orpheums (Singer-RKO), but these apparently have been in defiance and violation of the state law under the consent decree groups-of-five sales' plan. They are expected to invite prosecutions, inasmuch as violation of the law is punishable by fine and imprisonment, and these prosecutions will pave the way for another attack by the companies on the law's constitutionality.

Northwest Allied leaders have been banking confidently on their belief that the major decree companies and United Artists would inaugurate selling soon after the court's findings in the temporary injunction applications. They have reassured independent exhibitors that if the restraining order is denied (which is what happened), the com-

(Continued on page 20)

Tints for 10 Pictures

Hollywood, Oct. 7.

Six features are tinting at Technicolor and four more are heading that way, assuring the color plant a heavy schedule for the 1941-1942 season.

Paramount has three pictures in color, 'Malaya,' 'Reap the Wild Wind' and 'Mr. Bug Goes to Town.' Alexander Korda is taking tints for 'Jungle Book,' Walt Disney for 'Bambi,' his animated feature. Hal Roach is getting color into 'Fiesta.'

Calling W. S. Van Dyke

Hollywood, Oct. 7.

Dr. Kildare series takes on a new director at Metro, with W. S. Van Dyke replacing Harold S. Bucquet.

Next of the series, still untitled, goes to bat this week, with Barry Nelson in for a featured role.

Still Ducking

Hollywood, Oct. 7.

Lineup on the 'Wild Bill Hickok' set at Warners would look more natural with boxing gloves than with six-guns.

Working on the picture are Art Lasky, Mushy Callahan, Gene Delmont, Sailor Vincent, Kid Wagner and Babyface Mateson, who have blocked more left

3D PAR PIC IN A ROW; OPEN VIOLATION?

Duluth, Minn., Oct. 7.

In tougher spot than most Minnesota theatres, the Norshor, ace Minnesota Amus. Co. (Par) house here, has booked third straight new Paramount product in desperate effort to keep open. Booking of new product is an apparent violation of the state's anti-five law and may result in suit to test constitutionality of law. Legal action is not unexpected, however.

House has played 'Hold Back the Dawn,' 'New York Town' and currently is showing 'Nothing but the Truth.' Opening Friday (10) will be Universal's 'Unfinished Business,' which is okay, being a non-consent distrib.

Although Metro product may be played in Minnesota Amus. Co. houses, contract having another year to run, Metro cannot be booked into Norshor as deal with chain calls for product to play either Garrick or

(Continued on page 22)

NICK, WESTON DENIED REHEARING IN ST. LOO

St. Louis, Oct. 7.

The U. S. Court of Appeals last week denied an application for a rehearing to John P. Nick former head of IATSE, Local No. 143, and his chief lieutenant Clyde A. Weston, in their appeal from their conviction under the Federal anti-racketeering act, and their sentences of five years' imprisonment and $10,000 fine each. The conviction of the duo was affirmed by the court on Aug. 31 last.

Sigmund M. Bass, counsel for Nick, and Bryan Purtcet, counsel for Weston, declared they will immediately file an application to U. S. Supreme Court for a writ of certiorari, to review the action of the Court of Appeals. Nick and Weston originally were convicted in Federal Judge John Caskie Collet's court more than a year ago.

Appealing on Nazi Pic, 'Victory,' and One Other

Albany, Oct. 7.

Following notice of appeal and signing stipulations, the record is now being printed on 'Victory in the West,' the Nazi film, for argument in the Appellate Division. Supreme court justice Bergen held with the Motion Picture Division that the German picture is a 'newsreel' and no license required. Julius Goldstein is attorney for appellant Richard Rollins.

A new appeal case is on 'They Must Be Told,' rejected as immoral, indecent, etc. Appeal to the Regents was filed by Cinema Service Corp. through Joseph Seldens of N. Y.

'PENNIES FOR U.S.' PLEASES THE KIDS

Small Fry Don't Complain of 11c Movies—Has Also Cued Boosted Admissions All Along the Line

PASS TAX ALONG

Detroit, Oct. 7.

'Pennies For Uncle Sam' trailer used here in a patriotic vein to remind the small fry to bring 11c instead of 10c after Oct. 1 flagged plenty of national attention from exhibitors who, even after the tax is in intend to use it to educate the pix public to the uses of the new theatre taxes.

Wires from many parts of the midwest—reputedly isolationist—as well as exchanges more remote were received here by United Detroit Theatres following last week's story in VARIETY.

Idea of following the newsreel clips of battleship launchings, roaring warplanes and tanks in action, with a patriotic text which let not only the youngsters but their pa-

(Continued on page 22)

Louis Kaufman's Police Record Missing From Files; Dismiss Deputy

Newark, Oct. 7.

A mild political upheaval has followed in the wake of the indictment of Louis Kaufman, Newark business agent of Motion Picture Operators Union, who faces federal charges of extortion.

Deputy Police Chief Frank E. Brex was dropped from the police payroll Wednesday (1), simultaneous with the disclosure that the police record of Kaufman, which was mysteriously missing, had been removed from regular files by order of Brex. The deputy chief admitted that he had given instructions for the removal of Kaufman's photograph from the regular police files in 1923, but disclaimed knowledge of the removal of any other official data concerning Kaufman.

Kaufman's local police record shows that he was convicted of robbery in 1914. Six months ago, at the request of Brex, Judge Van Riper wrote the State Board of Pardons asking that Kaufman be pardoned in order that the robbery conviction be expurged from his record. The application was turned down by the court.

Joe Basson's $5,000

Although reported that Louis Kaufman, president of the operators local of Newark, affiliated with the International Alliance of Theatrical Stage Employees; has been receiving $1,000 monthly from the union, Joe Basson, head of the N.Y. boothmen's local, is on a salary of only $5,000 yearly. Kaufman, under separate indictment for extortion in the IATSE cleanup, is scheduled to go to trial Oct. 27.

While Kaufman assertedly was paid $12,000 yearly to head the Newark local, the membership there is a little less than 400, but Basson's Local 306 (N.Y.) has a membership of 2,200.

When Sam Kaplan and Harry Sherman were president of Local 306, they received $21,800 annually.

Bolt IATSE?

Film Exchange Employees union, subsid of IATSE, is having a special meeting here at Stevens hotel on Oct. 11 to discuss future of organization.

It is reported that they will seek separation from stagehands-operators union and attempt complete autonomy.

Interests of 20,000 Film Studio Workers Hinge Directly on Bioff, Browne Trial Which Starts Today

What Is I. Q.?

Sidelight on the I. Q. of the average film fan is reported by managers of theatres where 'Citizen Kane' has played.

They say that a surprising number of persons, on leaving the theatre, are asking them or assistants just who 'Rosebud' is in the film.

AFL HINTS THAT IT MAY DROP BROWNE

Seattle, Oct. 7.

Sixty-first annual convention of the American Federation of Labor opened here Monday (6) with more than 600 delegates, plus 4,000 visitors, in attendance. Rumors that George E. Browne, IATSE prexy, will be dropped from his AFL vice-presidency gained credence due to the recommendation of the executive council yesterday that the number of vice-presidents be reduced from 15 to 13.

Executive council report also hit racketeering and offered cooperation with the law in imposing proper punishment on those found guilty.

It also recommended study as to how radio programs may be more widely employed to inform workers and the public of labor happenings, and urged scheduling of regular periods for airing of labor news.

Secretary of Labor Frances Perkins will address the convention today (Tues), with Mayor LaGuardia also scheduled to speak later. Convention will run to Oct. 17 with elections on the second Wednesday (15).

Hotels are profiting, with full houses the rule, and the three Seattle dailies are giving the meeting a big play with biographies. Background stuff, etc., garnering lots of space. No business sessions tomorrow, with day set aside for sightseeing, etc.

Draft Bill Canavan?

With the spotlight turned on George E. Browne and Willie Bioff, who go to trial today (Wed) on extortion charges, a movement is reported gaining momentum within the International Alliance of Theatrical Stage Employees to return William Canavan to the presidency. That could happen at the next scheduled convention in the IA in June, but if Browne is convicted of charges now against him or ousted from the union regardless of the outcome, a special election might be held before then.

Whether or not Canavan would permit himself to become a candidate for the top spot in the IA cannot be foretold but he has remained active and at present is an operator in East St. Louis. He started in St. Louis as a boothman, coming up through the ranks to win the presidency in the early 1920's.

He held the post for several years, resigning from it after failing to obtain countrywide local support in a move to grant scale reductions to theatres after they had been hard hit by the depression. For a time occupying a labor executive post with Paramount at the h.o., Canavan subsequently returned to St. Louis and has been there ever since or for about 15 years.

An effort was made at the Louisville convention several years ago to swing Canavan as a presidential candidate, but nothing happened.

Interests of more than 20,000 craft-union workers in film studios and theatres, half of whom are members of the International Alliance of Theatrical Stage Employes, are concerned directly in the testimony and outcome of the trial of George E. Browne, IA president, and Willie Bioff, union's west coast representative, which begins here in the Federal Court this morning. Defendants are charged with conspiracy and extortion of $550,000 from four major films companies, Loew's, Paramount, 20th-Fox and Warner Bros., over a period since 1935. Their indictments on three counts are the first that have been returned by a grand jury under the new Federal labor anti-racketeering law.

It is charged by the Government that Browne and Bioff, under threats of calling strikes in the film studios and theatres, had extorted payments from the film companies. Further investigation into film-labor affairs resulted last week in charges that the total of sums paid for 'protection' was in 'excess of $1,000,000.' Nick Dean, alias Nick Cirella, Browne's Chicago representative, and Louis Kaufman, business agent of the Newark branch of IA, were indicted for extortion from the film companies also. Browne and Bioff were named as co-conspirators in these newer charges.

Trial of the last two was set to start on Monday (6), but was postponed by Judge John C. Knox, senior Federal district judge, until today when selection of jurors will begin. Mathias F. Correa, U. S. attorney, is reported to have about 20 witnesses, including presidents and other top executives of the film companies, on hand to prove his case. Defendants are represented by Martin Conboy and Henry W. Uterhardt.

In the background of the Browne-Bioff prosecution are a number of major labor issues affecting thousands of workers, whose working conditions and collective bargaining terms have been established by Browne and Bioff as their representatives in negotiations with the film companies. Each of the labor leaders since the indictments were turned on May 23, last, has retained his official position in the IA union.

(Continued on page 22)

MORE BACK PAY FOR PIC STUDIO COLLARITES

Hollywood, Oct. 7.

Claims for retroactive pay in the film industry by the Screen Office Guild are being prepared by more than 2,000 clerical workers. This is in addition to approximately $1,000,000 already paid to technical workers and claims in behalf of extras filed by the Screen Actors Guild.

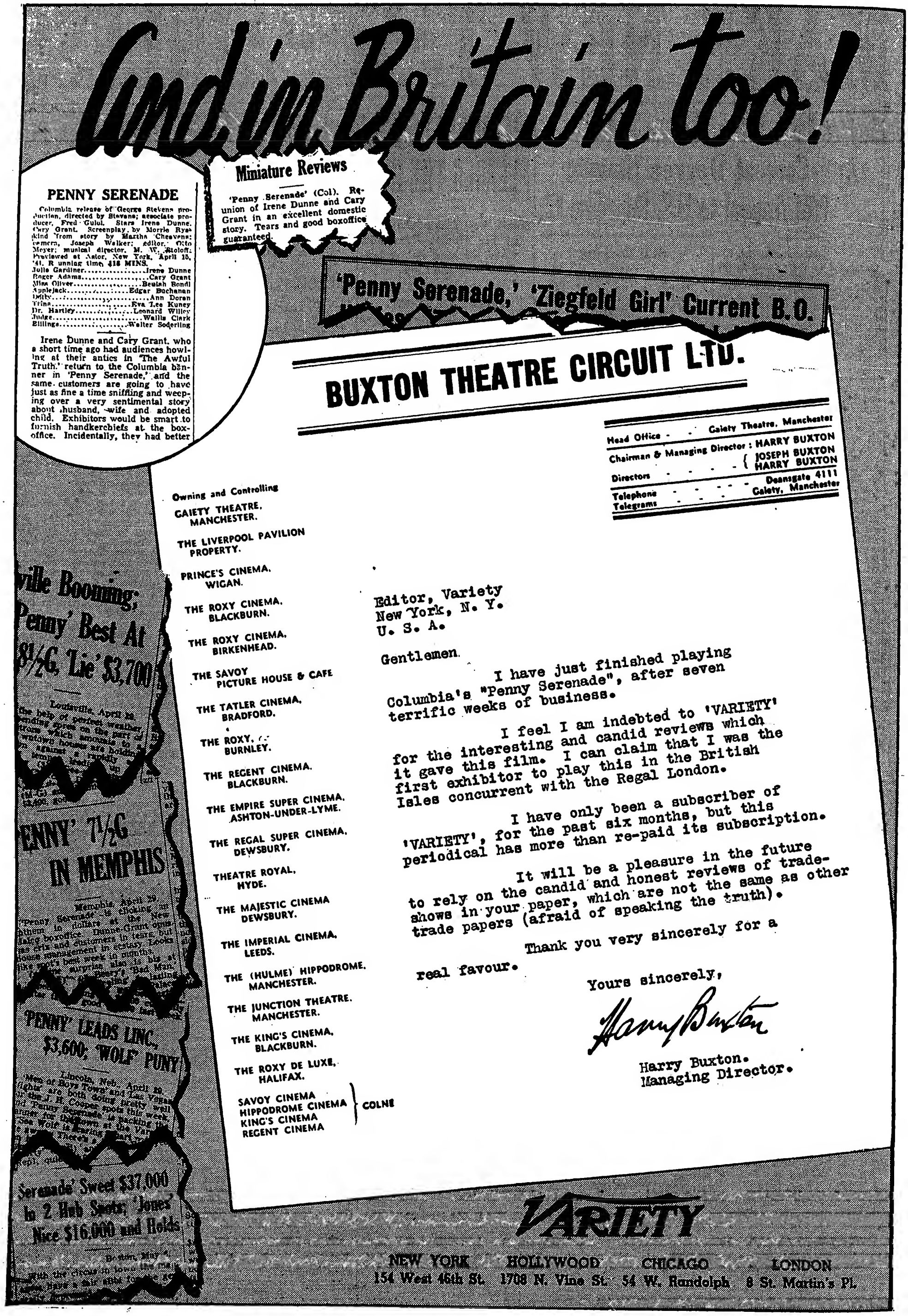
Notice sent out by SOEG to its members read:

'Can you use some extra money, even in addition to the lump sum you will receive under the terms of the SOEG contract? If so, start gathering statistics because SOEG is preparing to set up a committee to study the Wage - Hour violations since the Federal Wage-Hour went into effect in 1938. The Guild wants to see that every employee under its jurisdiction gets every cent coming to him.'

Hay's Foreign Coin Confab

Hays office directors met yesterday (Tuesday) afternoon in adjourned session, with outstanding problems of frozen money and industry probe in Washington up for discussion.

Confab had been scheduled originally for last Thursday (2) but was postponed because quorum was lacking.



And in Britain too!

PENNY SERENADE

Columbia release of George Stevens production, directed by Stevens; associate producer, Fred Guiol. Stars Irene Dunne, Cary Grant. Screenplay by Morrie Ryskind from story by Martha Cheavens; camera, Joseph Walker; editor, Otto Meyer; musical director, M. W. Stoloff. Previewed at Astor, New York, April 15, '41. Running time, 118 MINS.

Julie Gardiner	Irene Dunne
Roger Adams	Cary Grant
Miss Oliver	Beulah Bondi
Applejack	Edgar Buchanan
Dotty	Ann Doran
Trina	Eva Lee Kuney
Dr. Hartley	Leonard Willey
Judge	Wallis Clark
Billings	Walter Soderling

Irene Dunne and Cary Grant, who a short time ago had audiences howling at their antics in 'The Awful Truth,' return to the Columbia banner in 'Penny Serenade,' and the same customers are going to have just as fine a time sniffling and weeping over a very sentimental story about husband, wife and adopted child. Exhibitors would be smart to furnish handkerchiefs at the boxoffice. Incidentally, they had better

Miniature Reviews

'Penny Serenade' (Col). Reunion of Irene Dunne and Cary Grant in an excellent domestic story. Tears and good boxoffice guaranteed.

'Penny Serenade,' 'Ziegfeld Girl' Current B.O.

ville Booming; Penny' Best At 8½G, 'Lie' $3,700

Louisville, April

ENNY' 7½G IN MEMPHIS

Memphis, April 29.

'PENNY' LEADS LINC., $3,600; 'WOLF' PUNY

Lincoln, Neb., April

Serenade' Sweet $37,000 In 2 Hub Spots; 'Jones' Nice $16,000 and Holds

Boston, May

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- THE REGAL SUPER CINEMA, DEWSBURY.
- THEATRE ROYAL, HYDE.
- THE MAJESTIC CINEMA DEWSBURY.
- THE IMPERIAL CINEMA, LEEDS.
- THE (HULME) HIPPODROME, MANCHESTER.
- THE JUNCTION THEATRE, MANCHESTER.
- THE KING'S CINEMA, BLACKBURN.
- THE ROXY DE LUXE, HALIFAX.
- SAVOY CINEMA } COLNE
- HIPPODROME CINEMA } COLNE
- KING'S CINEMA } COLNE
- REGENT CINEMA } COLNE

Editor, Variety
New York, N. Y.
U. S. A.

Gentlemen.

I have just finished playing Columbia's "Penny Serenade", after seven terrific weeks of business.

I feel I am indebted to 'VARIETY' for the interesting and candid reviews which it gave this film. I can claim that I was the first exhibitor to play this in the British Isles concurrent with the Regal London.

I have only been a subscriber of 'VARIETY', for the past six months, but this periodical has more than re-paid its subscription.

It will be a pleasure in the future to rely on the candid and honest reviews of trade-shows in your paper, which are not the same as other trade papers (afraid of speaking the truth).

Thank you very sincerely for a real favour.

Yours sincerely,

Harry Buxton

Harry Buxton.
Managing Director.

VARIETY

NEW YORK 154 West 46th St.
HOLLYWOOD 1708 N. Vine St.
CHICAGO 54 W. Randolph
LONDON 8 St. Martin's Pl.

Never Give a Sucker An Even Break

(WITH SONGS)

Hollywood, Oct. 4.

Universal production and release. Stars W. C. Fields, features Gloria Jean. Directed by Edward Cline. Screenplay by John T. Neville and Prescott Chaplin; original, Otis Criblecoblis (Fields); camera, Charles Van Enger; editor, Arthur Hilton; ass't director, Howard Christie; associate unit director, Ralph Ceder; camera, Jerome Ash. Previewed at Alexander, Glendale, Oct. 3, '41. Running time, **70 MINS.**

The Great Man	W. C. Fields
His Niece	Gloria Jean
His Rival	Leon Errol
His Hecklers	Butch and Buddy
Mrs. Hemogloben	Margaret Dumont
Ouliotta Hemogloben	Susan Miller
The Producer	Franklin Pangborn
The Producer's Wife	Mona Barrie
The Young Engineer	Charles Lang
Madame Gorgeous	Anne Nagel
The Salesgirl	Nell O'Day
The Soda Jerk	Irving Bacon
The Waitress	Jody Gilbert
The Cleaning Woman	Minerva Urecal
The Engineer	Emmett Vogan
Receptionist	Carlotta Monti
Aspiring Actor	Bill Wolfe

W. C. Fields parades his droll satire and broad comedy in this takeoff on eccentricities of film making—from personal writings of the original story by Fields under nom de plume of Otis Criblecoblis. It's a hodgepodge of razzle-dazzle episodes, tied together in disjointed fashion but with sufficient laugh content for the comedian's fans to get across as an acceptable B supporter where ridiculous comedy and wild slapstick catches audience attention.

Story focuses attention on Fields and his presentation of an imaginative script for his next picture at Esoteric Studios. In series of cutbacks depicting wild-eyed action as read by producer Franklin Pangborn, Fields horse-plays in a plane, dives out to land on a mountain plateau safely, and finally leaves the studio to embark on a crashing auto chase that carries through for extensive footage, resurrecting en route many of the best gags and slapstick situations of the old Sennett Keystone Kop episodes. Chase, as directed by Ralph Ceder, is one of the best of the year, and puts a rousing finish to the proceedings.

Fields is Fields throughout. He wrote the yarn for himself, and knew how to handle the assignment. Picture is studded with Fieldsian satire and cracks—many funny and several that slipped by the blue-pencil squad. Byplay and reference to hard liquor is prominent throughout.

Gloria Jean gets minor attention as Fields' young niece who sings a few semi-classical numbers that are rather submerged in the proceedings. Susan Miller does a jive arrangement of 'Coming Through the Rye' during her appearance in a brief sequence. Leon Errol is lost in short footage, while others in and out for support include Butch and Buddy, Margaret Dumont, Pangborn and Mona Barrie.

Edward Cline carries the pace along at good speed throughout, letting Fields ponder and ad lib where he pleases. Script by John T. Noville and Prescott Chaplin is set up to the star's requirements. *Walt.*

TEXAS

Hollywood, Oct. 2.

Columbia release of Samuel Bischoff production. Stars William Holden, Glenn Ford, Claire Trevor. Directed by George Marshall. Screenplay by Horace McCoy, Lewis Meltzer, Michael Blankfort; story by Blankfort and Meltzer; camera, George Meehan; editor, William Lyon; ass't director, Norman Deming. Previewed at Alexander, Glendale, Oct. 1, '41. Running time, **93 MINS.**

Dan Thomas	William Holden
Tod Ramsey	Glenn Ford
'Mike' King	Claire Trevor
Windy Miller	George Bancroft
Doc Thorpe	Edgar Buchanan
Sheriff	Don Beddoe
Tennessee	Andrew Tombes
Matt Lashan	Addison Richards
Comstock	Edmund MacDonald
Dusty King	Joseph Crehan
Wilson	Willard Robertson
Matthews	Patrick Moriarty
Blaire	Edmund Cobb

Provided with a comedy treatment along broad lines that at times hits burlesque angles, 'Texas' carries undercurrent wild-and-wooley action drama of the post-Civil War era in the Lone Star State. In injecting the comedy, director George Marshall exercises fine judgment in spotting the sequences with expert timing for maximum audience reaction. Picture is good and zippy action entertainment for general audiences—an upper B programmer that will catch a good share of solo and billtopping bookings in the secondary houses.

Story concerns two pals, William Holden and Glenn Ford, riding westward after being mustered out of the Confederate army. A brief adventure in Abilene, Kansas, and then on to the Texas cattle country where separation finds Holden tied in with a gang of rustlers, while Ford is on the other side of the fence as a cowhand for one of the ranchers. Key situation is a huge cattle drive to the railroad at Abilene, with Ford in charge and Holden, head of the rustlers, delegated to prevent the steers getting through. Cattle gets through when Holden sticks up the cattle buyer; there's the usual gun-popping between gang members on return to Texas; Holden getting killed for the climax. Lightly-sketched romantic conflict is generated with both the boys in love with the rancher's daughter, Claire Trevor.

Holden gives a topnotch performance as the unpredictable youth who goes outlaw, but Ford pushes him for top honors with a fine display of acting. Spotlighted, however, is a slick and attention-arresting portrayal by Edgar Buchanan, which ranks with the best supporting contributions of the year. Buchanan's deft timing of his dialog delivery accentuates the effectiveness of his characterization. Claire Trevor is okay for minor attention and romantic interest, while good support is provided by George Bancroft, Don Beddoe, Andrew Tombes, Addison Richards and Edmund MacDonald.

Marshall's direction carries through the usual action and dramatics expected and required of a western tale, but he imbues the whole with a major strain of comedy that lifts the entertainment factors for an otherwise familiar yarn. Burlesque treatment of a bare knuckle fight exhibition at the opening is smartly concocted, and gets the picture off in the right groove. Miss Trevor is on the receiving end of slapstick bumps and falls in a wild buckboard ride; while Buchanan's frontier dentist office holds several laugh sequences. Direction holds attention with but a few minor lags, and technical contributions are adequate throughout. Print previewed carries sepia-toned treatment, which heightens values of the outdoor photography. *Walt.*

ALL-AMERICAN CO-ED

(WITH SONGS)

United Artists release of Hal Roach (LeRoy Prinz) production, directed by Prinz. Features Frances Langford, Johnny Downs, Marjorie Woodworth, Noah Beery, Jr., Esther Dale, Harry Langdon, Tanner Sisters. Original story and screenplay by Cortland Fitzsimmons and Kenneth Higgins; camera, Robert Pittack; editor, Bert Jordan; songs, Walter G. Samuels, Charles Newman, Lloyd B. Norlin. Previewed in projection room, N. Y., Oct. 6, 1941. Running time, **48 MINS.**

Virginia	Frances Langford
Bob Sheppard	Johnny Downs
Bunny	Marjorie Woodworth
Slinky	Noah Beery, Jr.
Matilda	Esther Dale
Hap Holden	Harry Langdon
Tiny	Alan Hale, Jr.
Henry	Kent Rogers
Second Senior	Allen Lane
Third Senior	Joe Brown, Jr.
Doctor	Irving Mitchell
Washwoman	Lillian Randolph
Fourth Senior	Carlyle Blackwell, Jr.

Third of Hal Roach's new 'streamlined' features is a lively 48-minute entry that should do satisfactorily in its slated niche as dual bill filler. While considerably better than the 60-minute B's often allocated to the supporting role, this is not up to the standard that has led the Criterion, N. Y., to book in Roach's first featurette, 'Tanks a Million,' as a single biller.

As in the two earlier 'streamliners,' Roach in 'All-American Co-Ed' harks back to the slapstick that made him as a producer of two-reelers in the silent days. Trouble is he's gone too far on the obvious tricks for getting a laugh (pushing a guy into a lily pool) and not strong enough on genuine gags. Sloppy construction of the story in several spots easily could be overlooked were the laughs thick enough to cover the lapses.

Definitely on the credit side are the four tunes in the film. Also the speed with which the story moves, the heavy cutting to keep down the length obviating the possibility of slowness although, as a result, there's a weighty call on the audience's imagination to fill in spots in the plot.

Johnny Downs, who was once one of Roach's 'Our Gang' kids, fits neatly as the 'Quinceton' man selected by his fraternity brothers to even the score with 'Mar Brynn' for a slight to his university. He's rigged up as a blonde femme and entered in a beauty scholarship contest at the co-ed school. It's the old boy-in-girls-clothes gag with a few new angles.

Frances Langford warbles a couple pleasant tunes as Downs' singing vis-a-vis. Tanner Sisters (3) also contribute to the vocalizing. Harry Langdon's oke as the press agent who dreams up the beauty contest for the college, while Marjorie Woodworth, Noah Beery, Jr., and Esther Dale slide satisfactorily into supporting roles. Kent Rogers is good for giggles in going through the film imitating Hollywoodites (Gary Cooper, Berger-McCarthy, etc.). It's especially funny because he does it while reading his regular lines and it isn't tipped off.

Of the tunes, 'I'm a Chap with a Chip on My Shoulder' and 'The Farmer's Daughter' are both sure to be heard from. They are by Walter G. Samuels and Charles Newman, who also contributed 'Up at the Crack of Dawn.' Lloyd B. Norlin provided the one ballad, 'Out of the Silence.'

LeRoy Prinz, who produced and directed, apparently did little skimping on production costs, with sets and costuming both extensive. Packed a bit tighter with better gags, the film would rate high for this type product. It adds proof, however, that Roach has something in the 'streamlined' featurette idea.

Herb.

Fox-W. C.'s U Buy

Hollywood, Oct. 7.

Fox-West Coast has closed a three-year deal for Universal product. Contract involves about 150 pictures for the full circuit.

Miniature Reviews

'Never Give a Sucker an Even Break' (U) (Songs). Good B program comedy for W. C. Fields' slapstick audiences.

'Texas' (Col). Broad comedy treatment of speedy action western. Upper-bracket B, provides good entertainment for all bookings.

'All-American Co-Ed' (UA) (Songs). Roach 48 - minute 'streamliner' mild laugh-getter but good for the B-filler niche.

'A Girl Must Live' (U). Margaret Lockwood in light farce about English chorines; satisfactory as secondary feature.

'Mob Town' (U). Theatrical adventures of juvenile gangsters; poor scripting. Minor dual filler.

'Sailors On Leave' (Rep) (Songs). Comedy-romance has fair b.o. expectancy in lesser situations.

'Bowery Blitzkrieg' (Mono). One of top pix by Dead End Kids, despite title; strong dual entry.

'Masked Rider' (U) (Songs). Topflight J. Mack Brown western.

'Desperate Cargo' (PRC). Action film suited solely for duals.

'He Found a Star' (GFD). British names up chances of this moderately entertaining British made.

'Man Who Seeks the Truth' (French-made). Saucy farce with typical Parisian plot, Raimu again ringing the bell.

'I Thank You' (Gainsborough). Lightweight British-made musical. Okay for good grosses in the British sticks.

'Candida Millonaria' (Argentine). Top comedy grosser starring Nini Marshall.

'Karl For Sin Hatt' (Swedish-made). Should do well where Swedes are an audience factor; otherwise very limited.

'Mi Amor Eres Tu' (Argentine). Okay comedy, good for plenty Latin-American grosses.

A GIRL MUST LIVE

(With Songs)

(BRITISH-MADE)

Universal release of Gainsborough production. Features Margaret Lockwood, Renee Houston, Hugh Sinclair, Lilli Palmer. Directed by Carol Reed. Screenplay by Frank Launder, based on story by Emery Bonett; camera, Jack Cox; songs, Eddie Pola, Manning Sherwin. Previewed in Projection Room, N. Y., Oct. 3, '41. Running time, **62 MINS.**

Leslie James	Margaret Lockwood
Gloria Lind	Renee Houston
Clytie Devine	Lilli Palmer
Horace Blount	George Robey
Earl of Pangborough	Hugh Sinclair
Hugo Smythe Parkinson	Naunton Wayne
Joe Gold	David Burns
Mrs. Wallis	Mary Clare
Penelope	Kathleen Harrison
Mr. Bretherton-Hythe	Moore Marriott
Miss Polkinghorn	Drusilla Wills

This is a British producer's conception of how English chorines operate as gold-diggers. While a fairish program comedy, it is obviously a British quota film, okay only for lower half of a double combo in the U. S. market.

Chief weakness of the film is its unevenness. It starts as a backstage yarn about choristers, goes farcical, then melodramatic and finally closes as a sincere romance. And in between, the producers switched from time to time to American producing methods, even attempting Yankee witticism—with dire results.

Margaret Lockwood, cast as the comely runaway miss, romps along easily in the 'good chorus gal' role, contributing the outstanding sincere performance. Of the two showgirls, Lilli Palmer furnishes the best portrayal with Renee Houston, the vixen femme contrast. Hugh Sinclair, standard film lead in Britain, is adequate as the Earl sought by all the choristers. Carol Reed's direction is nearly as flighty as Frank Launder's script.

'Who's Your Love' and 'I'm a Savage' are fairish tuneful songs, neither over-plugged. *Wear.*

MOB TOWN

Hollywood, Oct. 1.

Universal release of Ken Goldsmith production. Directed by William Nigh. Original screenplay by Brenda Weisberg and Walter Doniger; camera, Elwood Bredell; editor, Arthur Hilton. Previewed in studio projection room, Sept. 30, '41. Running time, **59 MINS.**

Tom Barker	Billy Halop
Pig	Huntz Hall
String	Gabriel Dell
Ape	Bernard Punsly
Frank Conroy	Dick Foran
Marion Barker	Anne Gwynne
Judge Bryson	Samuel S. Hinds
Shrimp	Darryl Hickman
Lon Barker	Victor Kilian
Cutler	Truman Bradley
Rummel	John Butler
Mr. Loomis	John Sheehan

Another in a series Universal is turning out with some of the Dead End Kids, 'Mob Town' is a synthetically-contrived and overly-theatric tale of East Side toughies on the loose. Burdened with script of grammar school calibre, picture is a filler for the secondary duals.

Attempt to mix up dramatics and comedy does a curdle, with inadequate scripting obvious throughout. Story endeavors to tell of a tough East Side gang, headed by Billy Halop, target for big-brother-reformation by policeman Dick Foran. Latter gets along pretty well until Halop ties in with a recently-released convict and gets in a jam for a kid court trial by members of the former recalcitrant gang. Along the line, there's a minor romance strain between Foran and Anne Gwynne.

The tough kids mug and overact to accentuate the synthetic dialog provided. Foran rises above the script handicaps as the cop, while Miss Gwynne is okay as the girl. William Nigh's direction is under wraps here.

Walt.

SAILORS ON LEAVE

(WITH SONGS)

Republic release of Albert J. Cohen production. Features William Lundigan, Shirley Ross. Directed by Albert S. Rogell. Screenplay by Art Arthur and Malcolm Stuart Boylan; story by Herbert Dalmas; songs by Jule Styne, Frank Loesser, Emily Robinson Head; editor, Edward Mann; [illegible] camera, Ernest Miller. Previewed in Projection Room, N. Y., Oct. 2, '41. Running time, 71 MINS.

Chuck Stephens	William Lundigan
Linda Hall	Shirley Ross
Swifty	Chick Chandler
Aunt Navy	Ruth Donnelly
Gwen	Mae Clarke
Mike	Cliff Nazarro
Dugan	Tom Kennedy
Sadie	Mary Ainslee
Bill Carstairs	Bill Shirley
Thompson	Garry Owen
Sawyer	William Haade
Sunshine	Jane Kean

This was aimed for the better type house, counting heavily on the talents of Shirley Ross and William Lundigan, the songs and musical score and the current vogue for Navy settings. Result is a musical comedy romance which sloughs off into a maze of plot detail. It should do fair business in lesser situations.

Quartet of light tuneful numbers, including a patriotic ballad, 'Because We Are Americans,' the expert singing of these songs by Shirley Ross and Bill Shirley, new vocal find, help picture considerably.

Chuck Stephens is in hock to the battleship's crew. His pals fake a rich marriage for the girl-hating gob. This runs afoul when his other shipmates plan to force him through a real marriage. From there on things get intricate and boresome. Cross-situations and contradictions clutter up the script. Shirley Ross finally gets her man in a frantic marriage mixup at the finale; Lundigan gets a reward for recovering stolen jewelry, and the gobs get paid off.

Lundigan is well cast, but fails to make a convincing job of his romantic role. Shirley Ross, as the cafe singer, looks and sings excellently. She handles two songs, 'Since You' and 'Sentimental Folks.'

Cliff Nazarro, double-talker, and Shirley score heavily in fat parts. Shirley's piping of 'When a Sailor Goes Ashore' and 'Because We Are Americans' has class.

Two comedy sequences stand out. One involves farcical female impersonations by Nazarro and Chick Chandler, and the other is a wacky wrestling match aboard ship, involving puny Nazarro and a giant grunter; it induces wild hilarity. Ruth Donnelly and Mae Clarke, both veterans, are held back by script and direction.

Battleship and cafe background, camera work and general investiture help film considerably.

LETTER FROM HOME

(Short made by British Ministry of Information)

Another indication of the brushoff being given by the major film companies to the Senate subcommittee's investigation of propaganda in films is United Artists' decision to distribute 'Letter from Home' 10-minute subject. Made by the British Ministry of Information there's no subterfuge of camouflage about it. It is plainly propaganda for England—and if that be treason make the most of it. Proceeds are being turned over by UA to British charities.

Film is played strictly for the weeps. It's load of saccharine sentiment in fact may work against it, annoying even some of those who favor the British cause. There's no subtlety about it. Director Carol Reed (who made 'Night Train,' distribbed by 20th-Fox) and writers Rodney Ackland and Arthur Boys are plainly out to raise sympathy by bringing a tear to the eye. With the softer-hearted folk and the rabid Anglophiles they'll succeed without trouble. Nye, Lindbergh & Co., on the other hand, will probably tear out their hair in tufts.

Celia Johnson is featured as an English mother who writes a letter to her two children, apparently in New York. As the kids' American caretaker reads the letter to them just before they go to sleep, there's a flashback to the scenes the mother describes in it. The letter, of course, is in highly understated phrases and there's a strong contrast between the calm writing and the hardships the mother is enduring.

Interesting are the shots of Miss Johnson training with a crew of femme firefighters to put out incendiary bombs. Too obvious to create anything but a questioningly tilted eyebrow among all but the most gullible is the picture of the lady of the house, who sleeps in an air raid shelter bed next to her servant girl, actually serving the maid with breakfast in bed.

Cameraman Jack Cox and the players have done an excellent job. The picture was brought to this country in a two-reel version in July by Teddy Carr, UA's managing director in England. Handling it for the Ministry of Information here is Lacy W. Kastner, former manager for UA in Europe, who recently resigned from the company. *Herb.*

BOWERY BLITZKRIEG

Monogram release of Sam Katzman. Features Leo Gorcey, Bobby Jordan, Huntz Hall. Directed by Wallace Fox. Screenplay by Sam Robins; story by Brendan [illegible], camera, Marcel Le Picard; editor, Robert Golden. At Globe, N. Y., week Sept. 30, 1941. Running time, 62 MINS.

Muggs McGinnis	Leo Gorcey
Danny Breslin	Bobby Jordan
Limpy	Huntz Hall
Tom Brady	Warren Hull
Mary Breslin	Charlotte Henry
Clancy	Keye Luke
Monk Martin	Bobby Stone
Skinny	Donald Haines
Mrs. Brady	Martha Wentworth
Peewee	David Gorcey
Scruno	Ernest Morrison
Officer	Jack Mulhall

Part of the old Dead End Kids troupe, now known as East Side Kids, have grown up. And so has their story material. Both represent an improvement, plainly evident in 'Bowery Blitzkrieg,' which is lots better than the title indicates. Film best geared for dual consumption and will be a pleaser.

The Bowery rowdies don't veer far from the familiar pattern in this one, excepting for emphasis on the amateur fight game. Per usual, the yarn shows one of Dead Enders ditching the straight-and-narrow for quick profits through petty stickups. The toughie, Leo Gorcey, is reformed by developing his fistic prowess in the Golden Gloves amateur fights. There's the usual attempt to frame the fighter and a poignant, if familiar, angle where the amateur gives his blood just before his big fight to save a former buddy.

Sam Robins' scripting, especially on dialog, goes far in overcoming trite material. Wallace Fox manages to sustain interest with his direction. Marcel Le Picard's photography is particularly strong for an indie production.

Gorcey, as Muggs McGinnis, Bowery rowdy who straightens out his hectic life by becoming an amateur champ, does a good job. Huntz Hall, as his manager, is elevated into more prominence, measuring up nicely in his heavier assignment. Bobby Jordan is the other Bowery boxer who is saved from going completely bad by a policeman's effort and the loyalty of his former pals.

Warren Hull, cast as the fistic copper who wants the Bowery bums to go straight, and Charlotte Henry, as his sweetheart, handle the principal grownup roles adequately. Jack Mulhall is given a minor part. Bobby Stone, David Gorcey and Ernest Morrison are good in supporting roles. *Wear.*

THE MASKED RIDER

(WITH SONGS)

Universal release of Will Cowan production. Stars Johnny Mack Brown; features Fuzzy Knight, Nell O'Day. Directed by Ford Beebe. Screenplay by Sherman Lowe, Victor I. McLeod from original by Sam Robins; camera, Charles Van Enger; Milton Rosen, Everett Carter. Previewed in Projection Room, N. Y., Oct. 3, '41. Running time, **57 MINS.**

Larry	Johnny Mack Brown
Patches	Fuzzy Knight
Jean	Nell O'Day
Douglas	Grant Withers
Margarita	Virginia Carroll
Don Sebastian	Guy D'Ennery
Carmencita	Carmela Cansino
Luke	Roy Barcroft
Pedro	Dick Botiller
Pablo	Fred Cordova
Jose	Al Haskell
Manuel	Rico De Montez
Guard	Bob O'Connor

Guadalajara Trio
Jose Cansino Dancers

Plentitude of crack horsemanship and maximum of action boost this new Johnny Mack Brown horse opera to high classification among westerns. Picture is calculated to satisfy western addicts of the cowboy ventures of Senor Brown.

'Masked Rider' has no warbling cowpuncher. Instead, there are a couple of Latin-American groups, the Jose Cansino Dancers and the Guadalajara trio with their song, dance and instrumental work. Trio gets over better than the Cansino dancers, latter aggregation dragging out their terp efforts.

Film also hangs up some sort of a precedent in having bright dialog, some so witty it's apt to baffle the cowboy film patrons.

Brown and his pal, Fuzzy Knight, are seeking employment. At the South American mine where they land work, a masked rider and his band have been capturing silver shipments, bumping off guards and threatening more damage. They solve the mystery, outwit the bandits, get the shipment through and win two sweethearts. This an-

(Continued on page 20)

L. A. Normal on Moderate Product; 'Sgt. York' $27,000 on 3d Wk. in Two Spots, 'Yank RAF' Mild 16½G H.O.

Los Angeles, Oct. 7.

Good but not standout product made for normal biz punctuated by a strong third week for 'Sgt. York' at Warner's Hollywood and Downtown, with a fat $27,000 in sight. 'Lady Be Good' at the Chinese and State likely will land a good $23,000.

'Yank in R.A.F. in its second week at the Four Star and moveover at the United Artists and Wilshire promises $16,500 for the three houses, mild takings. 'Father Takes a Wife' at Pantages and RKO is heading for nearly $16,000. Bob Crosby's orch teamed with 'Hold Back Dawn,' is doing satisfactory $16,000 on the holdover at the Paramount.

Estimates for This Week

Carthay Circle (F-WC) (1,418; 83-$1.10-$1.65) — 'Fantasia' (Disney) (36th wk). Heavy plugging of two final weeks indicates topping recent average with $5,000 in sight. Last week, $4,500.

Chinese (Grauman-F-WC) (2,034; 30-44-55-75)—'Lady Be Good' (M-G) and 'We Go Fast' (20th). Heavily campaigned and should ring up $10,000. Last week, 'Yank in R.A.F.' (20th) and 'Niagara Falls' (UA), fetched good $14,600.

Downtown (WB) (1,800; 30-44-55) —'Sgt. York' (WB) (3d wk). Promises for holdover bright with $14,000 in prospect. Last week approached second week record with $15,600.

Four Star (UA-F-WC) (900; 30-44-55)—'Yank in R.A.F.' (20th) (2d wk) and 'Niagara Falls' (UA) 2d wk). Indications for fair $3,500. Last week, so-so $4,500.

Hollywood (WB) (2,756; 30-44-55) —'Sgt. York' (WB) (3d wk). Should maintain smacking $13,000. Last week did fat holdover biz of $14,300.

Orpheum (B'way) (2,200; 30-44-55) — 'Scattergood Meets Broadway' (RKO) and 'Hurry, Charlie' (RKO), with Ted Fio-Rito's band on the stage. Should do a fair $8,000. Last week, 'Time for Rhythm' (Col) and 'Richest Man Town' (Col), with vaude, weak $8,500.

Pantages (Pan) (2,812; 30-44-55)—'Father Takes a Wife' (RKO) and 'Parachute Battalion' (RKO). Good start promises nice $8,200. Last week, 'Mr. Jordan' (Col) (3d wk) and 'Harmon Michigan' (Col), okay $8,200.

Paramount (Par) (3,595; 30-44-55-75)—'Hold Back Dawn' (Par) and Bob Crosby's orch (2d wk). Heading for fair $16,000. Last week, spiraled to $23,000.

RKO (RKO) (2,872; 30-44-55) — 'Father Takes a Wife' (RKO) and 'Parachute Battalion' (RKO). Pointing for good $7,500. Last week, 'Mr. Jordan' (Col) (3d wk) and 'Harmon Michigan' (Col), solid $8,000.

State (Loew-F-WC) (2,204; 30-44-55-75)—'Lady Be Good' (M-G) and 'We Go Fast' (20th). Splash ads in dailies should help roll up $13,000. Last week, 'Yank in R.A.F.' (20th) and 'Niagara Falls' (UA), brought in smacko $17,000.

United Artists (UA-F-WC) (2,100; 30-44-55)—'Yank in R.A.F.' (20th) and 'Niagara Falls' (UA). Heading for good $8,500 on moveover. Last week, 'Belle Starr' (20th) and 'Tanks a Million' (UA), weak $3,400.

Wilshire (F-WC) (2,296; 30-44-55) —'Yank in R.A.F.' (20th) and 'Niagara Falls' (UA). Picking up another $8,500 on moveover. Last week, 'Belle Starr' (20th) and 'Tanks a Million' (UA), fair $3,800.

'Dumbo' Vice 'Fantasia' After 49 Weeks Oct. 18

'Fantasia' goes out of the Broadway, N. Y, Oct. 18 ahead of its planned departure in order to make room for 'Dumbo' which RKO will open under swank auspices at a probable $10 per-ticket-preem for charity on Oct. 23. RKO is taking the house for a grind first-run engagement, scale on which beginning Oct. 24 remains to be set.

When it closes 'Fantasia' will have played the Broadway 49 weeks on a $2 top twice-daily basis, the longest run by five weeks that any roadshow talker ever had in New York.

POE IN N.Y., THENCE L.A.

Seymour Poe, recently named United Artists' special contact with Fox-West Coast theatres, is in New York for three weeks of huddles with UA execs and to arrange to move his family to the Coast.

Poe was formerly assistant to western district manager Haskell Masters.

Broadway Grosses

Estimated Total Gross
This Week............$370,700
(Based on 14 theatres)
Total Gross Same Week
Last Year............$330,800
(Based on 12 theatres)

BETTE, $15,000, NIFTY IN CLEVE.

Cleveland, Oct. 7.

Artie Shaw is shooting for the biggest score in town with his new 32-piece orch at Palace. Shaw's clarinet is piping in all of the town's hepcats, and 'This Woman Is Mine,' his screen running-mate, hasn't much to do with it. Rainy spell washing away chances for smash biz, but won't keep Shaw from bagging one of the season's top band grosses.

Another rousing figure is being captured by 'Little Foxes' at Hipp. Personal stage appearance Saturday (4) of Bob Hope at State's midnight preview of 'Nothing But Truth' was a sell-out and 'Hold Back tha Dawn,' regular feature, is moving nicely.

Estimates for This Week

Allen (RKO) (3,000; 30-35-42-55)—'Citizen Kane' (RKO). Just getting going on second lap, after good build-up at Palace next door; swell $7,000. Last week, 'Sun Valley' (20th) (2d wk.), pleasant $5,000.

Alhambra (Printz) (1,200; 10-20-35)—'Hold Ghost' (U). Earning four-day stayover, worth okay $1,500, after snatching excellent $2,600 last week.

Circle (Polster) (1,800; 20-35)—'Dr. Kildare's Wedding' (M-G) (2d run). So-so $2,000 if it lasts a full frame. Last week, two revivals 'You Can't Take It With You' (M-G) and 'Night of Love,' mild $1,100 in three days.

Hipp (Warner) (3,700; 30-35-42-55)—'Little Foxes' (RKO). Bette Davis name stiffening the matinee trade and grabbing phenomenal newspaper space, all lining up for a big $15,000. Last week, 'Mr. Jordan' (Col) dribbled away to less than $9,000 despite critical help.

Palace (RKO) (3,700; 30-35-42-55-88)—'This Woman Is Mine' (U) and Artie Shaw's orch on stage. Shaw, on five-a-day sked, jiving up $19,000, smart. Last week, 'Citizen Kane' (RKO) plus Tony Pastor's crew, very satisfactory at $18,000.

State (Loew's) (8,450; 80-55-42-55) — 'Hold Back Dawn' (Par). Boyer's still a magnet; $14,000, pleasing. Some of that coin brought in by sellout preview of 'Nothing But Truth' plus stage appearance of Bob Hope and his troupe, here for broadcasts during druggists' convention. Last week, 'Honky Tonk' (M-G) passed record set by 'Life Begins for Andy Hardy' by soaring to great $21,000.

Stillman (Loew's) (1,872; 30-35-42-55)—'Honky Tonk' (M-G). Originally skedded for h.o. at State, but over-crowded calendar pushed it into this stand for a second round. Duplicating its terrific pull, indicating $7,500 plus, with third week planned. Last week, 'Ladies Meet' (M-G), all right at $4,500.

'Lady Be Good' Fine $8,000 in OK Seattle

Seattle, Oct. 7.

All first-run houses, except the Jensen-von Herberg Liberty, had slight price changes Oct. 1. Reason mainly was higher costs cumulative over many months past, but on the lower admish prices, the federal tax figured general evening scale is 58c instead of 50c, while the Palomar jumped from 40c to 50c.

Town's theatre trade is fine; indicating the new prices are being taken in stride.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (850; 30-40-58)—'Sun Valley' (20th) (3d wk), looking for swell $3,100. Last week (30-40-50), 'Jekyll' (M-G) and 'Whistling Dark' (M-G) (3d wk), good $2,800.

Coliseum (H-E) (1,900; 23-40)—'Hold Ghost' (U) and 'Wild Geese' (20th) (2d run). Anticipate good $2,800. Last week (21-35), 'Tom, Dick' (RKO) and 'Manhunt' (20th) (2d run), $2,700, okay.

Fifth Avenue (H-E) (2,349; 30-40-58)—'Lady Be Good' (M-G) and 'Kildare's Wedding Day' (M-G). Fine $8,000. Last week (30-40-50), 'Dawn' (Par) and 'Scattergood' (RKO), $8,900, great.

Liberty (J-vH) (1,650; 30-40-50)—'Our Wife' (Col) and 'Harmon' (Col) (2d wk). Good $5,000. Last week, football game (Minnesota-Washington) probably helped swell biz to great $8,800.

Music Box (H-E) (850; 30-40-58)—'Dawn' (Par). Moveover from Fifth. Good $3,200. Last week (30-40-50), 'Charley's Aunt' (20th) (5th wk. downtown), big $2,500.

Orpheum (H-E) (2,600; 30-40-58)—'Navy Blues' (WB) and 'Nine Lives' (WB). Big $7,700. Last week 'Belle Starr' (20th) and 'Down San Diego' (M-G), $9,000, swell.

Palomar (Sterling) (1,350; 25-50)—'Sons o' Guns' (WB) and 'Golden Hoofs' (20th), plus vaude. Good $4,500. Last week 'Doctors Don't Tell' (Rep) and 'Hurry, Charlie' (RKO), plus stage, big $5,400.

Paramount (H-E) (3,039; 30-40-58) —'Nothing but Truth' (Par) and 'Aldrich President' (Par). Great $11,000. Bob Hope being the big draw. Last week 'Sun Valley' (20th) and 'Broadway Limited' (UA) (2d wk), 8 days, $7,200, tremendous.

Roosevelt (Sterling) (800; 30-40-58)—'Belle Starr' (20th) and 'San Diego' (M-G) (2d wk). Extended run from Orpheum. Big $3,500. Last week (30-40-50), 'Aloma' (Par) (3d wk), $3,800, great.

Winter Garden (Sterling) (800; 20-30)—'Bride C.O.D.' (WB) (solo Fri.-Sat. to handle crowds) and 'Blondie Society' (Col), dual, rest of week, okay $2,500. Last week (18-30), 'Bombay' (M-G) and 'People Kildare' (M-G), $2,800, big.

NATIONAL BOXOFFICE SURVEY

Standoff for Top Take between 'York' and 'Honky Tonk'—'Yank' R.A.F.' Rates Next—Many Holdovers.

Holdovers in the first runs of tha outstanding and top grossing new season's product is building up gradually a backlog of unreleased features, impatient for their initial showings. Contributing also to the slow tempo of new releases is the slackened pace of sales in the subsequents, both exhibitors and distribs in many spots holding up deals pending establishment of values by the test of public showings.

Filmgoers apparently have little interest in the trade angles, however, being content to cast their votes for the films of their choice by supporting the extended engagements. In the rating of boxoffice popularity it is a tossup this week between 'Sergeant York' (WB) and 'Honky Tonk' (M-G).

'York' marched into Pittsburgh and is blazing a new all time record at the Penn with prospects of $31,500, sufficient to induce management to break the long existing one-week rule and holdover for a second week. Equally potent is the gross of $27,000 for the third week in two houses in Los Angeles, and a smash $14,000 in the Orpheum, Kansas City. In all spots admissions have been raised slightly and indications point to an ultimate huge intake.

Another wicket spinner is 'Honky Tonk,' which followed a first record setting $28,500 week at the Orpheum, Boston, by garnering $18,000 on the second stanza. Only 'Gone' has done better figures. The Clark Gable-Lana Turner firecracker also exploded in Cleveland to carry the State to a new all time high at $21,000. Other towns: Kansas City, big 13G; Louisville, sock $18,000; Baltimore, sensational $22,000, and Providence, $27,000 in two weeks.

The rest are trailing, with bookings at widely scattered cities as reported by wire by VARIETY correspondents.

'Sun Valley' (20th) is in fourth week in Detroit, third in Boston, and strong generally, except for a disappointing $13,000 in Washington. 'Citizen Kane' (RKO) is best in town in Montreal, and holding over in Detroit and Cleveland, lending credence to earlier reports that the film's advance ballyhoo created keen public interest. 'Little Foxes' (RKO) stands up well in second week in Washington, and opened good in Cleveland. Fred Astaire and Rita Hayworth are stepping up 'You'll Never Get Rich' (Col) into the favored group of releases. Minneapolis, Portland, Louisville and Baltimore have given it the approval stamp.

Scattered reports put 'Yank in the R.A.F.' (20th) in the select group of top money getters. Frisco is an excellent 20G; Boston, terrific $23,000; Los Angeles, holdover, and Baltimore and Cincinnati excellent.

On the horizon, 'One Foot in Heaven' (WB) promises better than early guesses as indicated by $19,500 in Washington, first run. Amazing, considering that 'Aloma' (Par) did a weak $10,000 in opposition. First returns on 'Smiling Through' (M-G) terrif. Deanna Durbin's latest, 'It Started With Eva' (U), doing okay at the Music Hall.

'B' product gathering more dust than film rentals.

Key City Grosses

Estimated Total Gross
Last Week..........$1,801,900
(Based on 25 cities, 174 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year..........$1,421,200
(Based on 22 cities, 157 theatres)

'YORK,' $12,000, CAPTURES K. C.

Kansas City, Oct. 7.

Receipts of picture houses are besting anything in several weeks. Three of the five first-runs have top film attractions.

Lineup, with 'Honky Tonk' at the Midland, 'Sergeant York' at the Orpheum and 'Yank in the R.A.F.' in the Fox twin-playing houses, is strongest burst of film fodder on theatre row simultaneously in many weeks.

Estimates for This Week

Esquire and Uptown (Fox Midwest) (820 and 2,043; 10-30-44) — 'Yank in R.A.F.' (20th), day and date in both spots. Flying along to one of best takes in these spots and takeoff answer will be over $11,000, sky-high. Last week, 'Belle Starr' (20th) playing a holdover week doubled with 'This Woman Is Mine' (U), favorable $8,500.

Midland (Loew) (4,101; 10-28-44) —'Honky Tonk' (M-G) and 'Mystery Ship' (Col). Gable and Turner in the groove and house having best take in many weeks, $13,000. Last week, 'Never Get Rich' (Col) and 'Harmon Michigan' (Col), very pleasant $11,500.

Newman (Paramount) (1,900; 10-28-44)—'Hold Back Dawn' (Par) (2d wk). Holdover not too boisterous, but satisfactory at $5,000. Last week, good $8,000.

Orpheum (RKO) (15-40-55)—'Sgt. York' (WB). Holding good pace expected of it. Tariff for this one is up from the usual 25c matinee, 44c night and 10c kiddie charges. This possibly cutting number of patrons somewhat, but great $12,000 in sight. Last week, 'Dive Bomber' (WB), holdover week, smart $8,000.

Tower (Joffee) (2,110; 10-30)—'Great Guns' (20th) and vaude. Rolling up $8,600, good in face of such opposition and weather. Last week, 'Ice-Capades' (Rep) with vaude, solid $7,300.

Fender-Crushing Cruise

Hollywood, Oct. 7.

Nancy Kally rides 'The Highway to Hell' with Pat O'Brien, shoving off Oct. 13 at 20th-Fox.

Pictura, dealing with automobile traffic, is directed by John Brahm.

Heat, Defense Parade Slaps Frisco 'Yank RAF' $20,000; 'Honky' Big H.O.

San Francisco, Oct. 7.

Old Sol and national defense is socking biz this week. World series broadcasts killed early-bird shows, record hot weather took care of the rest of the day and Friday night saw the entire evening taken up with a parade of 20,000 troops. In addition, a food show with 40-cent top nights opened in Civic Auditorium over the weekend.

Strongest new entry is 'Yank in the R.A.F.' which is skimming the cream at the Fox. 'Badlands of Dakota' got a surprising start at the Orpheum but slowed up later. 'Parachute Battalion' and 'Lydia' are proving weakies. 'Honky Tonk' is the best holdover.

Estimates for This Week

Fox (F-WC) (5,000; 35-40-50)—'Yank in R.A.F.' (20th) and 'Aldrich President' (Par). Potent stuff here with an excellent $20,000. Last week, 'Navy Blues' (WB) and 'Highway West' (WB) pretty blue at $13,000.

Golden Gate (RKO) (2,850; 39-44-55)—'Parachute Battalion' (RKO) 'Norway in Revolt' (MOT) and vaude. This one doesn't mean much, only $11,000 in sight. Last (2d week), 'Caroline' (RKO) and vaude, okay on holdover with $10,500.

Orpheum (Blumenfeld) (2,440; 35-40-50)—'Badlands Dakota' (U) and 'Mobtown' (U). Pushed off to a surprisingly good start, but hot weather will hold it around $8,000. Last (2d) week, 'Our Wife' (Col) and 'Cracked Nuts' (U) finished with around $5,000.

Paramount (F-WC) (2,470; 35-40-50)—'Hold Back Dawn' (Par) and 'Buy Me That Town' (Par) (2d wk). Okay $9,000. First (9-day) week, satisfactory $17,500.

St. Francis (F-WC) (1,475; 35-40-50)—'Navy Blues' (WB) and 'Highway West' (WB). Just average $4,900 on moveover. Last (moveover) week, 'Belle Starr' (20th) and 'Chan in Rio' (20th) about same.

United Artists (UA-Blumenfeld) (1,100; 35-40-50)—'Lydia' (UA). Despite a heavy campaign, this ona couldn't buck the heat and competish, with mild $8,500. Last week, 'New Wine' (UA) pitiful about $4,800.

Warfield (F-WC) (2,850; 35-40-50) —'Honky Tonk' (M-G) (2d wk), Gable-Turner still going big as a single feature for $14,000 on the holdover. First week terrific $21,000.

'Business' Nice $15,000 In Newark; 'Lady' 13½G

Newark, Oct. 7.

With the World Series cutting into the matinee trade, never too robust here, and the excessive heat taking its toll in the evening, downtown houses are just holding their own. Proctor's is marking time until Wednesday (8) when 'Little Foxes' opens, which is preceded here by considerable fanfare.

The Paramount is making a bid for femme trade with Albert Mogul, the mind reader, on mezzanine between shows.

Estimates for This Week

Adams (Indie) (2,000; 25-40-44-55-85)—'Bride Wore Crutches' (20th) plus Ciro Rimac's orch and Latin-American revue on stage. So-so $6,500 for three days. Last week, Vaughn Monroe's crew and 'Great Swindle' (Col) on screen, terrific $11,030, breaking Tommy Dorsey's local three-day house record by $400.

Branford (WB) (2,800; 28-38-44-55)—'Unfinished Business' (U) and 'Prisoner Devil's Island' (Col). Nice $15,000. Last week, 'Navy Blues' (WB) and 'Officer and Lady' (Col), sock $18,500.

Capitol (WB) (1,200; 20-28-39-44) —'Mr. Jordan' (Col) and 'Aloma' (Par) (2d run). This duo a bit shopworn, 'Aloma' having played three weeks at Paramount and 'Mr. Jordan' lasting two cantos at tha State. Should do average $3,400. Last week, 'Charley's Aunt' (20th) and 'Hold Ghost' (U), okay $3,600.

Paramount (Adams-Par) (2,000; 30-35-44-55) — 'Hold Back Dawn' (Par). For the first time this season, house is putting on a single featura. Warm $14,000. Last week, 'Ice-Capades' (Rep) and 'Bowery Blitz' (Mono), weakish $8,300 on five days.

Proctor's (RKO) (2,400; 28-44-55) —'Wild Geese' (20th) and 'Great Guns' (20th). Headed for luke-warm $12,500, despite added two nights of RKO vaude. Last week, 'Father Takes Wife' (RKO) and 'Parachute Battalion' (RKO), plus three nights of vaude, barely got by with $12,500.

State (Loew's) (2,800; 28-33-44-55) —'Lady Be Good' (M-G) and 'Perfect Crime' (UA). Okay $13,500. Last week, 'Ladies Meet' (M-G) and 'Wild Man Borneo' (M-G). Nice $14,000.

Little (Indie) (300; 33-39-55)—'No Greater Sin' (University). This flicker is now in its third canto and still hitting on all fours. Leaning towards $1,800 this week after accounting for nice $1,800 last session.

Rain, Run-of-Studio Pix Dent Chi; 'Lady Be Good'-Vaude Mild $32,000, 'Woman,' 11G, 'Whistling,' 4G, N.G.

Chicago, Oct. 7.

Sloppy and rainy weather during the opening days of the week are stunting the grosses in the loop currently, and the theatres will come out of the session in coin considerably under last week's takes.

There is relatively no action in the downtown houses at present, with the pictures being run-of-the-studio stuff. Chicago is leading the loop, but primarily on its seating capacity. And the money will be under last week by several grand.

State-Lake, across the street, is depending on its 'Sweater Girl' unit for its coin, and business there is alright. The film is meaningless, as it usually is in this house. State-Lake will go straight pictures Oct. 24 or Oct. 31 with 'Sergeant York.'

Palace had one of its rare Friday openings with 'This Woman is Mine' and 'Mob Town.' House threw plenty of solid advertising copy behind these films, but nothing exciting is coming out of it.

Only other opening in town was 'Whistling in the Dark,' which is pretty stagnant in the Garrick.

Estimates for This Week

Apollo (B&K) (1,200; 35-55-65-75)—'Sun Valley' (20th). Moved here after good week in the Chicago and will manage fine $6,000. Last week, 'Aloma' (Par), in second Chi week, was soggy at $4,100.

Chicago (B&K) (4,000; 35-55-75)—'Lady Be Good' (M-G) and vaude. Not much for this combo, which will have to be satisfied with mildish $32,000. Last week, 'Sun Valley' (20th) and vaude, stronger than figured and came in with nifty $37,500.

Garrick (B&K) (900; 35-55-65-75) 'Whistling Dark' (M-G). Pretty quiet here for this one and will skimp in with $4,000. Last week, 'Dive Bomber' (WB), finished four fine loop sessions to $4,700.

Oriental (Iroquois) (3,200; 28-44)—'Hold Ghost '(U) and 'Out of Fog' (WB). Repeaters have been pretty well played out around town, but strength of house's location and prestige will manage $7,000 for the pair. Last week, 'Kiss Boys' (Par) and 'Blossoms Dust' (M-G), about the same at $6,800.

Palace (RKO) (2,500; 33-44-66)—'This Woman' (U) and 'Mob Town' (U). In on Friday (3), but not likely to last long despite good press handling. Maybe $11,000, mild, for initial week. Last week, 'Father Takes Wife' (RKO) and 'Parachute' (RKO) finished fortnight to good $10,400.

Roosevelt (B&K) (1,500; 35-55-65-75)—'Starr' (20th) and 'Nine Lives' (WB) (2nd week). Combination pulled a surprise and came in with $11,700 for its first week and looking for $7,000, okay, currently.

State-Lake (B&K) (2,700; 28-44)—'Spooks' (Mono) and 'Sweater Girl' unit on stage. Strictly on the Hollywood names in the unit this house will come up with good $18,000 currently. Last week, Lionel Hampton orch on stage, was a walloper at the b.o., snagging brilliant $21,400 with 'Big Store' (M-G).

United Artists (B&K-M-G) (1,700; 35-55-65-75) — 'Jordan' (Col) (2nd week). Will garner neat $9,500, after having come in last week with healthy $13,500 on initial stanza.

OMAHA LOOKS DULL; 'FOXES' H.O. N.G. 3G

Omaha, Oct. 7.

'Wild Geese Calling,' with Omaha's Henry Fonda, always a draw here, plus Horace Heidt's band, will give the Orpheum a big lead this week. 'Hold Back the Dawn' and 'Dance Hall,' at Omaha, doing average business.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-40-55)—'Wild Geese' (20th) and Horace Heidt band. Big $19,500. Last week (10-30-40), 'Lady Be Good' (M-G) and 'Great Mr. Nobody' (WB), fair $9,500.

Brandeis (Mort Singer) (1,500; 10-25-35-40)—'Little Foxes' (RKO) (2d wk.). Disappointing $3,000. Last week, big $6,500.

State (Goldberg) (900; 25-35)—'Shepherd Hills' (Par) and 'Bride C. O. D.' (WB) split with 'Moon Burma' (Par), 'Too Many Blondes' (U) and 'Fighting 69th' (WB). Good $1,200, aided by cosmetics and amateur night. Last week, 'Met Bombay' (M-G) and 'Queen Penthouse Mystery' (Col), split with 'Life Caroline' (RKO), 'Little Men' (RKO) and 'Getaway' (M-G), fair $1,000.

Town (Goldberg) (1,500; 10-20-25)—'Outlaws Cherokee' (Rep), 'Thieves Fall Out' (WB) and 'Knockout' (WB), triple, split with 'Billy Kid' (Cap), 'Invisible Stripes' (WB) and 'Power Dive' (Par), and 'Lady Louisiana' (Rep) and 'Bride Crutches' (20th). Fair $1,000. Last week, '8-Gun Gold' (RKO), 'Misbehaving Husbands' (Cap) and 'Tom, Dick' (RKO), triple split with 'Prairie Stranger' (Col), 'Men Talk Too Much' (WB) and 'Rawhide Rangers' (U), and 'Moon Miami' (20th) and 'Safari' (Par), good $1,200.

Avenue-Military-Dundee (Goldberg) (960; 600; 300; 25)—'Shepherd Hills' (Par) and 'Bride C. O. D.' (WB), split with 'Moon Burma' (Par), 'Fighting 69th' (WB) and 'Too Many Blondes' (U). Nice $1,100. Last week, 'Met Bombay' (M-G) and 'Ellery Queen' (Col), split with 'Life Caroline' (RKO), 'Little Men' (RKO) and 'Getaway' (M-G), fair $900.

'RAF,' $23,000, BLITZES HUB

Boston, Oct. 7.

'Yank in the R.A.F.' is yanking in top coin here in its first week at the Met; and 'Honky Tonk' holds over at both Loew houses after breaking a record at the Orpheum last week. 'Honky' turned in the best tally at 55c top in the recent history of the house.

'This Woman Is Mine,' on dual bill at Paramount and Fenway, is doing well; the RKO Boston stage show, starring the Andrews Sisters, is big.

Estimates for This Week

Boston (RKO) (3,200; 28-33-44-55-85)—'Bad Lands' (U) and stage show headed by Andrews Sisters and Joe Venuti band Aiming at zippy $24,000. Last week, 'Mexican Spitfire' (RKO) and stage show with John Boles, Three Stooges and Mitzi Mayfair, $18,500, very good.

Fenway (M&P) (1,373; 28-39-44-55)—'This Woman Mine' (U) and 'Free and Easy' (M-G). Breezing towards $7,000, very good. Last week, 'Hold Back Dawn' (Par) and 'Aldrich President' (Par) (both continued from two weeks at Met), dual, $8,500.

Keith Memorial (RKO) (2,900; 28-39-44-55) — 'Sun Valley' (20th) and 'Gay Falcon' (RKO) (3d wk.), with March of Time added. Drawing okay $13,500, with possibility of playing only six final days. Last week, $17,000, okay.

Metropolitan (M&P) (4,387; 28-39-44-55)—'Yank R.A.F.' (20th) and 'Chan in Rio' (20th). Whamming home with $23,000, terrific. Looks set for holdover. Last week, 'Navy Blues' (WB) and 'Highway West' (WB), dual, $17,500.

Orpheum (Loew) (2,900; 28-39-44-55)—'Honky Tonk' (M-G) and 'Harmon Michigan' (Col) (2d wk.). Continuing standee biz over weekend and pointing to $18,000, big. First week, $26,500, best gross for this house at 55c top scale, and best tally since 'Gone' (M-G) at tilted scale.

Paramount (M&P) (1,797; 28-39-44-55)—'This Woman Mine' (U) and 'Free and Easy' (M-G). Aiming at $9,000, big. Last week, 'Hold Back Dawn' (Par) and 'Aldrich for President' (Par) (both continued from two weeks at Met), $8,000, very good.

State (Loew) (3,600; 28-39-44-55)—'Honky Tonk' (M-G) and 'Harmon Michigan' (Col) (2d wk.). Holdover will garner around $12,500, excellent. First frame added up to socko $20,000, best week in long time.

Translux (Translux) (900; 15-25-44)—'Pittsburgh Kid' (Rep) and 'Algiers' (UA) (revival). Cashing in on current interest in prize fights, around $4,500. Last week, 'Mystery Ship' (Col) and 'Only Live Once' (Par) (revival), $4,000.

'BUSINESS' GETS BIZ, $15,500, JERSEY CITY

Jersey City, Oct. 7.

'Unfinished Business' and 'Lady Be Good' are earning neat grosses for the Stanley and Loew's, respectively. The Stanley's profit lead is partly due to higher prices. The State is keeping 'Sun Valley Serenade' a second week, smash hit of first week continuing to draw.

Estimates for This Week

Loew's (Loew's) (3,205; 28-33-50)—'Lady Be Good' (M-G) and 'Perfect Crime' (Col). Nice $14,000. Last week, 'Ladies Meet' (M-G) and 'Wild Man Borneo' (M-G), good $14,000.

Stanley (WB) (4,500; 30-35-55)—'Unfinished Business' (U) and 'Nine Lives' (WB). Fine $15,500. Last week, 'Navy Blues' (WB) and 'Lady Scarface' (RKO), o.k. $14,500.

State (Skouras) (2,150; 30-35-55)—'Sun Valley' (20th) and 'Charlie Chan Rio' (20th). Anticipate $7,500, good for a second week at the State. Last week, powerful $13,500.

First Runs on Broadway

(Subject to Change)

Week of Oct. 9

Astor—'Dr. Jekyll and Mr. Hyde' (M-G) (9th week).
(Reviewed in VARIETY, *July 23)*

Broadway—'Fantasia' (Disney) (48th week).

Capitol—'Honky Tonk' (M-G) (2d week).
(Reviewed in VARIETY, *Sept. 17)*

Criterion—'Tanks a Million' (UA).
(Reviewed in VARIETY, *Aug. 6)*

Globe—'Law of the Tropics' (WB).
(Reviewed in VARIETY, *Sept. 3)*

Music Hall—'It Started With Eve' (U) (2d week).
(Reviewed in VARIETY, *Oct. 1)*

Paramount—'Hold Back the Dawn' (Par) (2d week).
(Reviewed in VARIETY, *July 23)*

Rivoli—'This Woman Is Mine' (U) (11).
(Reviewed in VARIETY, *Aug. 27)*

Roxy—'A Yank in the R.A.F.' (20th) (2d week).
(Reviewed in VARIETY, *Sept. 10)*

Strand—'The Maltese Falcon' (WB) (2d week).
(Reviewed in VARIETY, *Oct. 1)*

Week of Oct. 16)

Astor—'Dr. Jekyll and Mr. Hyde' (M-G (10th week).

Broadway—'Fantasia' (Disney) (49th week).

Capitol—'Smiling Through' (M-G).
(Reviewed in VARIETY, *Sept. 17)*

Music Hall—'All That Money Can Buy' (RKO).

Paramount—'Hold Back the Dawn' (Par) (3d week).

Rivoli—'This Woman is Mine' (U) (2d week).

Roxy—'A Yank in the R.A.F.' (20th) (3d week).

Strand—'Sergeant York' (WB) (17).
(Reviewed in VARIETY, *July 23)*

GABLE-TURNER $18,000, L'VILLE

Louisville, Oct. 7.

First-runs are doing okay in spite of the fact the Kentuckiana Institute, annual fun and culture festival promoted by the Courier-Journal, got underway Monday (6). Tuesdays' (7) big event was appearance of Edgar Bergen and his Charlie and Mortimer dummies at Jefferson County Armory for two shows at $1.49 top. Tomorrow evening (8) will be a dance carnival with Sammy Kaye and Monchito bands. The week will be crowded with plenty of free events, lectures and musical concerts, and attracts people from an area of many miles both in Kentucky and Indiana.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,400; 15-30-40)—'Get Rich' (Col) and 'Harmon of Michigan' (Col). Continuing pleasing pace after moveover from Loew's State. Indicate okay $2,200. Last week, 'Citizen Kane' (RKO) and March of Time, medium $1,800.

Kentucky (Switow) (1,200; 15-25)—'Shepherd Hills' (U) and 'Tight Shoes' (U). Holding to good $1,500. Last week, 'Moon Miami' (20th) and 'Man Hunt' (20th), very good $1,700.

Loew's State (Loew's) (3,300; 15-30-40)—'Honky Tonk' (M-G) and 'Officer and Lady' (Col). Clark Gable-Lana Turner following storming the doors for this one and getting terrific femme trade. Plenty of males, too. Steaming along for socko $18,000. Last week, 'Never Get Rich' (Col) and 'Harmon Michigan' (Col), excellent $8,500.

Mary Anderson (Libson) (1,100; 15-30-40)—'Dive Bomber' (WB) (2nd week). Promise an okay holdover at $3,400. Last same, tremendous $7,000.

National (Indie) (2,400; 35-50)—'Cock-eyed Sailors' (UA) and stage show produced by Bert Smith. Town's only live talent house is going at a pretty even pace, but biz could be better. Indications are for fairish $4,500. Last week, 'Pastor Hall' (UA) and stage show, very good $6,000.

Rialto (Fourth Avenue) (3,400; 15-30-40)—'Hold Back Dawn' (Par) and March of Time. Boyer-DeHaviland-Godard names spell nice b.o. Pulling plenty of femme patrons and will wind up with profitable $9,000. Last week, 'Belle Starr' (20th) and 'Chan in Rio' (20th), medium $7,000.

Strand (Fourth Avenue) (1,400; 15-30-40) — 'Father Takes Wife' (RKO) and 'Lady Scarface' (RKO). Looks like tepid $2,400. Last week, 'Badlands Dakota' (U) and 'Sing Another Chorus' (U), second stanza, light $2,500.

Tourists' Vaude Yen Felt in N.Y.; 'Eve,' $88,000, 'R.A.F.' 2d, 55G, 'Lady,' 25G, 'Falcon,' 38G, Big With Shows

Broadway theatres were not hurt as much as expected by last week's Jewish holiday, the World Series and the unseasonably hot weather which lingered through Monday (6). Although matinees were off sharply starting last Wednesday (1), night business has been good. Managers report that Saturday night (4) was one of the biggest ever scored for this time of the year. While the ball games particularly interfered with day business, the out-of-towners drawn by the Yankees-Dodgers struggle became film patrons at night. Legit theatres also benefited.

'Hold Back the Dawn,' with Xavier Cugat on the stage, at the Paramount, and 'It Started with Eve,' Music Hall's new one, are leading the new shows, while 'Yank in the R.A.F.' is a very redoubtable holdover.

'Hold Back' and Cugat finished the first week last night (Tues.) at the Par with a terrific $62,000, and remain two more stanzas. A holdover is won for 'Eve' on the strength of a pace suggesting $88,000 for the first seven days ending tonight (Wed.). Likewise, 'Yank' continues at the Roxy with its second week in high gear, looking for possible $55,000. Picture went to sock $69,000 on first seven days.

'Maltese Falcon,' which has Jan Savitt's orch with it, enjoyed a powerful weekend at the Strand and should score around $38,000, good.

Not getting what was expected of it, 'Honky Tonk' will have to extend itself to get $32,000, good profit, but hardly a contender with the rest. Capitol is a straight filmer and that always hurts when out-of-town business is being picked up. They want to go where they can see stage shows. Thus, the 'Tonk' figure is no reliable guide as to its general b.o. worth.

An indication of what stage shows mean is suggested by what 'Lady Be Good' and a vaude bill is doing at the State. Picture disappointed at the Capitol, but here on second run, with Lou Holtz, The Hartmans and others in person, it will hit $25,000 or over, very good.

Estimates for This Week

Astor (Loew's) (1,012; 35-55-85-$1.10-$1.25) — 'Jekyll-Hyde' (M-G) (9th wk). Down to $8,500 last week (8th) and will no doubt pull stakes before month is over. No departure date set as of yesterday (Tues.).

Broadway (Disney) (1,895; 55-75-$1.10-$1.65-$2.20) — 'Fantasia' (Disney) (48th wk). Last week (47th) bucked the line to hit $11,500, still good profit here. Picture winds up run here Oct. 18. 'Dumbo,' latest Disney feature, goes into house on grind engagement, Oct. 24, preceded by society-charity opening the night before.

Capitol (Loew's) (4,820; 35-55-85-$1.10-$1.25) — 'Honky Tonk' (M-G) Gable-Turner item failing to reach high brackets, but at $32,000, the limit indicated for it on the first week, satisfactory profit for house. Last week, second for 'Lady Be Good' (M-G), under $15,000, poor.

Criterion (Loew's) (1,662; 35-44-55-75)—'Tanks a Million' (UA). Streamlined feature running only 50 minutes, opens here today (Wed.) with shorts filling out. 'Harmon of Michigan' (Col) got only $5,000, bad, while ahead of that 'Ice-Capades' (Rep) didn't do much better, $5,500.

Globe (Brandt) (1,180; 28-35-55)—'Great Guns' (20th). Doing well, probably $7,000. Last week, 'Smiling Ghost' (WB), $6,500, o.k.

Hollywood (WB) (1,225; 75-$1.10)—'Sergeant York' (WB) (9th-final wk). Closed Sunday night (5), with ninth week here, after six previously at the Astor, adding $12,000 to the take on the highly profitable run. Goes into the Strand at pop scales Friday (17).

Palace (RKO) (1,700; 28-38-44-55-65-75)—'Dive Bomber' (WB) and 'Sun Valley Serenade' (20th) (both 2d run), dualed. Carried eight days through tonight (Wed.) for gross of $9,500, good. Last week, 'Hold That Ghost' (U) (2d run) and 'Unexpected Uncle' (RKO) (1st run), $8,400.

Paramount (Par) (3,664; 35-55-85-99)—'Hold Back Dawn' (Par) and Xavier Cugat (2d wk). Begins second round today (Wed.) after coming through with smash $82,000 on initial seven days. Last week, second for 'Our Wife' (Col) and, on stage, Ken Murray, Judy Canova and Mitchell Ayres' orch, $28,000, fairish.

Radio City Music Hall (Rockefellers) (5,945; 44-55-85-99-$1.65)—'It Started With Eve' (U) and stage show. Strong $88,000 sighted and will hold over. The second week of 'Lydia' (UA), which held up very well, was $81,000.

Rialto (Mayer) (594; 28-44-55)—'Burma Convoy' (U). Brought in Monday (6) and got away fairly well. Last week, 'Bowery Blitzkrieg' (Mono), $5,200, mild. 'Pittsburgh Kid' (Rep) went eight days up ahead, getting $7,500, allright.

Rivoli (UA) (2,092; 35-55-75-85)—'Unfinished Business' (U) (6th-final wk). Ended fifth stanza Sunday night (5) at $12,000 and goes five additional days, with 'This Woman Is Mine' (U) slated for Saturday (11). The fourth week for 'U.B.' was $16,000, fair.

Roxy (20th) (5,886; 35-55-65-75-85)—'Yank in R.A.F.' (20th) and stage show (2d wk). Beautiful at the b.o. looking for $55,000, or close, this week. On the first seven days, aided immensely by Hal Horne's swell exploitation campaign, the gross was $69,000, best take for house since 'Ragtime Band' in August, 1938, which nabbed $86,000.

State (Loew's (3,450; 28-44-55-75-90-$1.10)—'Lady Be Good' (M-G) (2d run) and Lou Holtz, Hartmans, others. Vaude show serving as strong support for picture, with strong $25,000 or over appearing the answer. Last week 'Andy Hardy' (M-G) (2d run) and Joe E. Lewis, $21,000, good.

Strand (WB) (2,756; 35-55-75-85-99)—'Maltese Falcon' (WB) and Jan Savitt. Remake ~~doing~~ a nice business with aid of Savitt's orchestra; may hit $38,000 and holds over. Last week, on holdover week (2d) of 'Navy Blues' (WB) and Eddy Duchin $29,000, not bad.

'YANK' SOCKO $13,000, BUFF.

Buffalo, Oct. 7.

Ace cinemas are putting plenty of punch into the main line coin numerals this stanza. 'Hold Back Dawn' and 'Yank in R.A.F.' are getting slick winnings at the Buffalo and Lakes, respectively, with holdover sessions for 'Lady Be Good,' 'Unfinished Business' stacking up profitably. 'Little Foxes' is very mild on its third stanza.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55) — 'Hold Back Dawn' (Par) and 'World Premiere' (Par). Looks like virile coin-getter for around $15,000. Last week, 'Navy Blues' (WB) and 'Man Hunt' (20th) chalked up very satisfactory $10,500.

Great Lakes (Shea) (3,000; 35-55)—'Yank in R. A. F.' (20th) and 'Smiling Ghost' (WB). Sizzling pace indicates more than $13,000. Last week, 'Lady Be Good' (M-G) and 'We Go Fast' (20th), sweet $10,800.

Hipp (Shea) (2,100; 30-45)—'Lady Be Good' (M-G) and 'We Go Fast' (20th) (2d run). Pleasing gait should insure $7,000. Last week, 'Dive Bomber' (WB) and 'Chan in Rio' (20th), oke $6,000.

Lafayette (Hayman) (3,300; 30-44)—'Unfinished Business' (U) and 'Moonlight Hawaii' (U) (2d wk). Should score better than mighty gratifying $7,500. Last week, paid off with extra bullish $10,500.

20th Century (Dipson) (3,000; 35-55)—'Little Foxes' (RKO) (3d wk). Poor $4,500, after fair $6,000 on second stanza.

Lincoln Plenty Dull; 'Caroline' N.G. $2,600

Lincoln, Neb., Oct. 7.

'Hold Back the Dawn,' bolstered by kindly reviews and word-of-mouth boosting, is pacing the town. Nebraska disappointed in first week of split policy.

Estimates for This Week

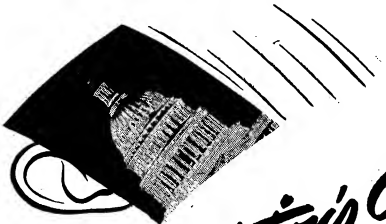
Colonial (Monroe-Noble-Federer) (750; 10-15-20) — 'Petticoat Politics' (Rep) and 'Billy Kid Outlawed' (PRC), split with 'Prairie Stranger' (Col) and 'Little Men' (RKO). So-so $800. Last week, 'Ellery Queen, Detective' (Col) and 'Pioneers West' (Rep), split with 'Little Abner' (RKO) and 'Arizona Gangbusters' (PRC), ditto.

Lincoln (J. H. Cooper-Par) (1,503; 10-30-44)—'Hold Back Dawn' (Par). Fat, black $3,800. Last week, 'Navy Blues' (WB), okay $3,200.

Nebraska (J. H. Cooper-Par) (1,238; 10-25-30)—'Hit Road' (U) and 'Murder Among Friends' (20th), split with 'San Antonio Rose' (U) and 'Stars Look Down' (M-G). Disappointing $1,500. Last week, 'Horror Island' (U) and 'Man-Made Monster' (U), n.g. $1,400.

Stuart (J. H. Cooper-Par) (1,884; 10-30-44)—'New York Town' (Par). Midweek opening no help. Slow $2,600. Last week, 'Wild Geese' (20th), about the same.

Varsity (Noble-Federer) (1,100; 10-30-44) — 'Life Caroline' (RKO). Slightly under-par $2,800. Last week, 'Mr. Jordan' (Col), average $2,800.



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'Sgt. York' Plazing $31,500 Captures Pitt; 'Squadron'-Pastor Meagre 16G

Pittsburgh, Oct. 7.

It's 'Sergeant York' this week right down the line. Playing Penn at advanced prices, a general lift of 10c, picture is blasting the house record. Half of the time already, the boxoffice has been shut down because of inability to squeeze more folks in. Will stick at Penn for at least another week, and then shift to Warner where management expects to make a run of it.

Biz for 'York' naturally is milking the downtown and there's very little left for other spots. Combo of 'International Squadron' and Tony Pastor easing off into pre-boom figures at Stanley. Couple of h.o.'s, 'Here Comes Mr. Jordan' in third week at Senator, and 'Lydia,' in second at Ritz, aren't doing badly.

Estimates for This Week

Fulton (Shea) (1,700; 25-35-50)—'Belle Starr' (20th). No names, and according to the critics no picture either. Had a nice advance campaign but only $4,800, mild. Last week, 'Woman Is Mine' (U), $3,350.

Penn (Loew's-UA) (3,300; 35-40-60)—'Sgt. York' (WB). Biggest thing house has had since it went straight pix. Running ahead of 'Boom Town' and 'Snow White,' previous high markers here, to a blazing $31,500, collosal. There haven't been raves like it for any picture in years. Spot breaking consistent policy of no h.o.'s to keep this one. Last week, 'Lydia' (UA), only around $12,500.

Ritz (WB) (800; 25-35-50)—'Lydia' (UA). Brought here from Penn and doing well at $2,400. That's about $100 better that what 'Ladies Meet' (M-G) playing third downtown session, did last week.

Senator (Harris) (1,750; 25-35-50)—'Mr. Jordan' (Col.) (3d wk). Holding up remarkably well at a house where lengthy runs are clearly the exception. Nearly $4,000, not bad at all. 'Yank in R. A. F.' (20th) opens for run tomorrow (8). Second week of 'Jordan,' around $7,000.

Stanley (WB) (3,800; 25-40-60)—'International Squadron' (WB) and Tony Pastor's band. Getting the brush-off, as is everything else in town. Less than $16,000, fair enough here a few months ago but mediocre in light of recent biz at the WB deluxer. Last week, Glenn Miller a smasheroo coupled with 'Parachute Battalion' (RKO), sensational $32,000.

Warner (WB) (2,000; 25-40)—'World Premiere' (Par) and 'Down San Diego,' (M-G). Management would settle right now for a depressing $3,000. Last week, 'Stars Look Down' (M-G) and 'Smiling Ghost' (WB), pretty good $4,400.

'Yank in RAF' $14,000, Leader in Cincy; 'Eve' Mild 7G, 'York' Big H.O.

Cincinnati, Oct. 7.

Hefty tug of 'Yank in R.A.F.' at the Albee is holding general take of major pic parlors close to last week's favorable fall level. Of the holdovers, 'Sergeant York' is tops with a swell second-week figure for the Capitol.

Combo Shubert is doing fairly good with 'Smiling Ghost' and George White's 'Scandals.'

Estimates for This Week

Albee (RKO) (3,300; 33-40-50)—'Yank in R.A.F.' (20th). Big $14,000. Last week 'Lady Be Good' (M-G), good $11,000.

Capitol (RKO) (2,000; 44-50-60)—'Sergeant York' (WB) (2d wk). Excellent $9,000. Last week, same film, wham $14,000.

Family (RKO) (1,000; 15-28)—'Private Nurse' (20th) and 'Night Train' (20th), split with 'Lady Scarface' (RKO) and 'Man from Montana' (U). Normal $2,000. Same last week for 'Six-Gun Gold' (RKO) and 'Two in Taxi' (Col), divided with 'Rags to Riches' (Rep) and 'Highway West' (WB).

Grand (RKO) (1,430; 33-40-50)—'Lady Be Good' (M-G). Moveover from Albee for second week, N.s.h. $3,500. Last week 'Unfinished Business' (U) (2d run), fair $4,000.

Keith's (Libson) (1,500; 30-40-50)—'Father Takes Wife' (RKO). Poor $2,500. Last week 'Navy Blues' (WB) (2d run), sad $3,000.

Lyric (RKO) (1,400; 33-40-50)—'Unfinished Business' (U). Second transfer for third week on front line. Dull $2,800. Last week 'Sun Valley' (20th) (4th wk), slow $2,500.

Palace (RKO) (2,600; 30-40-50)—'Started with Eve' (U). Mild $7,500. Last week 'Belle Starr' (20th), six days, $5,500, season's low.

Shubert (RKO) (2,150; 33-44-60)—'Smiling Ghost' (WB) and George White's 'Scandals.' Fairly good $11,000. Last week 'Tillie Toiler' (Col) and vaude, topped by Brenda and Cobina, okay $12,000.

'BELLE STARR,' $11,000, NEAT IN OKAY PROV.

Providence, Oct. 7.

Providence is healthy and giving nice holdover biz to 'Honky Tonk' at Loew's State. Majestic is also strong with 'Belle Starr.' Strand still strong with holdover of 'Hold Back the Dawn.'

Estimates for This Week

Albee (RKO) (2,200; 28-39-50)—'Life With Caroline' (RKO) and 'Gay Falcon' (RKO). Hitting steady pace for nice $7,500. Last week, 'Citizen Kane' (RKO) and San Antonio Rose' (RKO) (2d wk). neat $7,000.

Carlton (Fay-Loew) (1,400; 28-39-50)—'Navy Blues' (WB) and 'Bad Men Missouri' (WB) (2d run). Doing fairly well for $2,800. Last week, 'Dive Bomber' (WB) and 'Accent on Love' (20th) (2d run), fair $2,300.

Fay's (Indie) (10-25-35)—'Meet Again' (RKO) and 'Gangs of Sonora' (Rep). Weekend biz is good and helps for fair $2,000. Last week, 'Highway West' (WB) and 'Cyclone on Horseback' (RKO), good $2,300.

Majestic (Fay) (2,200; 28-39-50)—'Belle Starr' (20th) and 'Bride Wore Crutches' (20th). Getting heavy play for swell $11,000. Last week, 'Navy Blues' (WB) and 'Bad Men Missouri' (WB), also nifty $11,000.

Metropolitan (Indie) (3,200; 30-40-55)—'Three Stooges,' 'Beatrice Kay' and Sam Donahue's Orch on stage with 'I'll Sell My Life' (Indie) on screen. Three-day run knocked off nifty $7,500.

State (Loew) (3,200; 28-39-50)—'Honky Tonk' (M-G) and 'Niagara Falls' (UA) (2d wk). After knocking off zowie $16,000 in opening stanza, pic is carrying on for swell $11,000 for second week.

Strand (Indie) (2,000; 28-39-50)—'Hold Back Dawn' (Par) and 'Doctors Don't Tell' (Rep) (2d wk). Heading for nifty $7,500, after zowie $14,000 in first week.

'Little Foxes' Smash $9,200 in Denver; 'Yank' Fine 14G; Others Oke

Denver, Oct. 7.

Business on up and up as weather gets colder, with 'Yank in R.A.F.,' at Denver, zooming away above average. 'Hold Back Dawn' and 'Buy Me That Town,' at Denham, continue strong, being third stanza for first. 'Little Foxes' is traveling at a heady gait at the Orpheum.

Estimates for This Week

Aladdin (Fox) (1,400; 25-40)—'Our Wife' (Col), after week at the Denver. Good $5,000. Last week, 'Belle Starr' (20th). Denver, nice $4,000.

Broadway (Fox) (1,040; 25-35-40)—'Ladies Meet' (M-G) and 'Whistling Dark' (M-G), after a week at the Orpheum. Okay $2,500 in sight. Last week, 'Jekyll' (M-G) and 'Down San Diego' (M-G), after two weeks in Orpheum, good $3,000.

Denham (Cockrill) (1,750; 25-35-40)—'Hold Back Dawn' (Par) (3d wk.) and 'Buy Me Town' (Par). Fine $9,000. Last week, 'Dawn' (Par), okay $7,000.

Denver (Fox) (2,525; 25-35-40)—'Yank R.A.F.' (20th). Terrific $14,000. Last week, 'Our Wife' (Col) and 'Mystery Ship' (Col), nice $10,000.

Orpheum (RKO) (2,600; 25-35-40)—'Little Foxes' (RKO). Highly satisfactory $9,200. Last week, 'Ladies Meet' (M-G) and 'Whistling Dark' (M-G), good $10,000.

Paramount (Fox) (2,200; 25-40)—'Law of Tropics' (WB) and 'Last Duanes' (20th). Trim $7,000. Last week, 'Ice-Capades' (Rep) and 'Pittsburgh Kid' (Rep), nice $6,000.

Rialto (Fox) (878; 25-40)—'Belle Starr' (20th), after a week at each the Denver and Aladdin, and 'Very Young Lady' (20th). Okay $2,200. Last week, 'Wild Geese' (20th), after a week at each Denver and Aladdin, and 'Raiders Desert' (U), good $2,200.

'Get Rich'-'Harmon' Nifty $7,300 in Port.

Portland, Ore., Oct. 7.

An opener this week, single billed and doing terrific, is 'Honky Tonk' at the little UA. Only other new product is 'You'll Never Get Rich,' holding up okay at the Orpheum.

'Here Comes Mr. Jordan' still pulling strong in its third week at the Mayfair.

Estimates for This Week

Broadway (Parker) (2,000; 35-40-50)—'Dr. Jekyl' (M-G) (2d wk) and 'Pittsburgh Kid' (Rep) (1st wk). Heading for good $6,000. First week, with 'Whistling Dark' (M-G), terrific $10,000

Mayfair (Parker-Evergreen) (1,500; 35-40-50)—'Mr. Jordan' (Col) and 'Scattergood' (RKO) (3d wk). Satisfactory $3,600. Second week, nice $3,500.

Orpheum (Hamrick - Evergreen) (1,800; 35-40-50)—'Never Get Rich' (Col) and 'Harmon Michigan' (Col). Fine $7,300. Last week, 'Our Wife' (Col) and 'Dressed to Kill' (20th), nice $6,000.

Paramount (Hamrick-Evergreen) 3,000; 35-40-50-)—'Hold Back Dawn' (Par) (2d wk) and 'Affectionately Yours' (WB) (1st wk). Going four days on h.o. for nice $4,600. First week, with 'West Point Widow' (Par), strong $7,800.

United Artists (Parker) (1,000; 35-40-50)—'Honky Tonk' (M-G). Looks like whopping $10,000. Last week, 'Woman Mine' (U) and 'Tanks Million' (UA), poor $2,800.

Buying Rush Hurts Det. Pix; 'Kane's' 2d Holds Up at $10,000

Detroit, Oct. 7.

Terrific retail store biz here to get under the wire before the new 10% tax rap came in—downtown department stores had a buying rush for a week that bettered Christmas season—has knocked off picture house grosses in Detroit. Housewives ganged up on the stores with all the family's spare cash to get fur coats, cosmetics, etc., before the new excise taxes were applied Oct. 1. That spending will continue to hurt theatres until more pay days roll around.

As a result, three of the first-runs rushed in new product, although some holdovers were warranted, to help flag business.

Estimates for This Week

Adams (Balaban) (1,700; 30-40-55)—'Sun Valley' (20th) (4th wk) and 'Flying Cadets' (U). Will hold up with fair $6,500. Last week, with 'Harmon of Michigan' (Col), nice $7,500.

Fox (Fox-Michigan) (5,000; 30-40-55)—'Our Wife' (Col) and 'Woman Is Mine' (U). Nice $17,000. Last week, 'Belle Starr' (20th) and 'Two Latins' (Col), okay $16,000.

Michigan (United Detroit) (4,000; 40-45-55)—'Hold Back Dawn' (Par) and 'Henry Aldrich, President' (Par). Boyer is bringing women in for good $17,000. Last week, 'Citizen Kane' (RKO) and 'West Point Widow' (Par), lively $19,000.

Palms - State (United Detroit) (3,000; 40-55-55) — 'Citizen Kane' (RKO) (2d wk) and 'Met Argentina' (RKO). Good $10,000. Last week, Manpower' (WB) and 'Reluctant Dragon' (RKO) (2d wk), nice $9,000.

United Artists (United Detroit) (2,000; 40-45-55) — 'Ladies Meet' (M-G) and 'Get Away' (M-G). Slick $10,000. Last week, 'Lady Be Good' (M-G) and 'Down San Diego' (M-G) (2d wk), so-so $7,500.

'SUN VALLEY' $18,000 IN B'KLYN DESPITE SERIES

Brooklyn, Oct. 7.

Town continues baseball conscious and all deluxers over weekend kept patrons informed of play-by-play account of Dodger-Yankee clashes. Picture fare is first-rate with RKO Albee on top with 'Sun Valley Serenade' and 'Gay Falcon.' Fabian's Paramount runner-up with 'Our Wife' and 'Ice-capades.' Shep Field's band at Strand also in the chips.

Estimates for This Week

Albee (RKO) (3,274; 30-40-50-55)—'Sun Valley' (20th) and 'Gay Falcon' (RKO). Nifty $18,000. Last week, 'Hold Ghost' (U) and 'Unexpected Uncle' (RKO), good $18,000.

Fox (Fabian) (4,023; 30-40-50-55)—'Navy Blues' (WB) and 'Tillie Toiler' (Col). Satisfactory $15,000. Last week, 'Aloma' (Par) and 'Citadel Crime' (Rep) (2d wk.), okay $12,000.

Met (Loew's) (3,818; 30-40-50-55)—'Lady Be Good' (M-G) and 'Cracked Nuts' (U). Attractive $17,000. Last week, 'Ladies Meet' (M-G) and 'Kildare's Wedding Day' (M-G) (2d wk.), nice $18,000.

Paramount (Fabian) (4,126; 30-40-50-55)—'Our Wife' (Col) and 'Ice-capades' (Rep). Strong $17,500. Last week, 'Dive Bomber' (WB) and 'Two in Taxi' (Col) (3d wk.), sock $15,500.

Strand (WB) (2,800; 30-40-50-55)—'Mystery Ship' (Col) and stage show headlining Shep Field's band to tune of satisfactory $12,000. Last week, 'Passage Hong Kong' (WB) and Cab Calloway's band on stage for four-day engagement brought another good $12,000.

Mpls. Just Drifting; 'Never Get Rich' $8,000, 'World Premiere' N.S.H.

Minneapolis, Oct. 7.

There's no boxoffice dynamite currently, like Horace Heidt last week, but the film lineup is calculated to command some attention. Most important newcomers are 'Hold Back the Dawn' and 'You'll Never Get Rich.' Loop's still groggy over the $23,000 chalked up last week by Heidt at the Orpheum.

Holdovers number two, 'Dr. Jekyll and Mr. Hyde' moving over from the State to the Century for a second week, and 'Here Comes Mr. Jordan' remaining a third at the World, where it has been a fortnight following seven Orpheum days.

Estimates for This Week

Aster (Par-Singer) (900; 15-28)—'Highway West' (WB) and 'Tight Shoes' (U). In for five days and headed for good enough $1,500. 'Hurry, Charlie' (RKO) and 'Mystery Ship' (Col) open today (7). Last week, 'Jungle Cavalcade' (RKO) and 'Antonio Rose' (U), good $1,800 in six days.

Century (P-S) (1,600; 28-39-44)—'Jekyll' (M-G) (2d wk). Moved here from State, where it fared well. Moderate clip, with slick $4,200 indicated. Last week, 'Ladies Meet' (M-G) (2d wk), good $3,800.

Esquire (Berger) (290; 28)—'Paroled Big House' (Indie). Light $600. Last week, 'Souls in Pawn' (Indie) (2d wk), mild $700.

Gopher (P-S) (998; 28) — 'World Premiere' (Par). En route to light $1,300. Last week, 'Bad Men Missouri' (WB), fair $2,700.

Orpheum (P-S) (2,800; 28-39-44)—'Never Get Rich' (Col). Great cast name array and liked picture greasing turnstiles. Good $8,000. Last week, 'Whistling Dark' (M-G) and Horace Heidt on stage, latter being responsible for giant takings of about $23,000.

State (P-S) (2,300; 28-39-44)—'Hold Back Dawn' (Par). Went overboard on newspaper advertising with some pretty hot copy that's helping. Nice $9,000. Last week, 'Jekyll' (M-G). Good $8,500.

Uptown (Par) (1,100; 28-39)—'Moon Miami' (20th). First neighborhood showing. Satisfactory $2,200. Last week, 'Dive Bomber' (WB). Nice $2,600.

World (Par-Steffes) (250; 28-39-44-55)—'Mr. Jordan' (Col) (3d wk). Headed for slick $1,400. Last week, okeh $1,800 after nice $6,500 first week at Orpheum.

'Heaven' Preem Sweet $19,500 in Wash.; 'Smilin' Through'-Vaude Sock $22,500

Washington, Oct. 7.

Belated heat wave, with several 'hottest October days on record,' undoubtedly is nicking grosses. But for the most part the pictures are holding better than might be expected. 'Smilin' Through' is booming along to keep the Capitol well in lead.

'One Foot in Heaven,' which had some showmen worried, also is turning out to be solid enough at the Earle, where it had its world premiere Thursday (2) night.

Estimates for This Week

Capitol (Loew) (3,434; 29-39-44-66)—'Smilin' Through' (M-G), plus vaude. Jeanette MacDonald fans plenty numerous here, boosting it to a torrid $22,500. Last week, 'Married Bachelor' (M-G), plus stage show, slipped to a fair $16,500.

Columbia (Loew) (1,234; 28-44)—'Lady Be Good' (M-G) (2d run). Light $4,000. Last week, Starr' (20th) (2d run), managed no better than same below-average $4,000.

Earle (WB) (2,216; 28-39-44-86)—'One Foot in Heaven' (WB), plus vaude. World premiere ballyhoo undoubtedly helping to get a sweet $19,500. Last week, 'Texas' (Col). Can thank Andrews Sisters stage p.a. for satisfactory $18,000, picture dying alone at nabe Ambassador, which plays day and date week-ends with the Earle.

Keith's (RKO) (1,830; 39-55)—'Little Foxes' (RKO) (2d wk). Still potent and pointing towards very good $12,000. Last week's take was top-notch $18,000.

Metropolitan (WB) (1,800; 28-44)—'Navy Blues' (WB) (2d run). Average $5,000. Last week, 'Law Tropics' (WB), off slightly to $4,750.

Palace (Loew) (2,242; 28-55)—'Sun Valley' (20th). Disappointing with a light $13,000. Last week, 'Aloma' (Par), died with a mere $10,000.

Philly Heat Wave Empties Theatres But 'Yank RAF' Big $22,500; 'Lydia' $10,500

Philadelphia, Oct. 7.

Sizzling temperatures, with the mercury hitting 98 over the weekend, hit grosses a body blow this sesh. Empty houses, reminiscent of midsummer, are the rule. Notable exception is the Fox, where 'Yank in the R.A.F.,' bolstered by excellent exploitation, is netting an elegant take.

'Yank' is rating almost daily spreads in the dailies with numerous tieups with Navy aviators as well as with British tars and officers 'beached' here while British men-of-war are given a going-over at the Navy Yard. Among the standout promotion was a special preview at WCAU studio with service bigwigs and British attaches as guests. Another attention-getter was the invitation to a squad of British marines, sailors and a dog mascot—all veterans of Dunkirk evacuation.

Of the other new product bowing this week, 'Lydia' is doing fairly well, while 'Married Bachelor' and 'Never Get Rich' are strictly in the so-so class. Former is teamed with Larry Clinton band

Estimates for This Week

Aldine (WB) (1,303; 35-46-57-68)—'Lydia' (UA). Not bad in view of the unseasonable weather with $10,500. Last week, 'Major Barbara' (UA), sour $7,000 for second sesh.

Arcadia (Sablosky) (600; 35-46-57)—'Stars Look Down' (M-G) (2d run). Fairish $3,000. Last week, 'Jekyll' (M-G), good $3,000 for holdover of second run.

Boyd (WB) (2,560; 35-46-57-68)—'Ladies Meet' (M-G) (2d wk). Skidding to pallid $9,000 after oomphish $16,000 for preem.

Earle (WB) (2,768; 35-48-57-88-75)—'Married Bachelor' (M-G), with Larry Clinton orch on stage. Looks like a disappointing $18,000. for what appeared to be a potent combo on paper. Last week, 'Harmon Michigan' (Col) plus Jan Savitt's band added up to a better $19,200.

Fox (WB) (2,423; 35-46-57-68)—'Yank R.A.F.' (20th). Bangup publicity plus draw of Power and Grable, netting a zingy $22,500. Will probably hold for a spell. Last week, 'Woman Mine' (U) struck out with $10,000.

Karlton (WB) (1,068; 35-48-57-68)—'Jordan' (Col) (2d run) (2d wk). Classy $5,000 for its fourth week in midtown. Opening sesh of second run engagement snagged pretty $6,000.

Keith's (WB) (2,220; 35-46-57-68) 'Navy Blues' (WB) (2d run). Mediocre $4,500. Last week, 'Lady Be Good' (M-G), not much better with $4,800 for its second run.

Stanley (WB) (2,918; 35-46-57-68)—'Never Get Rich' (Col). They'll never get rich on this one with sad $12,000. Being yanked after one canto. Last week, 'Nothing But Truth' (Par), snared profitable $11,500 for h.o. 'Honky Tonk' (M-G) bows tomorrow (Wed.).

Stanton (WB) (1,457; 35-46-57)—'Nothing But Truth' (Par) (2d run). In there punching with sock $7,000 after moveover from Stanley. Last week, 'Law Tropics' (WB) satisfactory $5,000 for first run.

GABLE-TURNER BLAZING FOR $22,000 IN BALTO

Baltimore, Oct. 7.

Excessively hot weather and daytime world series opposition not affecting local biz much, with 'Honky Tonk' at Loew's banging away in sensational style to hang up a take possibly eclipsing opening round of 'Gone.' On a straight grind and making ample capacity count, Gable-Turner combo should reach record proportions.

Also strong, but limited by small capacity of house, 'A Yank in the R.A.F.' is giving the well-located New a resounding week's figure.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-28-44)—'Honky Tonk' (M-G). Indicates a sensational count estimated at bango $22,000. Last week, 'Lydia' (UA), n.g. $6,800.

Hippodrome (Rappaport) (2,240; 17-25-28-39-44-55-66) — 'Never Get Rich' (Col) (2d wk.) plus new vaude layout. Just fair in h.o. at $9,500, after ringing the bell nicely on opening round at $15,600.

Keith's (Schanberger) (2,406; 17-28-33-39-44)—'Started With Eve' (U) (2d wk.). Holding steady pace to all right $6,000, after chalking up very healthy $11,400 on initial sesh.

New (Mechanic) (1,581; 17-28-35-44)—'Yank R.A.F.' (20th). Zooming to big $10,000, a socko figure for this house of limited capacity. Should accomplish extended h.o. Last week, second of 'Belle Starr' (20th), added mild $3,100 to fairish $4,900.

Stanley (WB) (3,280; 17-28-40-44-55)—'Navy Blues' (WB). Getting it mostly at night and pointing to possible $10,000. Last week, second of 'Aloma' (Par), added good $6,800 to okay $11,700 on getaway.

A YANK IN THE R·A·F· Reports!

NEW YORK—BEST THREE DAYS OF A 2ND WEEK THE ROXY EVER HAD! A PHENOMENAL FRIDAY, SATURDAY AND SUNDAY FOLLOWS THE FIRST TREMENDOUS WEEK IN WHICH 171,115 PERSONS JAMMED THE HOUSE FOR AN ALL-TIME RECORD! **LOS ANGELES**—THREE GREAT DAY-AND-DATE RUNS: SMASH! SMASH! SMASH! **TORONTO**—2ND WEEK ACTUALLY BEATS THE FIRST—AND FIRST BEAT EVERYTHING! **DENVER**—SHATTERS THE TERRIFIC RECORD OF "ALEXANDER'S RAGTIME BAND"! **BOSTON**—TOPPED "ALEXANDER'S RAGTIME BAND" ON SUNDAY BY $1128! **SAN FRANCISCO**—SRO ALL-DAY, DAY AFTER DAY, FOR BIGGEST BUSINESS IN 3 YEARS! **DALLAS**—BLASTING THE "UNAPPROACHABLE" HIGHS THAT HAVE STOOD SINCE '39! **MILWAUKEE**—OUT-GROSSING THE DAY-BY-DAY RECORD OF "SUN VALLEY SERENADE" WHICH WAS BIGGEST IN 3 YEARS! **PHILADELPHIA**—THE BIGGEST SUNDAY'S BUSINESS PHILADELPHIA EVER HAD! **CINCINNATI**—FIRST THREE DAYS $2600 BIGGER THAN "CHARLEY'S AUNT"! **SALT LAKE CITY**—SMASHES THE "ALEXANDER'S RAGTIME BAND" ALL-TIME HIGH!

20th CENTURY FOX

And Watch For More Reports Like These...As The Nation's Boxoffices "Keep 'em Flying!"

18-Year Old Girl and Boy Now Theatre Managers; Exchange City Briefs

Memphis, Oct. 7.

'Film Row is pointing with pride to manner in which Sally Pat Haynes, 18-year-old daughter of Columbia salesman Tommy Haynes, who was killed in an auto crash, is carrying on with management of the Haynes theatre at Collierville, local suburb.

Though wholly inexperienced in show biz, gal took over like a trouper. Handles all own bookings, advertising and publicity, runs the house from front to booth. On the side, she still goes to school.

St. Loo's Facelifting, Bldg.

St. Louis, Oct. 7.

The Roxy, 450-seater, Paris, Ill., dismantled by owner Leon Jarodsky, who also owns the Lincoln and New Paris in same town.

Turner & Farrar remodeling the Lyric, Galatia, Ill.; 400-seater.

L. Rockenstein, Wentzville, Ill., has lighted his new Oasis in that town. Jack Harris will do booking.

The Clayton, Clayton, Ill., reopened under management of Mrs. Hazel Griggs.

Mrs. Prentis Hampton, Glasford, Ill., opened new house in Lewistown, Ill.

The Midlothian, Midlothian, Ill., reopened.

New 500-seater, Wilmington, Ill., for Anderson Circuit, opens May 1, 1942.

New 700-seater in Savannah, Ill., being erected by Frank R. Eagleton and associates from Springfield, Ill.

Structural priorities has delayed opening of a drive in theatre being built on the outskirts of East St. Louis, Ill., for Publix-Great States until next spring.

The Tri-States Theatre Corp., Des Moines, facelifting the Capitol, Sioux City, Ia.

18-Year-Old Manager

Houston, Oct. 7.

The Sunset, $100,000 indie nabe, opened officially Friday (3) night, seating 1,050. Owned by Al Farb, operator of two Negro theatres in Houston, and to be managed by his 18-year-old son, Harold.

New Policy for Va. House

Lynchburg, Va., Oct. 7.

Isis, one-time deluxer here, will resume as a first-run house showing B product, Willis W. Grist, Dominion Theatres' g.m., has announced. Newly renovated, the Isis formerly showed westerns and second-runs. Latter will be shifted to the Trenton, which has been the Dominion B house here.

Transfer means upping Isis admissions and lowering Trenton's.

Anderson's 2 New Ones

Pittsburgh, Oct. 7.

Charles Anderson, head of Alpine circuit, will open two new theatres around the first of December. They're now in the process of construction. It'll be a 400-seater in Petersburg, W. Va., and 500-seater at Romney, W. Va. Both named the Alpine.

One of heroes of $80,000 fire which destroyed seven buildings in public square at Ligonier, Pa., last week was Jay Williams, manager of the Ligonier theatre. A volunteer fireman, Williams saved two valuable fox hounds which were trapped in the community sales barn and was praised by town officials for his help otherwise in fighting the three-hour blaze.

Although considerably improved in health, Matteo Faenza, Republic and Bentleyville exhib, will be out of action for several months more, doctors have told him, and his son, Alfonse, has taken charge of the business. Vincent Corzo remains as booker for both houses and manager of the Republic theatre.

Cohen's Own Reels

Sherrill Cohen, operator of nine downtown theatres in Los Angeles, in conjunction with Principal-Fox West Coast theatres, three of them newsreel houses, is producing a series of newsreel subjects based on national defense efforts. Films are being made in association with Manchester Boddy, publisher and editor of the L. A. Daily News.

Cohen is now in New York to arrange a distribution deal and returns west tomorrow (Thurs.) with Bert Levy, coast vaude booker.

Ed Fay Back in Saddle

Personal supervision of the operation of the Fay Theatre, Providence, has been resumed by Ed Fay, partner with the Comerford chain in this house. John Nolan, chief film buyer of the Comerford theatres, was assigned at the beginning of the year to take over the running of the house.

Fay had temporarily relinquished the reins at that time, for a breathing spell after the death of two brothers.

Three in One

Globe theatre, N. Y., isn't missing a bet on cashing in on anybody's war comedy to plug 20th-Fox's 'Great Guns' (Laurel and Hardy) with a giant banner in front of the house. Billing is:

'The Buck Privates Who Got Caught in tha Draft.'

NEW THEATRE BLDG. IN MICH. SLUGGISH

Detroit, Oct. 7.

New theatre bulding here continues sluggish, not because of priorities fears, but because of excessive building a year ago. However, due to the spill-over of defense workers in the area, suburban houses continue to go up rapidly.

Reflection of the heavy building in 1940—brought on to duck the restrictions of the new Detroit building code—came in the announcement that Joseph Miskinis, Ben Marshall and Phillip Gorelick have dropped plans for the construction of the 2,000-seat Carthat theatre in the northwest section. The reason given was that the section is plentifully filled with houses and the new theatre would only serve to provide 'overseating' for the district. Instead, the structure is to be converted into a bowling alley.

New suburban houses here include the Shores theatre, which Shook & Thomas will operate in St. Clair Shores and Wisper & Wetsman's new Dearborn in Dearborn, Mich.

Pastime, in Hamtramck, another suburb, formerly operated by Charles Nathanson, taken over by Movie Theatres, Inc., with Ernie Forbes (Forbes Theatre Supply Co.) as president.

Butterfield Circuit's Kent, Grand Rapids house, closed for six weeks to allow extensive remodeling, including the construction of stage and enlargement of seating capacity by 150. House is in line for stage shows which frequently tour out-State Michigan via the circuit.

March of Time's Editor Gives the Brush to Nye

'We knew from the start we weren't playing on their team and weren't playing their game. Anything they criticize us for, we chalk up as one of our assets.'

That was the comment this week of Richard de Rochemont, managing editor of the March of Time, on charges of propagandizing for war which have been heaped on his outfit at the Senate subcommittee hearings recently. MOT has been consistently named in Washington as in the forefront of the film 'warmongers.'

'The only thing we fear down there,' de Rochemont added, 'is that we won't get enough of the favorable free publicity the committee is passing out to all it accuses. Our principal regret is that we took the America First Committee seriously early in its career and gave it publicity in our reels.'

Miss Farmer's Turn

Hollywood, Oct. 7.

Triple play winds up with Frances Farmer in the femme lead opposite Tyrone Power in 'Son of Fury' at 20th-Fox.

Original choice was Maureen O'Hara, who was disabled by appendicitis, followed by Cobina Wright, Jr., who was disqualified by a throat infection.

OUT OF DRYDOCK

Hollywood, Oct. 7.

'Enchanted Voyage,' on the shelf for three years at 20th-Fox, has been handed to Walter Morosco for early production.

Francis Faragoh is doing the screenplay, based on a novel by Robert Nathan.

NEGRO THEATRE OWNER KILLED IN OWN B. O.

Memphis, Oct. 7.

George Miller, 37, theatre owner of Helena, Ark., one of the few Negro showmen in the midsouth area, was shot and killed in a boxoffice holdup shortly before midnight Wednesday (1). Police are holding A. T. Jones, 19, of Shelby, Miss., also a Negro, in connection with the shooting. Claiming to be a licensed preacher, Jones was also questioned in connection with other recent robberies in the Helena vicinity.

His victim was well known on Film Row in Memphis and widely respected in the trade. A graduate of Howard University, Miller had been a trustee of the Arkansas Baptist College for years. His mother owned the Plaza theatre, scene of his slaying, before Miller. His standing in the community was such that M. A. Lightman's Malco Circuit, operators of two white theatres in Helena, had never installed a Negro balcony in either, though virtually every other showhouse on the circuit has a section for Negroes.

PAR'S 20G FOR POST-MORTEM NOVEL

Paramount paid $20,000 for 'The Passionate Witch,' novel by Thorne Smith which was completed by Norman Matson after Smith's death. Matson is the brother of Harold Matson, Smith's agent. Par plans the story as a vehicle for Veronica Lake. It will be directed by Rene Clair. Matson has already begun work on a sequel to be published under his own name.

At least three companies are actively interested in Phil Stong's new novel, 'Iron Mountain,' which will be published next spring. It's a departure for Stong, being about Minnesota iron miners.

Downtown Toledo Campus Capers On Grid Friday Nites Murder B.O.

Toledo, Oct. 7.

Following the third successive Friday night invasion of downtown streets by high school kids celebrating gridiron victories, Capt. Frank Baumgartner of the Toledo Police has recommended a ban on all Toledo night football games in a letter to Chief Ray E. Allen. His suggestion followed an intra-city football contest which brought a rush of rollicking students into the downtown district. The center of the disturbances was at Adams and Huron streets, where the Paramount is located; also the unloading point for buses from Page Stadium, where the game (DeVilbiss-Central Catholic) was played. Capt. Baumgartner wrote his recommendation after a tour of the business district.

The students have been rushing downtown after the games are over, tying up traffic with snakedances, parades of jaloppies, hornblowing and other noise making, and similar pranks. Ten patrolmen were policing the downtown district, in comparison to one or two on earlier Friday nights.

Theatre managers dread the Friday night celebration, which, they say, not only keeps the kids from the theatres but also the grownups who are reluctant to battle their way through the turmoil when they leave the cinemas. If the night games were banned, increased take at the boxoffice is expected for Friday nights, when all first-run houses begin their weeks.

Banned in Dayton

Dayton, O., Oct. 7.

Night football games have been banned here, as a result of noisy downtown celebrations by 3,000 rooters following two high school games held last Saturday (4). Superintendent of Schools Emerson H. Landis issued the decree prohibiting further night games to end 'such rowdyism.' He also called a meeting Monday (6) with Police Chief R. F. Wurstner and Capt. Colvert to discuss other means of preventing a recurrence.

Students invaded the downtown district after the games, celebrating their gridiron victories with snakedances, organized cheering at street intersections, disrupting traffic, noise-making of all kinds, fistfights, and other demonstrations. Several students were taken into custody to break up a demonstration. A crowd of rooters surrounded police headquarters in protest. The youths were released after order was restored. Police Capt. W. G. Colvert said students sought to drape their school colors on signs overhanging sidewalks.

The rowdyism was not confined to students, Colvert said. Numerous persons several years older mixed in with the crowd, joining the melee, he said.

Theatre owners expect the ban on weekend night games to boost their business, drawing more of the school crowd who otherwise would go to the night games.

Mrs. Floyd B. Olson Objects to Theatre Tag

Minneapolis, Oct. 7.

David Gillman, independent operator, has had to drop the name of 'Floyd B. Olson' for his dime double feature lower loop house.

The widow of the former Minnesota governor brought suit against Gillman to compel him to give up the name. When he changed it back to its old name, the Gayety, she dropped the action.

The Gayety was the local home of burlesque until Harry Hirsch and Harry Katz moved to the Alvin and Gillman took it over and converted it into a film house with vaudeville on weekends.

Looks Like Nye, Clark, Wheeler & Co. Are Tired of It All; Probe Pancakes

Washington, Oct. 7.

While he denied the Isolationists have taken a run-out, Chairman D. Worth Clark's sudden postponement of further hearings in the 'warmongering' investigation strengthened suspicion this week that the rambling inquiry is about wound up. Even if the probing solons do go back to work Monday (13), as now tentatively scheduled, nobody will be surprised at a quick windup.

Plans for further proceedings were termed 'indefinite,' though Clark said in a radio talk Saturday (4) the quizzers won't be halted by any person or combination of persons' until their curiosity is satisfied. He told reporters he expects to pick up the reins again next week, but it is not certain how far he'll drive. Subcommittee still must get that 'rounded picture' necessary for a report to the full Interstate Commerce Committee.

Most skepticism was prompted by the tone of the Idaho Democrat's microphone spiel, though his reasons for putting off the hearings originally planned for this week also caused eyebrow lifting. The chairman showed clearly he didn't relish rowing with Senator Ernest W. McFarland alone; he wanted the rest of his gang on hand for the hostilities.

Radio's Pat on Back

Radio was given a conditional pat on the back, despite Clark's repeated insistence the probers must take a look at the broadcasting industry's conduct before calling it quits. He remarked 'by and large the radio networks have been eminently fair in the granting of time to both sides' in debates over public questions. 'If one of our interventionist senators gets 15 minutes to whoop it up for war, then anti-war senators can usually get 15 minutes to reply,' he conceded. Some testimony must be taken, though before the solons can decide whether 'war propaganda has crept into the radio programs to an unwarranted degree.'

The chief object of Clark's radio talk was to decry the attacks on his group. He spent the bulk of his 15-minute period contending the probers are not as black as they are painted and chiding free speech defenders for blasting any senatorial inquisitors seeking facts.

As for the films, he showed a conviction there is a 'tightly-held monopoly' but was by no means sure the accusations of warmongering stand up. Commenting extent to which the five integrated majors and three satellite producers have tried to whet American war appetites has not been determined, he said, 'Certainly some propaganda has been leveled at the American people and possibly also the extent of the propaganda has been over-emphasized.'

Still a P. A.

Nancy Harper, secretary to Lynn Farnol, won $5 last week for suggesting to Jimmy Jemail, N.Y. News inquiring reporter, the question, 'If you had all that money can buy, what would it be?'

By curious coincidence, Farnol office is publicizing William Dieterle's production, 'All That Money Can Buy.'

ALBANY VARIETY CLUB'S REORG MEETING OCT. 13

Albany, Oct. 7.

Albany's former Variety Club, Tent No. 9, which dropped out of the national organization five or six years ago, is being reorganized, with the active cooperation of chain executives and branch managers in the local exchange district. The first meeting to put the tent up again was held in early summer and the second in September. A temporary set of officers has been selected, while John H. Harris, Pittsburgh, of the National Variety club, has sent word the charter will be reissued. Toppers in the NVC will be guests of the Albany bunch at an organization luncheon in the Ten Eyck Hotel on Oct. 13. The old headquarters over Harmanus Bleecker Hall are no longer available, that theatre having been Negotiations are reported under way levelled by fire in the spring of 1940. for new setting in Ten Eyck Hotel, situated in the heart of the downtown district.

Temporary president or barker of the Albany Area club is Moe Silver, zone manager of Warner theatres. Lou Golding, district manager for Fabian theatres, is treasurer, and Herman L. Ripps, Metro manager here, is secretary pro tem. Included among other members of the executive committee are Si Fabian, of New York, head of the circuit bearing his name, and J. Myer Schine, president of the Schine circuit, Gloversville.

LINDBERGH'S BLAST AT 'WAR' NEWSREELS

Newsreels, frequent target of the isolationists in their charges that films are churning up war propaganda, came in for another attack by Charles A. Lindbergh in his Fort Wayne, Ind., speech last Friday (3). Sponsored by the America First Committee, ex-colonel's talk was aired nationally by NBC.

'Even the newsreels,' Lindbergh declared, 'are cut to distort the true facts of the war and the true stand of those of us who oppose intervention.'

Unusual feature about Lindbergh's charge was that at least two newsreels had their cameras trained on him while he was making this attack. What he really meant, newsreelers claim, is that the five reels have not given him full coverage on all his speeches, because he was not even given as good a break as Senator Wheeler by most newsreels.

Bad Job, Sues Builders

Fairmont, W. Va., Oct. 7.

James and Esther Wirk, of Pine Grove, obtained a verdict of $10,000 against the E. F. Phillips Lumber Co., which erected the Grove theatre.

It was condemned by state authorities after it had settled and the walls cracked.

Stevanovich Circus Builds S. A. Tour Into Career; Trip Started 25 Years Ago

Buenos Aires, Sept. 30.

It's been 25 years since any of the Stevanovich clan has been in the States, but for the past quarter-century their one-ring tent show, described on the handbills as the 'Circo Norteamericano,' has been touring Central and South America.

Fact that they still keep the North American handle, and that in hamlets where they haven't seen a show in years the pseudo-Yank appeal is the draw, is cited here as an instance of just how potent an influence Uncle Sam is in Latin show biz. Almost entirely a family affair, the outfit is also proof that Europeans are far more willing to undergo the discomfort of S.A. tank towns to make a go of things while Norte Americanos miss out by hugging the capitals.

Originally U. S. Troupe

Show was originally a U. S. troupe led by Jorge Stevanovich, an Austrian. He and his son, Michael, and the latter's nine sons headed into South America about the time of World War 1, and they've been on the move ever since. There's never any winter layover because, with the territory they cover, it's always spring or summer somewhere. They play runs of two or three months in the big cities and never less than a week in the small towns. With the Latin love of the circus, it's rare that they miss.

Head of the outfit is the mother of the nine brothers, Maria Stevanovich. French-born, she was a trapeze artist and a bareback rider, and only the fact that she's over 60 keeps her in the cash wagon. Still takes an active hand in packing the show into the 10 small railroad cars it needs to move and handles the complaint department alone.

Everybody doubles. Brother who handles the animal act (two lions, tiger and cage) also does a tightrope; juggler fills in by leading the band; tightrope walker does a clown run-around. Show advertises 200 performers—'count 'em—but has about 50 who do quick change to give the customers the idea of numbers.

Everybody Related

Practically everybody who isn't a brother is related in some way. Only performer with any U. S. background, Cesar Onofre, once with Ringling and Hagenbeck-Wallace circuses, is married to one of the Stevanovich girls. Family angle keeps expenses low and permits an admish comparable to that charged by nabe filmeries in the district being played. Circus spends most of its time in Brazil, which has the fewest number of theatres in proportion to population. Also goes well in Argentina, however, which has most. Chileans are among the most enthusiastic circus-goers; they get no other international traveling show, according to the Stevanoviches.

Central Americans are also nuts for circuses. Show, despite its shabbiness, is fast, with plenty of laughs even if the trappings are what would be termed fifth-rate in the U. S.

Burger Finds M-G Biz Okay in Latin America

Buenos Aires, Sept. 30.

Increasingly good general Latin biz conditions which are being reflected at the b.o. are reported by Sam Burger, Metro's special foreign rep currently here on one of his periodic Argentine jaunts. Burger, who left New York Aug. 27, plans another trip before the end of the year to survey further the field.

Metro's two new Rio de Janeiro houses, whose openings Burger supervised, were cited as an example. Metro Tijuca, seating 1,800, and Metro Copacabana, a 2,000-seater, are both located in exclusive suburban districts and represent a trend to decentralize houses in the Brazilian capital. Additions give M-G a total of four theatres in the country.

Brazilian taste is essentially that of the U. S., Burger said, with the exception of certain picts with purely Yank themes which don't get across. Generally, however, if it's good b.o. in the States, it's good here.

Burger also found Argentina, Chile and Uruguay satisfactory. Metro is completing a 2,500-seat house in Valparaiso, seaport of Chile. There are no plans for building in Argentina.

Disney's Expansion

Buenos Aires, Sept. 30.

Walt Disney, currently touring Latin America with 16 of his staff, has been willing to talk about anything but the strike at his Hollywood plant. Known, however, that Disney is considering plans to open studios here and in Rio de Janeiro, partially to handle dubbing of Spanish and Portuguese versions of regular product (now done on contract by local studios) and to create original material for Latin America and the States. Chief difficulty is to find artists suitable for the work as well as expense of establishing setup.

It's pointed out that there's no Screen Cartoonist Guild in S.A. and that union contracts with cartoon plants or any other organizations are very few and far between.

Lococo Adds 13 Houses To Argentine Interests

Buenos Aires, Sept. 30.

Acquiring full control of five nabe houses and half interest in eight others, D. Clemente Lococo, Buenos Aires exhib and studio owner, has gained first place among Latin-American exhibs. Lococo is already outright owner of four of B.A.'s largest downtowners—the Opera, Ideal, Normandie and Suipacha, and top man in Establecimientos Filmadores Argentinos, S. A. (EFA), one of the Big Five of Argentine producers.

New houses are the Hollywood, Corrientes, Medrano, Parque Chas and Metropolitano. Houses into which he bought a half interest were the Ritz, Cabildo, Petit Splendid, General Belgrano, Electra, 9 de Julio, Supremo and Eden. Latter group was acquired via payment of 150,000 pesos (about $37,500 U. S.) to Canto and Schkolnik. He's now through buying, Lococo said, after deals had been announced.

Western Electric, Exhibs Feud Over War Insurance

London, Sept. 23.

Exhibs are feuding with Western Electric over the War Damage Act, compulsory insurance scheme promoted by Government early this year.

Food for the wrangling is the claim that WE passed on to exhibs the whole of the premium required to obtain coverage against blitzed equipment. The operators feel cost should be shared, petitioning Government to insert such an amendment to the Act.

BIRDWELL'S REWARD

Avid Interventionist Gets Free Ride to London

Russell Birdwell's avid interventionism has won him a free ride to London. Hollywood p.a. left from Baltimore last week for England aboard an official British diplomatic plane and arrived Sunday (5). He'll be gone about four or five weeks.

Birdwell recently took a number of full-page newspaper and magazine ads to advocate that the United States go into the war at once. Purpose of his trip is said merely to be 'to see what is going on.'

Day Back to Rio

John Day, Paramount's manager in Brazil, who has intermittently been in New York for homeoffice huddles for more than a month, sails next Saturday (11) for Rio de Janeiro. He had delayed his departure in Florida, awaiting the birth of baby girl to his daughter, wife to a naval officer stationed at Pensecola, Fla.

Day left for N.Y. Saturday night; the girl was born early Sunday morning.

Edwin Cline, manager for Electrical Research Products, Inc., in Central America, arrived in N. Y. last week for conferences at the main office.

Labor Demands May Close 2 Mex Legiters

Mexico City, Oct. 7.

Legitimate theatres here, of which there are now only two that function regularly, are in imminent peril of closure because of what the impresarios call 'excessive' demands of the National Dramatists Union, the musicians and the chorus girls.

The lone duo that represents legit are the Teatro Fabregas, named after Virginia Fabregas, 'Mexico's Sarah Bernhardt,' and Ideal.

VICHY FRENCH PIX EN ROUTE TO AMERICAS

French films subsidized by the Vichy government and laden with propaganda, are now on their way to Latin America, according to info received last week by the Non-Sectarian Anti-Nazi League. Final destination of the films may be the United States, the League fears.

Many top stars of the French film colony appear in the films, which will result in direct profit to the Vichy government and indirect profit to Berlin from the South American market. Recent delaying tactics imposed by the customs authorities in the U.S. will make it tougher to get the pix in here and exchange restrictions make it impossible for Germany or France to get any of the income from the films in the U.S. Nazis, however, consider such cash increments from America, completely secondary to getting their propaganda vehicles played.

Some of the pix, according to the Anti-Nazi League, were started before the fall of France and the players in them are not now partial to the 'collaborationist' regime.

Should the films get any wide play in South America they would cut into U.S. income down there, as the Hollywood product has picked up a few new exhibitor accounts and dates since the decrease in French and German pix brought about by the war.

THE HARD WAY

Polish Danseuse Requires Circuitous Route to Buenos Aires

Buenos Aires, Sept. 30.

Polish danseuse Halina Biernacka, who just boated here from Rio for a number of recitals in Argentine theatres, made it the hard way from Europe.

Caught in Warsaw when the war broke out, she tells of how she escaped through the German advance, crossed Germany to Russia, then traveled all the way through Siberia and thence to Japan. From there she shipped from Kobe to Panama, thence via the Straits of Magellan around S. A. and up to Rio, from where she sailed here.

Argentina Bans British Pic, Bowing to Nazis

Buenos Aires, Sept. 30.

Minister of the Interior Miguel Caluciati has announced that the English-made film 'Voice in the Night,' being distributed here by Columbia, will be definitely banned.

Reason given is that the showing 'may affect the cordial relations at present existing between Argentina and Germany.'

New Capetown Cinema

Capetown, Aug. 6.

Curzon, 1,000 seat film theatre in Wynberg, Cape Town suburb, is the latest local house being used as an outlet for 20th-Fox and United Artists product. Built by the Peninsula Cinemas, Ltd., it was opened Aug. 1 by Prince Paul of Greece in a gala setting.

Entire receipts were donated to the South African Governor General's National War Fund, and as with upped admission prices for the opening night, the take was particularly big.

Opening film was 'Foreign Correspondent' (UA).

17,000 See 'Fun to Be Free'

Continued from page 2

finally Herbert Agar, editor of the Louisville Courier-Journal, and militant spokesman for American Intervention.

They broke into Billy Rose's variety presentation at about the halfway point and by the time they finished it was too late for any more show. However, the audience put up no squawk. They had received their money's worth, and more, even at the $20 top. An added thrill occurred when hundreds of miniature parachutists dropping out of the Garden's Roof in a mock air raid on New York.

Highlight of the evening was the pageant written by Ben Hecht and Charles McArthur, with score by Kurt Weill and staged by Brett Warren, which depicted American history from the Revolutionary War up to the present day, latter represented by a recording of President Roosevelt's recent 'shoot on sight' radio speech. Supers in colonial costume represented Patrick Henry and Thomas Jefferson, while narrators, including Burgess Meredith and Tallulah Bankhead, worded their speeches over mikes from a box right-rear of the stage. Each salient point in American history was thus brought out, reaching its peak as a parallel to current events when Abraham Lincoln was shown contending with the Copperheads who preached 'peace at any price.'

Up ahead of the pageant, concert stars Alfred Spalding and Jan Kiepura appeared, the former playing two numbers with consummate skill on his violin, while Kiepura sang 'M'Appari' from 'Marta' and a Polish folk song. Latter almost stopped the show. A large mixed choir from the International Ladies' Garment Workers Union backed Anne Wiggins Brown and Edward Matthews singing George Gershwin numbers from 'Porgy and Bess.' Opening the show had the choir backing Barry Wood singing Irving Berlin's 'Arms for the Love of America.'

Fontanne and Hayes

Two of legit's great femme stars contributed much to the show's early portion. First, Lynn Fontanne, in a striking black gown and wearing bright green spectacles, gave a warm reading of Walt Whitman's 'I Hear America Singing.' Then, spaced by a speech by Burgess Meredith, her co-chairman of Fight for Freedom's show business division, Helen Hayes, in streetwear and looking very tiny in the massive auditorium, called for support in the fight against Hitlerism. She drew an ovation for a well-written speech that plainly showed the fine hand of her husband, McArthur.

Meredith's speech was an indictment of the Senate subcommittee's probe into alleged warmongering by Hollywood. Speaking as a member of the film colony, Meredith declared:

'We welcome the insinuation we are for America—and we welcome the insinuation we are against Hitler.'

Meredith did yeoman work for the affair, both as an official and entertainer. He seemed to be everywhere and in everything, doing a masterful job all the way. Prior to introducing Willkie, et al., Meredith read a poem cabled by Quentin Reynolds, who stated he was en route to Moscow and hence could not do a special broadcast direct to the Garden as originally planned.

In Rose's variety portion, George Jessel took over as m.c. after the orchestra, conducted by Vincent Travers, first delivered a *verboten* overture. As each renowned tune composed by a 'non-Aryan' composer was played, a burly gent in a Nazi storm trooper's uniform stepped forward and apoplectically bellowed, '*Verboten*.' Mendelssohn's 'Spring Song' and 'Wedding March,' Strauss' 'Waltz,' Jerome Kern's 'Smoke Gets In Your Eyes,' among others, were thus treated and the crowd roared.

Jessel Brings On Logan

Then Jessel brought on Ella Logan, who wowed 'em with 'Tipperary' and, after Larry McPhail and Leo Durocher of the Dodgers took bows, 'Take Me Out to the Ball Game.' Benny and Cantor, with the latter in hoopskirts and wig, then dueted on 'Easter Bonnet.' Ethel Merman first sang Berlin's 'Any Bonds Today?' and then the two youngsters whom she adopted came on stage. First she had the little girl explain that she was 10 and that her 'mommie is in London.' Then Miss Merman picked up the little boy, who stated that he's five and that his 'daddy is in London.' It was a terrific pitch for emotional effect and, with her arms around the two cute kids, Miss Merman then topped everything with 'Buddies.'

Merle Oberon was introduced, followed by Carmen Miranda, with eight musicians behind her, who picked up the gaiety skeins with a couple of Latin-American tunes, including 'South American Way.' The mock funeral of Hitler, with Bojangles dancing on the coffin and then a gang of jitterbugs by their own strenuous dancing threatening to destroy the coffin and stage as well, was a comedy climax up ahead of the speeches.

The mock air raid was a daring piece of showmanship because of the possibilities of things going wrong, much less possible panic in the audience. Commentators Wythe Williams, Johannes Steel and George Coombs, planted at mikes in the boxes, detailed the progress of approaching enemy bombers coming out of the Atlantic, Pacific and up through Texas. The house darkened; the crowd was warned to beware, and then a recording let loose the horrible noises of an actual air raid on London. Searchlights began to play over the roof of the Garden, which suddenly disgorged the hundreds of miniature parachutes. A Hecht and McArthur idea, it was as effective as it was startling.

Very active for the show, besides Miss Hayes, Meredith, Rose, Hecht and McArthur, were William Morris, Jr., chairman of the Artists Committee; Rose Keane, chairman of the production committee, and Mrs. Leo Spitz, chairman of the ticket committee. All the talent, with the exception of the supers, was gratis.

'Candidad' (Argentine) Socko in B.A., 5G (U.S.)

Buenos Aires, Sept. 30.

Best Argentine-made grosser in some months features the b.o. setup here this week. Popularity of star, Nina Marshall, plus avowed excellence of the job of director Luis Bayon Herrera, pushed EFA's 'Candida, Millionaria' ('Candida, Millionairess') to over 20,000 pesos (about $5,000 U. S.) at the Monumental.

Other estimates, given in Argentine pesos, currently worth 25c. U. S. (4.14 to the U. S. dollar), follow:

Ambassador (Lautaret and Cavalo) (1,400; $2, $1.50)—'John Doe' (WB). Garnering $9,000 for third week.

Ideal (Lococo) (1,046; $3, $2.50)—'Devil and Miss Jones' (RKO). Surprisingly down to $8,000 on second week after $22,000 opener. Should do better in second-runners.

Rex (Cordero, Cavalo and Lautaret) (3,305; $2, $1.50)—'Met in Bombay' (M-G). Best of the week with nice $34,000.

Normandie (Lococo) (1,420; $2, $1.50)—'Wanted Wings' (Par). Second run fair $11,500. Theme had no strong local appeal even at opener.

Monumental (Coll and Di Fiore) (1,330; $2, $1.50)—'Candidad Millionaria' (EFA, Argentine-made), $20,000, excellent.

Opera (Lococo) (2,500; $2, $1.50)—'Road to Zanzibar' (Par). Clicko, with presence of its co-star, Bing Crosby, in town pushed this to swell $23,000, best Crosby has ever done here.

Broadway (Lautaret and Cavalo) (1,863; $5, $4, with $4, $3 and $2 for kids on matinees only)—'Fantasia' (RKO). Holding with hefty $27,000.

Suipacha (Lococo) (950; $2, $1.50)—'Major Barbara' (UA). Surprisingly good $7,800 in second runner considering difficulty in translation getacross.

Ocen (Coll, Di Fiore, Gatti & Co.) (2,800; $1.50, $1.20)—'Men of Boys Town' (M-G). Sock $12,000 for second run.

Escaped Circus Lion Kills Child, Then Slain in Mex.

Mexico City, Oct. 7.

Tragedy hit Excuintla, a small town in the coffee state of Chiapas, on the Guatemalan border, when the prize lion of the Alegria Circus escaped. After panicking 1,000 customers and townspeople on a rampage through the main street, the lion killed a nine-year old boy and a horse. The boy's father killed the lion with his pistol.

Owners of the show were arrested.

RKO has signed a product deal for Iceland, contract going to Gardar Thorsteinsson, of Reykjavik, capital city of Iceland.

WAR PROFITEERING ON PIX

Federal-Backed Pix for Mexico?

Mexico City, Oct. 7.

Indications are stronger that Mexico, after all, is going to have a state-sponsored bank to finance her picture industry. Ten congressmen are backing a revival of this proposition, which loomed four years ago but got lost somewhere along the line. These solons have approached President Manuel Avila Camacho on the proposition.

Plan calls for federal capitalization of $2,000,000 (Mex.) ($500,000 U.S.). Setup would stimulate domestic production and improve its distribution and exhibition at home and abroad. Redemption of the investment within 10 years should be a cinch, the legislators argue.

The original proposition called for capitalization of this bank at $20,000,000 (Mex.) ($5,000,000 U.S.), to be provided equally by the government and the industry.

Walkout Vs. UA, U, 20th Called For Thursday by Mex Pic Workers

Mexico City, Oct. 7.

It now looks like the exchange workers' union intends to jump the gun and strike against United Artists, 20th-Fox and Universal, remaining U. S. distributors not hit by Mexico walkout, on Thursday (9). Salvador Carrillo, union boss, has declared the strike likely will go into effect that date instead of Oct. 14, deadline fixed for walkout on these three, since talks with the companies don't indicate a settlement.

Federal board of conciliation has declared the Par and RKO strikes lawful, signifies that the distribs must pay strikers during their loaf. Warners, Columbia and Metro are the other companies struck against, completing the entire list of eight U. S. majors.

Mexican Optimism

Mexico City, Oct. 7.

Despite a general and definite opinion to the contrary, there are strong indications that the eight major American picture distributors will not quit Mexico cold. This fresh phase has heartened some far-sighted exhibitors who had concurred with practically all cinemamen in Mexico that they will have to shut soon after the majors threatened to quit servicing this country.

German Camus y Compania, first picture distributors in this country, which for almost 30 years handled Europeans, principally French, has quit. Company's announcement of its closure cited the lack of pictures because of the war and demands of its help, latter being rather similar to those the unionists are making against the major Americans.

Closure of Camus is making the picture business speculate about its future, for Mexicans as well as foreigners, if something drastic and quick isn't done to reach a labor settlement. Then, too, the b.o. has been poor of late, anyway, because of poor film fare and general jitters about the prospect of Mexico soon being bereft of major American pictures.

The government's national economy council announces that it intends to find means for helping along the Mexican picture biz in view of the conflict between the major Americans and their help. Among these proposals are the lining up of Mexican producers for more and better production, and efforts to arrange a reciprocal film exchange between Mexico and some other countries, presumably Spanish-speaking lands, preferably American, the idea being to obtain exhibitions of such foreign pictures in Mexico and of Mexicans in those countries.

The picture business in Mexico directly supports 12,300 persons. The number of active cinemas is 1,009, not the 958 that was given as the number when trouble broke for the major Americans. The annual payroll of all branches of the business, production, distribution, exhibition, etc., is around $10,000,000 (Mex.) ($2,500,000 U.S.), and the combined yearly b.o. of all the cinemas is close to $65,000,000 (Mex.) (16,250,000 U.S.).

Contending that poor pix have so slashed their biz that they must sharply retrench, cinema circuit heads in Guadlajara, Mexico's second city; Monterrey, Chihuahua City and Torreon have asked the federal board of conciliation and arbitration, Mexico's labor tribunal, for permission to fire half their staffs and cut the pay of those retained.

Hays Office Maps Action

Hays office is studying situation for presentation to foreign managers at the regular session tomorrow (Thursday) in New York.

Mexico represents about 1% of U. S. foreign biz, with revenue of eight majors estimated at around $2,000,000 annually.

Natan to Appeal

Paris, Sept. 15.

Bernard Natan is to appeal the Paris Tribunal's sentence of five years in prison, 3,000 francs fine and 10 years loss of civil rights for engineering the biggest embezzlement in French film history.

Sentence was handed down last July 13. Simon Cerf, an associate, received a similar sentence while six others received lighter sentences.

Red Tape Snarls Jap Payments to U. S. Film Firms

Although the first coin payment in the three-year escrow pact with Japan was due to U. S. major distributors last month, all companies have not received their money thus far. Red tape in connection with a license from the Treasury Department has delayed distribution to a couple of majors but majority of them have received their part of $225,000 scheduled for distribution by Yokohama Specie Bank, San Francisco, in September. It represents 18-month earnings of U. S. distribs in Japan for the period ending in 1938.

Second distribution of $225,000 from the total of nearly $1,000,000 held in the Frisco bank is due this month.

Mexico Likes Cal. Style For Its Picture Houses

Los Angeles, Oct. 7.

Mexico City is going in for nabe houses, California style, according to S. Charles Lee, architect, who has been awarded contracts to design 12 film theatres in the Mexican capital.

Construction on two is under way, with 10 more to follow before 1942, all financed by native Mexicans. Lee has designed 72 theatres in Southern California.

LANGE TO LATIN AMERICA

Fred Lange, Paramount's European manager, left Friday (3) on a Latin-American inspection trip for the company.

So far he is scheduled only to visit Guatemala, but later may visit several other countries in Latin-America.

BRIT. PROOUCERS ASK GOV'T HELP

Upped Costs Run From Studio Space to Talent, With Latter's Demand Being Particularly Heavy—Trade Request Same Rules As Those Governing Other Businesses

SHORTAGE OF ACTORS

London, Sept. 23.

Concomitant to British film production, trade calls Government's attention to alleged profiteering. Cost boost runs from studio space to talent, with the latter particularly heavy.

It's felt that if authorities will step in and treat film industry to the same rules now governing straight business, considerable of mess and bother will be saved. There must be some truth back of the talk, it's held, if producers are anxious to have a Government take a hand in something they've striven earnestly to keep clear of in the past, namely red-tape.

Much is being made of a case of a thesp who now asks $40,000 a picture; six months back he would have grabbed less than half that amount.

Trade fears if shortage of talent and others in picture-making is allowed to continue, these costs will rocket even higher.

JAPAN, GERMANY IN FILM COLLABORATION

Tokyo, Aug. 5.

Plans are now under way to expedite motion picture cooperation between Japan and Germany. Through Dr. Baelz, a German film technician now visiting this country, Kinuyo Tanaka, one of the leading stars of the Ofuna Studio of the Shochiku Motion Picture Co., is expected to visit Germany this summer.

It is said that she will play in an Ufa film while a company of screen directors and technicians from Germany will visit here.

Another plan is the establishment of a Japan-German motion picture company with a joint capital to promote German film imports and Jap pix exports.

Jap 'Culture' Dethrones Foreign Pix Imports

Tokyo, Aug. 5.

Foreign pix, long dominant in Japanese filmdom, have now been dethroned by domestic productions as a result of the strengthened control of the cultural policy.

In the first half of this year, there were less than 20 pix, European and American, released on Jap screens. Foreign pic groups here are now up against a crisis and conditions are expected to become even worse.

Gus Mohme Resigns

Gus Mohme, 20th-Fox sales manager for Mexico, with headquarters in Mexico City, resigned last week because of illness. Resignation will take effect in a few weeks.

No successor, as yet, has been appointed by W. J. Hutchinson, 20th-Fox foreign head.

MEX GOV'T NAMES COQUET

Mexico City, Oct. 7.

Benito Coquet, a young lawyer, has been appointed by the Ministry of Public Education, as director of the Palace of Fine Arts (national theatre) here.

He succeeds Xavier Icaza, who resigned during a ministry shakeup.

Argentine Groups All Out in Drive To Stymie Nazi Pix in Latin America; Foreign Embassies Join Attack

By RAY JOSEPHS

Buenos Aires, Sept. 30.

All-out drive by democratic forces to halt or curtail showing of Nazi films in Latin America is currently getting under way. Argentine Congressional Committee, headed by Deputy Raul Damonte Toborda, which since June has been digging into all phases of totalitarian infiltration, has gathered much data which will be presented in an effort to secure passage of legislation that will halt picts undemocratic in tone.

Group hopes to swing public opinion back of its demands that the German embassy has protested every anti-dictator film while the democrats have not insisted pro-democracy picts be shown. Feeling is that since this is a democracy, it's about time somebody did something to spread the democratic cause.

Foreign embassies, especially the British and American, that have been holding back in efforts to stop Nazi and fascist propaganda, have taken their cue from the more active local pro-democrats and from the increased force being exerted by Washington. British embassy, both here and in other countries of S. A., has been sizing up the situation under direct orders from the British Ministry of Economic Warfare and preparing additional measures.

British Blacklist

English long ago put all firms handling Nazi and fascist films on their proclaimed blacklist and have done everything possible to keep picts from getting through the blocade. Currently, London is working on plans to direct its efforts in conjunction with the U.S. Most helpful sign in this connection is word recently received here that the Dept. of State in Washington had ruled against import of further Nazi films such as 'Victory in the West' and 'Campaign in Poland.'

Efforts to get Argentine and other Latin exhibs to halt showings of Nazi films have repeatedly run into the argument that why should Argentines or Chileans not play Berlinmades when the very same picts were being shown in the States. There was no answer to that one even though many privately argued that the U.S. could better 'take it and understand it as propaganda' than the Latins.

Should the State Dept. measures prove solid, move to stop showings of Nazi films here will have a firmer foundation. In a sense, putting such films on the blacklist will keep many here from touching them in the same way as they refuse to do biz with any firm on F.D.R.'s blacklist because they know it will keep them from being able to deal with U.S. and English companies.

Old Argument

Argument that German films should be stopped in the States has long been advanced from here, it being pointed out that Berlin has long since outlawed as many U.S. picts as possible and was daily taking further steps in that direction. Word that at a so-called international film congress held in Berlin in July it had been voted not to buy or circulate films from countries not represented in the Association, also has had an effect.

German picts now get their greatest number of Latin showings in Argentine and Chile. Cuba has practically nixed UFA while Haiti, Costa Rica and Panama have no Axis picts at all. There have been reports here of occasional Nazi reels in the Dominican republic. Peru has been showing a number and there have been exhibitions in Ecuador and other countries with fairly large German populations. In B.A., largest city of Argentine, the Nazis now have two theatres, The San Martin, long-time, top-rank legit house (1,026 seats), which they took over in May, and the side-avenue Alvear, a third-rate 534-seat house.

Changed Attitude

Release of German newsreel material, seized in transit by the British military, in Great Britain and subsequently in the U. S. represents a change in attitude on the part of the British Ministry of Information.

New slant is that of showing the strength of the enemy military might and heightening need for intensified preparations.

Cliff Evans Signed For British Film; 'Ridge' Prepares

London, Sept. 23.

Clifford Evans took over the male lead in Ealing Studios' current production for UA, joining Constance Cummings and Tommy Trinder for 'The Foreman Went to France,' based on a J. B. Priestley original.

Walter Mycroft will soon get underway with his indie feature for Pathe, signing up Alfred Drayton and Robertson Hare to repeat their stage roles in 'Banana Ridge.' Adele Dixon, Isabel Jeans and Nova Pilbeam will also journey to Welwyn studios for this one.

The new production unit, Mercury Pictures, has switched tags on its current feature at Denham, settling on 'Occasionally Yours.' Percy Walsh and Marguerite Allan have been added to support stars Clive Brook and Judy Campbell.

Columbia's George Formby comedy is in its last week, and went heavy for vaudeville talent in filling out theatre scenes. Ronald Shiner and Alfred Goddard will figure in this final footage.

Leslie Howard's indie production outfit has started exteriors on his 'First of the Few,' with producer-director-star joined with David Niven for this outdoor work in Cornwall. Feature will get underway at Denham in two weeks. Niven got special leave from his regiment.

Hammersmith studios have been extensively revamped and will be used by Butcher's Film Service for company's quota product. Under F. W. Baker it's understood it'll roll four or five features there to fill out the year.

Columbia's Formby Switch

Reacting to the Latin influence, Columbia switches the tag on first of its George Formby features, 'South American George' getting the nod. Producer Marcel Varnel has set a deal for half a dozen songs for the comedian; they'll stress the hip-hip parade.

British National's 'One of Our Aircraft Is Missing' took over the Riverside studio for special effects work. Main unit continues at Denham plant with one of the largest casts yet assembled. Femme spots in the predominantly male picture went to Googie Withers, Pamela Brown, Joyce Redman. Players for feature roles include Hay Petrie and Stewart Rome, supporting star Godfrey Tearle. Commissary at Denham has a look like an Equity meeting.

'Thunder Rock,' for Charter Films, is being scenarioed by Anna Reiner. It's the Robert Ardrey legiter. She collabed on 'Pastor Hall' for the same outfit.

John Baxter's next for British National, 'Let the People Sing,' will have Barbara Emery doing the screenplay. It's another original for J. B. Priestley, and goes into work next month at Rock studios.

TRADE SHOWINGS

(From Oct. 8-Oct. 18)

(Alphabetically arranged according to Exchange City, and chronologically sequenced according to calendar date and hour screenings. A ready reference for all exhibitors, embracing ALL the five major distributors under one table. This will be brought up to date each week, listing the schedule of releases for the ensuing 10 days from VARIETY*'s date of publication. Key: T. for Theatre; P.R. for Projection Room.)*

ALBANY

TUES., OCT. 14—
11:00 a.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), 20th-Fox P.R.
THURS., OCT. 16—
2:00 p.m.—'Moon Over Shoulder,' 'Hot Spot' (20th), 20th-Fox P.R.
FRI., OCT. 17—
2:00 p.m.—'Small Town Deb,' 'Swamp Water' (20th), 20th-Fox P.R.

ATLANTA

TUES., OCT. 14—
10:30 a.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), RKO P.R.
THURS., OCT. 16—
11:00 a.m.—'Moon Over Shoulder' (20th), 20th-Fox P.R.
2:00 p.m.—'Hot Spot' (20th), 20th-Fox P.R.
FRI., OCT. 17—
11:00 a.m.—'Small Town Deb' (20th), 20th-Fox P.R.
2:00 p.m.—'Swamp Water' (20th), 20th-Fox P.R.

BOSTON

TUES., OCT. 14—
10:00 a.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), M-G-M P.R.
2:15 p.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), M-G-M P.R.
THURS., OCT. 16—
11:00 a.m.—'Moon Over Shoulder' (20th), 20th-Fox P.R.
2:00 p.m.—'Hot Spot' (20th), 20th-Fox P.R.
FRI., OCT. 17—
11:00 a.m.—'Small Town Deb' (20th), 20th-Fox P.R.
2:15 p.m.—'Swamp Water' (20th), 20th-Fox P.R.

BUFFALO

TUES., OCT. 14—
1:30 p.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), 20th-Fox P.R.
THURS., OCT. 16—
2:00 p.m.—'Moon Over Shoulder,' 'Hot Spot' (20th), 20th-Fox P.R.
FRI., OCT. 17—
2:00 p.m.—'Small Town Deb,' 'Swamp Water' (20th), 20th-Fox P.R.

CHARLOTTE

TUES., OCT. 14—
1:30 p.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), 20th-Fox P.R.
THURS., OCT. 16—
1:30 p.m.—'Moon Over Shoulder' (20th), 20th-Fox P.R.
3:00 p.m.—'Hot Spot' (20th), 20th-Fox P.R.
FRI., OCT. 17—
1:30 p.m.—'Small Town Deb' (20th), 20th-Fox P.R.
3:00 p.m.—'Swamp Water' (20th), 20th-Fox P.R.

CHICAGO

TUES., OCT. 14—
10:00 a.m.—'Unholy Partners' (M-G), H.C. Igel's P.R.
2:00 p.m.—'Chocolate Soldier' (M-G), H.C. Igel's P.R.
THURS., OCT. 16—
10:30 a.m.—'Moon Over Shoulder,' 'Hot Spot' (20th), 20th-Fox P.R.
2:15 p.m.—'Moon Over Shoulder,' 'Hot Spot' (20th), 20th-Fox P.R.
FRI., OCT. 17—
10:30 a.m.—'Small Town Deb,' 'Swamp Water' (20th), 20th-Fox P.R.
2:15 p.m.—'Small Town Deb,' 'Swamp Water' (20th), 20th-Fox P.R.

CINCINNATI

TUES., OCT. 14—
1:00 p.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), Palace Thea. P.R.
THURS., OCT. 16—
9:00 a.m.—'Moon Over Shoulder,' 'Hot Spot' (20th), 20th-Fox P.R.
1:30 p.m.—'Moon Over Shoulder,' 'Hot Spot' (20th), 20th-Fox P.R.
FRI., OCT. 17—
9:00 a.m.—'Small Town Deb,' 'Swamp Water' (20th), 20th-Fox P.R.
1:30 p.m.—'Small Town Deb,' 'Swamp Water' (20th), 20th-Fox P.R.

CLEVELAND

TUES., OCT. 14—
1:00 p.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), 20th-Fox P.R.
THURS., OCT. 16—
2:00 p.m.—'Hot Spot,' 'Moon Over Shoulder' (20th), 20th-Fox P.R.
FRI., OCT. 17—
2:00 p.m.—'Swamp Water,' 'Small Town Deb' (20th), 20th-Fox P.R.

DALLAS

TUES., OCT. 14—
10:30 a.m.—'Chocolate Soldier' (M-G), 20th-Fox P.R.
2:30 p.m.—'Unholy Partners' (M-G), 20th-Fox P.R.
THURS., OCT. 16—
10:00 a.m.—'Moon Over Shoulder' (20th), 20th-Fox P.R.
2:00 p.m.—'Hot Spot' (20th), 20th-Fox P.R.
FRI., OCT. 17—
10:00 a.m.—'Small Town Deb' (20th), 20th-Fox P.R.
2:00 p.m.—'Swamp Water' (20th), 20th-Fox P.R.

DENVER

TUES., OCT. 14—
1:15 p.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), Paramount P.R.
THURS., OCT. 16—
1:30 p.m.—'Moon Over Shoulder,' 'Hot Spot' (20th), 20th-Fox P.R.
FRI., OCT. 17—
1:30 p.m.—'Small Town Deb,' 'Swamp Water' (20th), 20th-Fox P.R.

DES MOINES

TUES., OCT. 14—
1:00 p.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), 20th-Fox P.R.
THURS., OCT. 16—
12:30 p.m.—'Hot Spot' (20th), 20th-Fox P.R.
2:00 p.m.—'Moon Over Shoulder' (20th), 20th-Fox P.R.
FRI., OCT. 17—
12:30 p.m.—'Swamp Water' (20th), 20th-Fox P.R.
2:00 p.m.—'Small Town Deb' (20th), 20th-Fox P.R.

DETROIT

TUES., OCT. 14—
1:30 p.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), Max Blumenthal's P.R.
THURS., OCT. 16—
10:30 a.m.—'Moon Over Shoulder,' 'Hot Spot' (20th), 20th-Fox P.R.
1:30 p.m.—'Moon Over Shoulder,' 'Hot Spot' (20th), 20th-Fox P.R.
FRI., OCT. 17—
10:30 a.m.—'Small Town Deb,' 'Swamp Water' (20th), 20th-Fox P.R.
1:30 p.m.—'Small Town Deb,' 'Swamp Water' (20th), 20th-Fox P.R.

INDIANAPOLIS

TUES., OCT. 14—
9:00 a.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), 20th-Fox P.R.
THURS., OCT. 16—
1:30 p.m.—'Moon Over Shoulder,' 'Hot Spot' (20th), 20th-Fox P.R.
FRI., OCT. 17—
1:30 p.m.—'Small Town Deb,' 'Swamp Water' (20th), 20th-Fox P.R.

KANSAS CITY

TUES., OCT. 14—
1:00 p.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), Vogue T.
THURS., OCT. 16—
10:00 a.m.—'Moon Over Shoulder,' 'Hot Spot' (20th) 20th-Fox P.R.
2:00 p.m.—'Moon Over Shoulder,' 'Hot Spot' (20th), 20th-Fox P.R.
FRI., OCT. 17—
10:00 a.m.—'Swamp Water,' 'Small Town Deb' (20th), 20th-Fox P.R.
2:00 p.m.—'Swamp Water,' 'Small Town Deb' (20th), 20th-Fox P.R.

LOS ANGELES

TUES., OCT. 14—
10:30 a.m.—'Unholy Partners' (M-G), 20th-Fox P.R.
2:30 p.m.—'Chocolate Soldier' (M-G), 20th-Fox P. R.
THURS., OCT. 16—
10:00 a.m.—'Moon Over Shoulder,' 'Hot Spot' (20th), 20th-Fox P.R.
FRI., OCT. 17—
10:00 a.m.—'Small Town Deb,' 'Swamp Water' (20th), 20th-Fox P.R.

MEMPHIS

TUES., OCT. 14—
1:00 p.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), 20th-Fox P.R.
THURS., OCT. 16—
10:30 a.m.—'Moon Over Shoulder' (20th), 20th-Fox P.R.
2:30 p.m.—'Hot Spot' (20th), 20th-Fox P.R.
FRI., OCT. 17—
10:30 a.m.—'Small Town Deb' (20th), 20th-Fox P.R.
2:30 p.m.—'Swamp Water' (20th), 20th-Fox P.R.

MILWAUKEE

TUES., OCT. 14—
1:30 p.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), 20th-Fox P.R.
THURS., OCT. 16—
1:30 p.m.—'Moon Over Shoulder,' 'Hot Spot' (20th), 20th-Fox P.R.
FRI., OCT. 17—
1:30 p.m.—'Small Town Deb,' 'Swamp Water' (20th), 20th-Fox P.R.

MINNEAPOLIS

TUES., OCT. 14—
1:00 p.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), P.R., Warner Bldg.
THURS., OCT. 16—
2:00 p.m.—'Hot Spot,' 'Moon Over Shoulder' (20th), 20th-Fox P.R.
FRI., OCT. 17—
2:00 p.m.—'Swamp Water,' 'Small Town Deb' (20th), 20th-Fox P.R.

NEW HAVEN

TUES., OCT. 14—
10:00 a.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), 20th-Fox P.R.
THURS., OCT. 16—
10:00 a.m.—'Moon Over Shoulder,' 'Hot Spot' (20th), 20th-Fox P.R.
FRI., OCT. 17—
10:00 a.m.—'Small Town Deb,' 'Swamp Water' (20th), 20th-Fox P.R.

NEW ORLEANS

TUES., OCT. 14—
1:30 p.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), 20th-Fox P.R.
THURS., OCT. 16—
1:30 p.m.—'Moon Over Shoulder' (20th), 20th-Fox P.R.
3:00 p.m.—'Hot Spot' (20th), 20th-Fox P.R.
FRI., OCT. 17—
1:30 p.m.—'Small Town Deb' (20th), 20th-Fox P.R.
3:00 p.m.—'Swamp Water' (20th), 20th-Fox P.R.

NEW YORK-NEW JERSEY

THURS., OCT. 16—
9:30 a.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), M-G-M P.R.
1:30 p.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), M-G-M P.R.
2:00 p.m.—'Hot Spot,' 'Moon Over Shoulder' (20th), 20th-Fox P.R.
FRI., OCT. 17—
2:00 p.m.—'Swamp Water,' 'Small Town Deb' (20th), 20th-Fox P.R.

OKLAHOMA CITY

TUES., OCT. 14—
9:00 a.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), 20th-Fox P.R.
THURS., OCT. 16—
10:00 a.m.—'Hot Spot' (20th), 20th-Fox P.R.
2:00 p.m.—'Moon Over Shoulder' (20th), 20th-Fox P.R.
FRI., OCT. 17—
10:00 a.m.—'Swamp Water' (20th), 20th-Fox P.R.
2:00 p.m.—'Small Town Deb' (20th), 20th-Fox P.R.

OMAHA

TUES., OCT. 14—
10:30 a.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), 20th-Fox P.R.
THURS., OCT. 16—
1:30 p.m.—'Hot Spot,' 'Moon Over Shoulder' (20th), 20th-Fox P.R.
FRI., OCT. 17—
1:30 p.m.—'Swamp Water,' 'Small Town Deb' (20th), 20th-Fox P.R.

PHILADELPHIA

TUES., OCT. 14—
11:00 a.m.—'Unholy Partners' (M-G), M-G-M P.R.
2:00 p.m.—'Unholy Partners' (M-G), M-G-M P.R.
WED., OCT. 15—
11:00 a.m.—'Chocolate Soldier' (M-G), M-G-M P.R.
2:00 p.m.—'Chocolate Soldier' (M-G), M-G-M P.R.
THURS., OCT. 16—
10:30 a.m.—'Moon Over Shoulder,' 'Hot Spot' (20th), 20th-Fox P.R.
2:30 p.m.—'Moon Over Shoulder,' 'Hot Spot' (20th), 20th-Fox P.R.
FRI., OCT. 17—
10:30 a.m.—'Small Town Deb,' 'Swamp Water' (20th), 20th-Fox P.R.
2:30 p.m.—'Small Town Deb,' 'Swamp Water' (20th), 20th-Fox P.R.

PITTSBURGH

TUES., OCT. 14—
1:00 p.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), M-G-M P.R.
THURS., OCT. 16—
11:00 a.m.—'Moon Over Shoulder' (20th), 20th-Fox P.R.
2:00 p.m.—'Hot Spot' (20th), 20th-Fox P.R.
FRI., OCT. 17—
11:00 a.m.—'Small Town Deb' (20th), 20th-Fox P.R.
2:00 p.m.—'Swamp Water' (20th), 20th-Fox P.R.

PORTLAND

TUES., OCT. 14—
1:00 p.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), B. F. Shearer P.R.
THURS., OCT. 16—
2:00 p.m.—'Moon Over Shoulder,' 'Hot Spot' (20th), Star Film Exchange
FRI., OCT. 17—
2:00 p.m.—'Small Town Deb,' 'Swamp Water' (20th), Star Film Exchange

(Continued on page 22)

FILM BOOKING CHART

(For information of theatre and film exchange bookers VARIETY *presents a complete chart of feature releases of all the American distributing companies for the current quarterly period. Date of reviews as given in* VARIETY *and the running time of prints are included.)*

Key to Type Abbreviations: M—Melodrama; C—Comedy; CD—Comedy Drama; W—Western; D—Drama; RD—Romantic Drama; MU—Musical. Figures herewith indicate date of VARIETY*'s review and running time.*

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WEEK OF RELEASE—8/22/41

Here Comes Mr. Jordan (Col)	7/30	C	93	R. Montgomery-R. Johnson
Dr. Kildare's Wedding Day (M-G)	8/20	D	82	L. Ayres-L. Day
The Parson of Panamint (Par)	6/25	W	84	C. Ruggles-E. Drew
Scattergood Meets B'way (RKO)	8/27	CD	70	G. Kibbee-E. Dunn
Under Fiesta Stars (Rep)		W		Gene Autry
Private Nurse (20th)	7/30	M	60	J. Harwell-B. Joyce
A Dangerous Game (U)	3/5	M	69	A. Devine-R. Arlen
Highway West (WB)	8/6	D	62	B. Marshall-A. Kennedy

WEEK OF RELEASE—8/29/41

Our Wife (Col)	8/20	C	92	M. Douglas-R. Hussey
When Ladies Meet (M-G)	8/27	C	103	J. Crawford-R. Taylor
Saddle Mountain Roundup (Mono)		W		Range Busters
Aloma of the South Seas (Par)	8/27	RD	70	D. Lamour-J. Hall
Flying Blind (Par)	8/20	M	69	R. Arlen-J. Parker
Little Foxes (RKO)	8/13	D	115	B. Davis-H. Marshall
Doctors Don't Tell (Rep)		D		J. Beal-F. Rice
Pittsburgh Kid (Rep)	9/3	W	76	B. Conn-J. Parker
Sun Valley Serenade (20th)	7/23	CD	86	S. Henie-G. Miller
Major Barbara (UA)	5/7	D	115	W. Hiller-R. Morley
Dive Bomber (WB)	8/13	D	130	E. Flynn-F. MacMurray

WEEK OF RELEASE—9/5/41

Mystery Ship (Col)	8/6	D	65	P. Kelly-L. Lane
Gentleman from Dixie (Mono)		D		J. LaRue-M. Marsh
Jekyll and Hyde (M-G)	7/23	D	127	S. Tracy-I. Bergman
Citizen Kane (RKO)	4/16	D	120	O. Welles-J. Cotton
Bad Man of Deadwood (Rep)	9/17	W	61	R. Rogers-G. Hayes
Charley Chan in Rio (20th)	8/27	D	60	S. Toler-M. B. Hughes
Badlands of Dakota (U)	9/10	W	74	R. Dix-F. Farmer
Smiling Ghost (WB)	8/13	D	71	W. Morris-B. Marshall

WEEK OF RELEASE—9/12/41

Harmon of Michigan (Col)		D		T. Harmon-A. Louise
Let's Go Collegiate (Mono)		C		F. Darro-M. Moreland
Parachute Battalion (RKO)	7/16	D	75	R. Preston-N. Kelly
Outlaws of the Cherokee Trail (Rep)		W		3 Mesquiteers
Apache Kid (Rep)		W		D. Barry-L. Merrick
Belle Starr (20th)	8/27	D	87	R. Scott-G. Tierney
Unfinished Business (U)	8/27	RD	94	I. Dunne-R. Montgomery
Navy Blues (WB)	8/13	D	108	A. Sheridan-J. Oakie

WEEK OF RELEASE—9/19/41

Ladies in Retirement (Col)	9/10	D	91	I. Lupino-L. Hayward
Down in San Diego (M-G)	7/30	CD	69	R. McDonald-B. Granville
We Go Fast (20th)	9/10	C	84	L. Bari-A. Curtis
Sing Another Chorus (U)	9/10	CD	64	J. Frazee-J. Downs
Kid from Kansas (U)		W	61	D. Foran-L. Carrillo
A Girl Must Live (U)		D		M. Lockwood-R. Houston
Nine Lives Are Not Enough (WB)	9/3	M	63	R. Regan-J. Perry

WEEK OF RELEASE—9/26/41

You'll Never Get Rich (Col)		CD	88	F. Astaire-R. Hayworth
Gun Man From Bodie (Mono)		W		B. Jones-T. McCoy
Hold Back the Dawn (Par)	7/30	D	114	C. Boyer-O. de Havilland
Death Valley Outlaws (Rep)		W		D. Barry-L. Merrick
Sailor Be Good (Rep)		C		W. Lundigan-S. Ross
Lady Scarface (RKO)	7/23	D	65	D. O'Keefe-J. Anderson
Last of the Duanes (20th)	9/10	D	57	G. Montgomery-L. Roberts
It Started With Adam (U)		D		D. Durbin-C. Laughton
Sergeant York (WB)	7/2	D	134	G. Cooper-J. Leslie

WEEK OF RELEASE—10/3/41

Two Latins from Manhattan (Col)		D		J. Davis-J. Woodbury
Father Takes a Wife (RKO)		C		A. Menjou-G. Swanson
Man at Large (20th)	9/10	M	70	M. Weaver-G. Reeves
Burma Convoy (U)	10/1	D	59	C. Bickford-E. Ankers

WEEK OF RELEASE—10/10/41

Texas (Col)		W	93	W. Holden-C. Trevor
Lady Be Good (M-G)	7/16	MU	110	A. Sothern-E. Powell-R. Young
Tonto Basin (Mono)		W		Range Busters
Skylark (Par)	9/10	C	92	C. Colbert-R. Milland
Mercy Island (Rep)		D		R. Middleton-G. Dixon
Riders of Purple Sage (20th)	9/17	W	58	G. Montgomery-M. Howard
Great Guns (20th)	9/10	C	73	Laurel-Hardy
New Wine (UA)	7/13	MU	82	I. Massey-A. Curtis
Hellzapoppin' (U)		C		Olsen-Johnson

WEEK OF RELEASE—10/17/41

Blonde From Singapore (Col)		D		F. Rice-L. Erickson
Top Sargent Mulligan (Mono)		C		N. Pendleton
Nothing But the Truth (Par)	7/30	C	89	B. Hope-P. Goddard
All That Money Can Buy (RKO)		D		E. Arnold-W. Huston
Weekend in Havana (20th)	9/17	MU	80	A. Faye-J. Payne
South of Tahiti (U)		D		B. DonLevy-M. Montez
Down Mexico Way (Rep)		M		G. Autry-S. Burnett
Jesse James at Bay (Rep)		W		R. Rogers-G. Hayes

WEEK OF RELEASE—10/24/41

Three Girls About Town (Col)		C		J. Blondel-B. Barnes
The Men in Her Life (Col)		D		L. Young-C. Veidt
Buy Me That Town (Par)	7/30	CD	68	L. Nolan-C. Moore
Spooks Run Wild (Mono)		C		B. Lugosi-East Side Kids
The Gay Falcon (RKO)	9/17	D	67	G. Sanders-W. Barrie
Gauchos of Eldorado (Rep)		W		B. Steel
Public Enemy (Rep)		D		P. Terry-W. Barrie
Flying Cadets (U)		D		W. Gargan-E. Lowe
The Masked Rider (U)		W		J. M. Brown-F. Knight
Lydia (UA)	8/20	RM		M. Oberon-E. M. Oliver
Moon Over Her Shoulder (20th)		CD		L. Barri-J. Sutton

WEEK OF RELEASE—10/31/41

Smiling Through (M-G)	9/17	RD	100	J. MacDonald-B. Aherne
Riding the Sunset Trail (Mono)		W		T. Keene
New York Town (Par)	7/30	RD	75	M. Martin-E. McMurray
Dumbo (RKO)	10/1		71	(Disney Cartoon)
Hot Spot (20th)		CD		B. Grable-V. Mature
Appointments in Love (U)		CD		M. Sullivan-C. Boyer
Sundown (UA)		M		G. Tierney-B. Cabot
The Devil Pays Off (Rep)		D		W. Wright-O. Masson

TRADESHOWN AND FOR FUTURE RELEASE

Aldrich for President (Par)	7/30	C	73	J. Lyden-J. Preisser
All Money Can Buy (RKO)	7/16	D	100	E. Arnold-W. Huston
Among the Living (Par)	9/3	D	67	A. Dekker-S. Hayward
Birth of the Blues (Par)	9/3	MU	80	B. Crosby-M. Martin
Glamour Boy (Par)	9/10	C	79	J. Cooper-S. Foster
International Squadron (WB)	8/13	M	85	R. Reagan-O. Bradna
Married Bachelor (M-G)	9/10	C	81	R. Young-R. Hussey
The Prime Minister (WB)	9/17	RD	94	J. Gielgud-D. Wynward
One Foot in Heaven (WB)	10/1	D	108	F. March-M. Scott.
Night of January 16th (Par)	9/10	D	80	E. Drew-R. Preston
Look Who's Laughing (RKO)	9/17	C	75	E. Bergen-L. Ball-F. Redman
Unexpected Uncle (RKO)	9/17	C	67	A. Shirley-J. Craig
Riding the Wind (RKO)	9/10	W	64	T. Holt-M. Douglas

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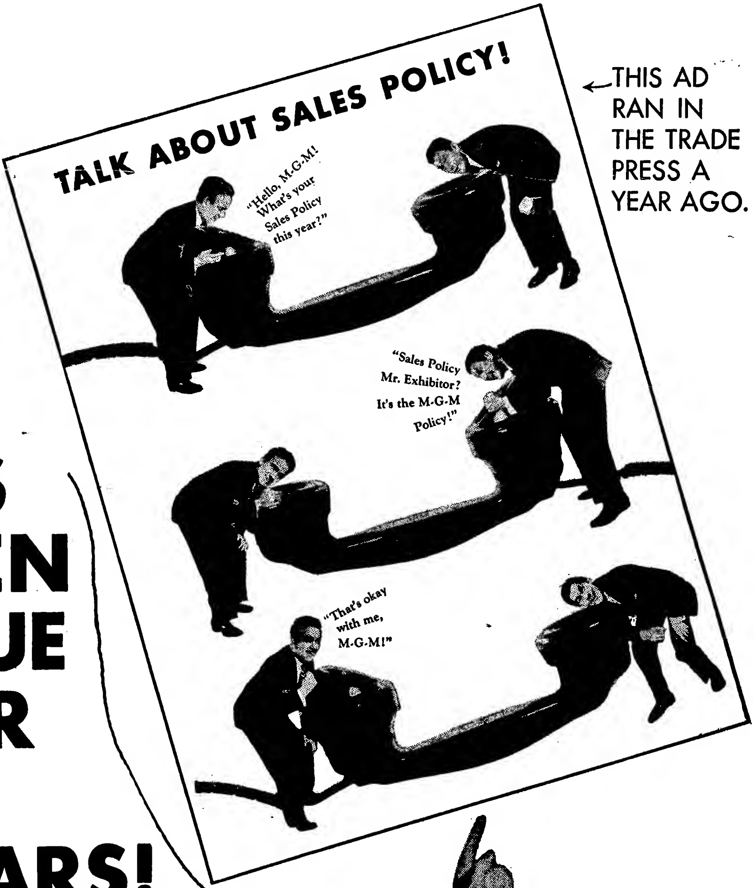

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Film Reviews

Continued from page 9

THE MASKED RIDER

cient plot is made palatable by Ford Beebe's neat direction.

Brown is himself per usual. Knight figures more importantly then customary as Brown's buddy, with trim timing helping. Nell O'Day is secondary heroine but best looker. Virginia Carroll, the gal who wins Brown's heart, is unimpressive. Songs carry a Spanish twang but only 'Carmencita' stands out. *Wear.*

DESPERATE CARGO

Producers Releasing Corp. release of John T. Coyle production. Stars Ralph Byrd, Carol Hughes; features Julie Duncan, Jack Mulhall. Directed by William Beaudine. Screenplay by Morgan Cox and John T. Coyle; camera, Jack Greenhalgh. At New York, N. Y., week Sept. 30, '41, dualed. Running time, 67 MINS.

Tony	Ralph Byrd
Peggy	Carol Hughes
Ann	Julie Duncan
Hulsey	Jack Mulhall
Carter	I. Stanford Jolley
MacFarland	Kenneth Harlan
Ryan	Richard Clarke
Malden	Johnstone White
Dessor	Paul Bryar
Manuelo	Thornton Edwards
William	Don Forrest
Mrs. Pettingill	Loretta Russell

Fast actioner is on usual pattern of this producing outfit and likely to be pleasing as a programmer. This is largely because of William Beaudine's suspenseful direction and first-rate acting by Ralph Byrd and the old-time silent vets. Gaited for modest returns in the duals.

Hi-jacking of the money cargo of a clipper ship is the motivation for dragging in the typical chorus girl fable. Carol and Julie, two Broadway hoofers, are stranded in a Latin-American city. They wangle ducats on a Clipper because the purser falls in love with the more demure miss. En route to Miami, the usual 'dastardly' foursome sticks up crew and is about to scuttle the plane after grabbing the coin. That permits the purser to go into his heroics and turn tables on the bandits. All rather primary plot stuff, but nicely handled by the cast and director.

Ralph Byrd again is the hero, the clipper plane's purser, but more effective than usual. Carol Hughes, listed as co-star, gets the secondary role as the gold-digger in the sister dance act, while Julie Duncan furnishes the main love interest. Miss Hughes indicates possibilities, but Miss Duncan has considerable distance to travel.

Jack Mulhall and Kenneth Harlan, both former silent stars, contribute important secondary roles with polish. Richard Clark, chief villain, is extremely heavy-handed.

Dialog is weak, but story suspense has been deftly done by Morgan Cox and John T. Coyle. *Wear.*

HE FOUND A STAR

(British-Made)
(WITH SONGS)

London, Aug. 28.

General Film Distributors' release of John Corfield production. Stars Sarah Churchill, Vic Oliver. Directed by John Paddy Carstairs. Screenplay, Bridget Boland from Monica Ewer's novel, 'Ring O'Roses'; additional dialog, Austin Melford; camera, Ernest Palmer. At Studio One theatre, London. Running time, 80 MINS.

Lucky Lyndon	Vic Oliver
Ruth Cavour	Sarah Churchill
Susanne	Evelyn Dall
Dione	Gabrielle Brune
Mr. Cavour	J. H. Roberts
Mrs. Cavour	Barbara Everest
Babe Cavour	Joan Greenwood
Jimmy Cavour	David Evans
Robert Horgreaves	Robert Sansom
Bob Oliphant	Johnathon Field
Mrs. Mahoney	Mignon O'Doherty
Forrester	Robert Atkins
Max Nagel	George Merritt
Elsie and Jack	The Kellaways

John Corfield's musical should register okay in Britain considering its name value. An ocean trip would likely be tiring though, as much of its story structure falters in the home stretch.

Talent scores notably. Bridget Boland's script hits a neat opening gait.

Vic Oliver plays a theatrical agent with a yen to do right by the small acts. Comedian unloads some of his pet gags for early chuckles but eventually bows to the material. Sarah Churchill, as the secretary who'd like to be more than that, handles herself well. Blonde menace, Evelyn Dall, scores as the nitery warbler who nearly gums the finale for Oliver in his big show. Girl is zesty, with some flip dialog and a couple of scorchy tunes, including her own socko 'Salome.' Oriel Porter is the dusky singer Oliver starts to fame; he does a spiritual and Manning Sherwin's special number 'Waitin'. Latter is badly spotted. Other show biz acts and straight players perform capably, among them David Evans, Robert Atkins and George Merritt as the show producer.

It was a wise and cagey production move, lining up this bunch of names, most all of whom the locals will be gaga to see and hear. Feature has been mounted in good taste and well-dressed musically. Camera work of Ernest Palmer is stereotyped where photography would have done wonders, especially on production numbers.

The Man Who Seeks the Truth

('L'Homme Qui Cherche La Verite')
(FRENCH-MADE)

Dome Films release of J. Bercholz production. Stars Raimu. Directed by Alexander Esway. Story and screenplay, Pierre Wolff; music, Adolph Borchard; English titles, Herman G. Weinberg. At World, N. Y., starting Oct. 6, '41. Running time, 81 MINS.

Vernet	Raimu
Adrienne Laroze	Gabrielle Dorziat
Victor Laroze	Alerme
Jacqueline	Jacqueline Delubac
Fernand	Jean Mercanton
Lamblin	Tramel

(In French; with English Titles)

Tale of an elderly business man who fakes deafness in order to uncover his deceitful friends and discover his true ones is a delightful farce with distinct French flavor in the hands of Raimu. Picture, made just before the Germans took over Paris, measures up with the lighter comedy vehicles to come from the French producers, although obviously deeply cut by censorial shears.

Plenty of the Parisian verve remains, but it doesn't take too much imagination to appreciate what the original version was like. Film should collect worthwhile grosses in arty sure-seaters and foreign language spots. Despite its fairly brief running time, 'Man Who Seeks the Truth' seems certain of a prolonged engagement at this ace downtown N.Y. house.

Story reveals an honest Paris banker, Vernet, who accidentally is tipped that his youthful sweetheart (his mistress probably in the French original) is not entirely faithful. He does some checking on her afternoon travels and accidentally stumbles onto confirmation of his doubts. Off on a binge to drown his sorrows, the banker learns something from a lady of the evening he invites to join him when she explains she's hard of hearing (or so the English title reads). Vernet fakes deafness.

Such feigned ailment permits him to learn how his own sister is two-timing him on business deals, how disrespectful his brother-in-law actually is, and finally that his sweetheart has been carrying on an affair with his god-son. There are other humorous revelations while he fakes bad hearing, including efforts of two doctors to soak him heavily when they learn he has coin. Ultimately, the banker realizes that only his erring girl friend and pet dog really love him.

Raimu, as banker Vernet, really outshines his characterization in 'Baker's Wife,' making a difficult role seem entirely natural. He is surrounded by capable folks, including Jacqueline Delubac, cast as his sweetheart; Alerme, the fawning brother-in-law of the yarn; Gabrielle Dorziat, as his two-faced sister; and Tramel, as his chief aide at the bank. Jean Mercanton is too childish as the god-son, his youthful appearance belying the role of a young man carrying on two affairs at the same time.

Alexander Esway has directed with acumen, the film's jumpy continuity being due to healthy scissoring rather than lack of cohesion in handling the plot. Pierre Wolff's yarn is adequate, being strongest in dialog judged by its reaction with Frenchmen in audience, while Adolph Borchard's musical background is superb. Herman G. Weinberg has done a workmanlike job getting some of the tricky French passages into English titles, and past the censors. *Wear.*

I THANK YOU

(British-Made)
(WITH SONGS)

London, Sept. 15.

General Film Distributors release of Gainsborough production. Stars Arthur Askey, Richard Murdoch. Directed by Marcel Varnel. Screenplay, Marriott Edgar, Val Guest, from original story by Howard Irving Young; songs, Noel Gay, Frank Eyton; camera, Arthur Crabtree. At Gaumont-British projection room, London. Running time, 81 MINS.

Arthur	Arthur Askey
Stinker	Richard Murdoch
Lady Randall	Lily Morris
Pop Bennett	Moore Marriott
Albert	Graham Moffatt
Dr. Pope	Peter Gawthorne
Cook	Kathleen Harrison
Henry Potter	Felix Aylmer

Maurice Ostrer's Gainsborough unit makes little attempt to hide where this lightweight musical is headed; it's strictly for the sticks, and the country cousins will sit right up and take notice. Sophisticated audiences will likely have other views.

In the rurals, with the road and radio status of most of those featured here, patrons are provided with an hour or so of slapstick stemming from their acknowledged favorites, who cavort none too gently nor with a great deal of sense. Major credit goes to director Marcel Varnel for keeping a fast pace and giving the film some continuity, especially in those passages where time is taken out so each of the acts featured can go into their wow routines.

Yarn redresses the old one around the show biz contingent hungry for coin to back a 'cinch' show. They get the necessary folding money when two of the gang masquerade as cook and butler in home of late performer-now-her-ladyship. Arthur Askey and Richard Murdoch play the interlopers with gusto; they're a high-rated air act and perform capably in celluloid.

Four songs are featured, but none of hit proportions. Murdoch turns in some neat hoofing. Feature has been given nice production dressing.

Candida Millonaria

('Candida, Millionairess')
(ARGENTINE-MADE)
(With Songs)

Buenos Aires, Sept. 30.

EFA production and release. Stars Nini Marshall; features Alberto Bello, Alejandro Maximino, Lucy Galian, Adrian Cuneo, Osvaldo Miranda, M. Golcheches, Billy Days, M. Vergara, S. Castilla, Los Rancheros, Pedro Vargas. Story, Pedro E. Rico. Directed by Luis Bayon Herrera. Reviewed at Monumental, Buenos Aires. Running time, 102 MINS.

Combo in 'Candida Millonaria' ('Candida, Millionairess') of top comic star Nini Marshall, director Luis Bayon Herrera, Pedro E. Rico's story and first-rate production indicates this to be one of EFA's best grosses of the season. Pict needs scissoring, especially near the end, but that's hardly likely in view of the local practice of not making any changes after the opener. Probably it won't matter in the neighborhoods where they like footage for their money.

The story, done with simple, effective handling, is about a servant girl who gets a job in a rich house. Nini Marshall is the girl, carrying through excellently in a role she has long since popularized on screen and radio. Owner of the house, lonely on New Year's Eve, invites her to dinner and they fall in love. Marriage follows against the will of the owner's daughter. After the honeymoon there's apparently a reconciliation when Candida (Miss Marshall) sells jewels her husband has given her in order to buy up dangerous letters which the daughter had written. There are the usual complications and misunderstandings until the situation is cleared up.

Alberto Bello, as the rich Gallego (Galician Spanish descent) who marries Miss Marshall, puts plenty on the ball without going to slapstick extremes to put across his comedy lines. Alejandro Maximino is generally effective and others are above average except for Lucy Galian, whose part seems bigger than her experience warrants.

Les Rancheras, Mexican trio who have appeared in the States appear to advantage with Pedro Vargas, the composer. They're imitated in turn by Miss Marshall in an effective bit. Story was adapted by Pedro E. Pico from his own stage play, with additional episodes which help tie the story together. Photography and sound are good. *Ray.*

KARL FOR SIN' HATT

('The Man of the Forest')
(SWEDISH-MADE)

Scandia release of Sandrew-Bauman production. Stars Adolf Jahr; features Birgit Tengroth, Emil Fjellstrom, Sigurd Wallen, Gull Wallen. Directed by S. Bauman. Story and adaptation, Hasse Ekman; photography, Hilmer Ekdahl. At 48th Street, N. Y., week Oct. 4, '41. Running time, 103 MINS.

Ole Hansson	Adolf Jahr
Gun	Birgit Eengroth
Big-Ola Hansson	Emil Fjellstrom
Algot Bergstrom	Sigurd Wallen
Mrs. Bergstrom	Gull Wallen
Jimmy	Sig Jarrel
Krister	Ake Engfeldt
Villa	Ake Johansson
Sonja	Zirl-Gun Eriksson
Monica	Gudrun Brost
Nils	Willy Peters

(In Swedish, English titles)

A romantic comedy which is too lengthy but otherwise invites no particular complaint and, for those understanding Swedish, apparently contains more laughs than the English titles would indicate. Before an audience, when caught, which was predominantly Svenska, laughs were drawn on dialog which carried no English translation. Situations on the whole are also laugh-producing and scattered accounts using foreign-mades will no doubt find this one a draw among the Swedes.

Story details the romance, under rather comical circumstances, of a backwoods lumberman and the Stockholm heiress, out skiing, who gets lost and because of a snowstorm is forced to spend the night in a cabin. Action opens in the woods and shifts to Stockholm for most of the footage, with the ending in the original locale.

Adolf Jahr, the lumberjack, is starred. A bit on the Ronald Colman side, he gives a smooth performance but grooms himself a little bit too well in Stockholm sequences for a woodsman. His uncle, played by Emil Fjellstrom, is a strong comedy character. The girl is Birgit Tengroth, who screens nicely and packs a fair wallop with her personality. Two lesser character roles, that of father and mother of the girl, are played well by Sigurd Wallen and Gull Wallen. Ake Engfeldt is a weakling type played weakly.

The direction, by S. Bauman, is steady and the photography generally good. *Char.*

MI AMOR ERES TU

('You Are My Love')
(ARGENTINE-MADE)

Buenos Aires, Sept. 30.

Lumiton production and release. Stars Paulina Singerman; features Arturo Garcia Buhr, Severo Fernandez, Enrique Roldan, Cayetana Biondo, Emilia Helda and Rosa Martin. Written and directed by Manuel Romero. Reviewed at Monumental, Buenos Aires. Running time, 87 MINS.

Best effort turned out by Manuel Romero to date, 'Mi Amor Eres Tu' ('You Are My Love'), the latest Pauline Singerman starrer from Lumiton, is a nice, easy-going comedy. It's unpretentious and likely to be a solid grosser not only here but especially in Central America and Cuba where the blonde Argentine-born star of Russian descent is popular.

Story is about a young lawyer who is about to marry when he gets an orphan girl as a pupil. Love develops, with complications arising from the orphan's b.f. and the lawyer's fiance, but all ends well with, however, a slightly illogical twist that somewhat mars the finish. Film shows much attention by Director Romero and clever handling of story.

Miss Singerman, who looks poor in some shots doesn't get far away from type, but since that's what the customers here want, its o.k. Outstanding in the supporting cast are Artura Garcia Buhr in a difficult role and Severo Fernandez who has a comedy supporting job which has them rolling. Emilia Helda adds a touch of needed s.a. Photography generally good. *Ray.*

1941-'42 Selling

Continued from page !

Because of the fact 20th film went out earlier, the first group is getting into the subsequent runs, thus forcing deals among the latter whereas for other distribs in many cases negotiations are being delayed. 20th's third group consists of four pictures.

Others' Packages

Paramount and RKO started out with a full group of five, while Metro offered a package of three as a beginner. Warner Bros. incepted the new season under decree provisions with 'International Squadron,' 'Navy Blues' and 'Smiling Ghost' but while taking contracts on the trio at a clip, company is also marketing them singly or two at a time. Additionally, WB has 'Sergeant York' which will be sold singly exclusively.

Warners, in no such hurry as 20th to get rolling, has been selling well, both among affiliated and independent circuits, but in many cases has not gone deeply into negotiations with subsequent run accounts. First-runs now more than ever before must come first, inclination so far being to let the subsequents take care of themselves when the time comes that pictures are moving up on them.

Metro's bid against sales resistance in its batch of three starting out the season has been 'Jekyll and Hyde,' while RKO, not away as auspiciously as others, has, however, had a strong puller in 'Citizen Kane.'

In addition to 20th, second groups of five are being sold by Metro, RKO and Par, while Warners is selling 'Prime Minister' (English-made) singly and is negotiating on others more lately screened, including 'One Foot in Heaven.'

While exhibitors are squawking about the terms demanded by the consenting distribs, including flat accounts who are now being asked to take one or two percentage films in each block, no buyer strikes have developed. However, various accounts are holding off on deals as long as they can and in some cases are lengthening the stall by picking up stray non-consent film or shoving in some reissues. Dates are also being stretched by some.

Deals covering both its first and second groups of five 1941-42 features have been closed by RKO with the Martin circuit in Georgia and Alabama, involving 69 theatres; with the Joe Lawrence chain of 11 in the northwest; and the Skirball circuit of 10 houses in Ohio.

RKO's first block of five has been sold to New England Theatres, covering 46 houses.

Title Changes

Hollywood, Oct. 7.

'The Vigilantes' at Universal became 'Fighting Bill Fargo.'

'Why Worry?,' nee 'I'm Dying to Live,' is now 'Sing Your Worries Away' at RKO.

'Billy the Kid's Oklahoma Justice' has been retagged 'Billy the Kid's Roundup' by Producers Releasing Corp.

'The Twins,' tentative title of the Garbo picture at Metro, is coming out as 'The Two-Faced Woman.'

'Steel Against the Sky' is the new tag for 'Bridges Built at Night' at Warners.

'It's Tough to Be a Hero' became 'Cadets on Parade' at Columbia.

'I'm No Cowboy' is a new handle on 'Cowboy Joe' at Columbia.

Lose Minn. Suit

Continued from page 7

panics would seek a release from the decree sales' plan from the federal court in New York to permit them to sell under the state law. If the injunction had been granted, the companies, of course, would have started selling under the decree.

But it isn't at all certain now this will happen and, if it doesn't Minnesota independent exhibitors will be left in an embarrassing position and the majority of them might as well close their theatres, the trade points out. They may have the chance to carry out their threats— as openly expressed by such independent exhibitors as Lyle Carisch of Wayzata, local suburb, 'to close their theatres anyway' rather than pay prices now being demanded for film. Carisch and many others have declared 'we'll be better off to shutter our houses.'

In their briefs to Judge Hanft, J. W. Finley and David Shearer, counsel for the plaintiff film companies, declared that if the restraining order is denied it will be virtually impossible to go before the federal court and ask for a release from the decree in view of the fact that 'the Minnesota law so obviously is unconstitutional and that is our contention.'

Par's Position

One principal reason why the Northwest Allied leaders has been so certain that the decree companies eventually will sell—aside from the feeling that the distributors would not forego the Minnesota revenue if any way could be found to prevent it—has been a belief that Minnesota Amus. (Par) need the product, too, and would have to close many of its houses if it wasn't forthcoming.

But with the Paramount and RKO deals, this Minnesota Amus. Co. situation has changed somewhat and the big circuit might be able to struggle along pretty well, even minus Warner Bros. and 20th-Fox, if necessary. For the whole circuit it could have Metro with which it has a long-term franchise, Paramount, Columbia, Universal and independent product. In the downtown Twin Cities it would be moderately well fortified with the aforegoing plus RKO, on account of the pool with RKO-Singer.

Northwest Allied leaders are claiming that the film companies could not discriminate by selling the Minnesota Amus. Co. and refusing to sell the independents. They're talking an appeal to the Department of Justice and civil suits if such discrimination is attempted.

Especially in the larger cities and towns, some of the Minnesota independent exhibitors already are close to the point where they'll be in a bad way for lack of suitable product. They probably can get enough film of a sort to keep their doors open, but not the type they're accustomed to or the kind which probably is necessary for profitable operation. It all makes for a very disturbing and unsettled condition.

David Shearer, one of the counsel for the film companies, acting on instructions from home-office lawyers, has flown to New York to consult with latter on next steps and procedure to be taken.

Pic Tricks

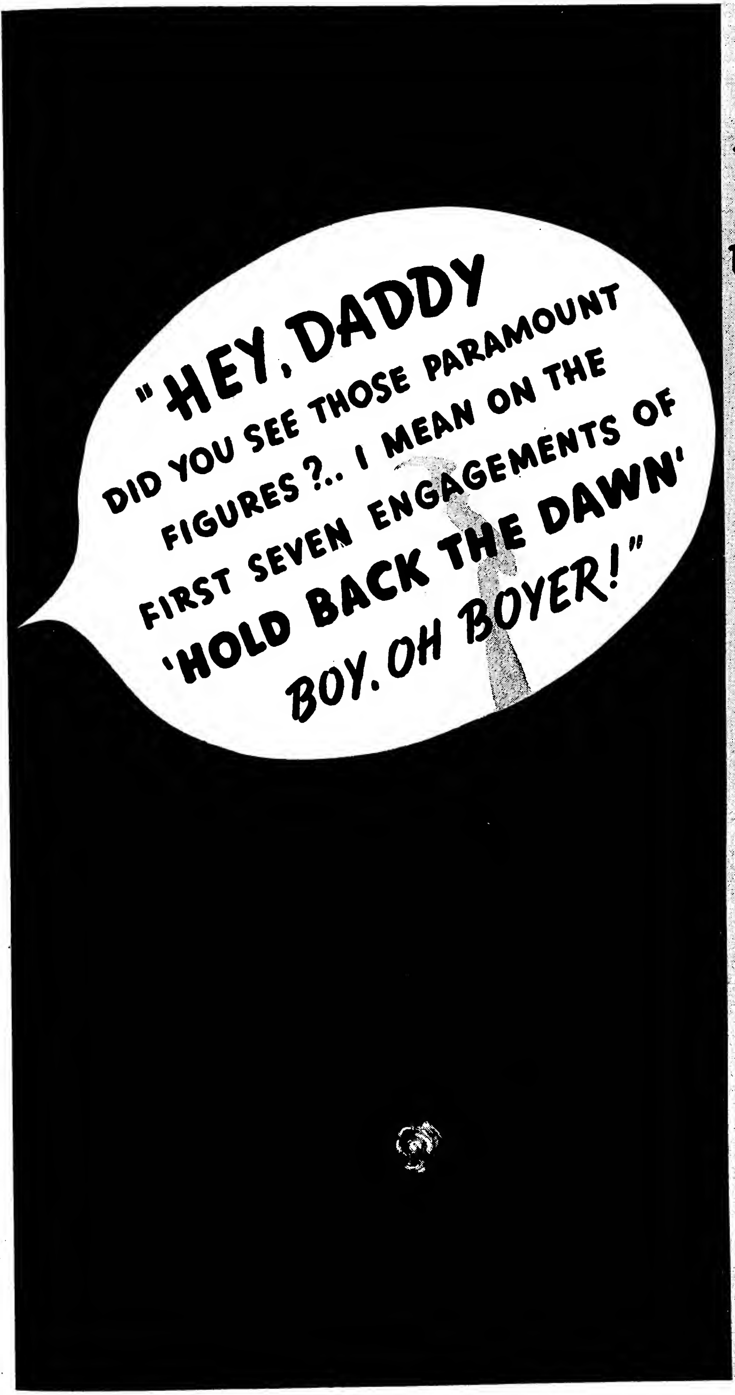
Continued from page 1

U. S. They take their pictures seriously and if they see in a film a little fat guy poking the Admiral in the rear with a 16-inch gun they get the idea the Navy is made up of virtually nothing but little fat guys tickling their officers with heavy artillery.

It was reaction along that line to Abbott and Costello's first service comedy, 'Buck Privates,' that led the Rockefellerites to consider asking that its successor not be released. Prolog will be added also to Hal Roach's comedy, 'Tanks a Million,' and to the others in the same category.

German propagandists also make hay with the zany service films, losing no time, if the Latins don't think of it themselves, in pointing out: 'Look, this is what the U. S. Army and Navy are like. Would you rather have them for allies or us?'

Latin governments also have a code which balks at fun being poked at army or navy officers or heads of state. Reason for the refusal by Argentina to allow 'The Great Dictator' to be shown, in addition to the country's middle-of-the-fence foreign policy, is that it jests at the head of a state.


"HEY, DADDY
DID YOU SEE THOSE PARAMOUNT
FIGURES ?.. I MEAN ON THE
FIRST SEVEN ENGAGEMENTS OF
'HOLD BACK THE DAWN'
BOY, OH BOYER!"

OH, BABY... COMES THE "DAWN" ... COMES BUSINESS!

BOSTON

"Hold Back the Dawn" surges ahead of "Draft" and "Zanzibar"— 3 weeks first run!

LOS ANGELES

"Dawn" runs neck and neck with "Draft"—booked for 3 weeks!

WORCESTER

"Dawn" tops "Zanzibar" and is held over for 2d week.

PROVIDENCE

"Dawn" puts "Zanzibar" gross in shade and is held over for 2d week.

WILKES BARRE

"Dawn" tops "Zanzibar."

SCRANTON

"Dawn" runs ahead of "Zanzibar."

TOLEDO

"Dawn" tops "Zanzibar."

Altruistic Pool Charged With Being A Buyers' Combine; Exchanges Squawk

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Bioff-Browne

Continued from page 7

On the trial's outcome depends important decisions by union members.

Possible 30-Year Terms

Convictions call for maximum sentences of 30 years on the three counts and fines of $30,000.

It is anticipated by court attendants that the trial will last from four to six weeks. The defense is [illegible] to have subpoened more than 20 witnesses.

Investigation leading to the Browne-Bioff indictments extended over more than a year and covered union officials' activities in New York, Hollywood, Chicago and other cities. In an authorized review of the grand jury action, Correa last May declared that the indictments were the result of a continuation by Treasury Department agents into the income tax matters of Joseph M. Schenck, recently resigned chairman of the board of 20th-Fox. One of the counts in the Schenck indictment was that he paid to Bioff $100,000 in 1937, which was not accounted for in his tax returns. Bioff currently is under indictment for income tax evasions in California. Explanation of the payment, or 'loan' was unsatisfactory to the Government prosecutors at the Schenck trial.

Appeal is pending in the Schenck conviction (see story herewith).

It was in the uncovering of further evidence with respect to the alleged 'loan' by Schenck to Bioff, according to Correa, that the Government found sufficient fact on which to base the anti-racketeering charges against Browne and Bioff. The indictment alleges that the two made a strike threat against the film companies in 1936, following a one-hour strike in certain theatres in Chicago, St. Louis, Minneapolis and Detroit, the previous December.

$400,000 in 1936

The Government charges that $400,000 was paid to Browne and Bioff in 1936.

In the separate criminal proceedings against Kaufman and Dean (Circello) trial date of Oct. 27 was set yesterday, with prospect of continuance until the conclusion of the Browne-Bioff trial. Kaufman was arrested in Newark and is under bail of $15,000. Dean is still a fugitive.

Correa has withheld the names of film company executives whom he will call as witnesses. Among those who testified before the Federal grand jury, prior to the indictments, were Nicholas M. Schenck, Barney Balaban, Sidney R. Kent, Major Albert J. Warner and Louis B. Mayer.

New York Theatres

RADIO CITY MUSIC HALL
HELD OVER
"IT STARTED WITH EVE"
Spectacular Stage Productions

2ND WEEK
HUMPHREY BOGART • MARY ASTOR
In the New Warner Bros. Hit
'The MALTESE FALCON'
—IN PERSON—
JAN SAVITT and His Tophatters
STRAND B'way & 47 St.

PARAMOUNT
2ND WEEK
Charles Boyer
Olivia de Havilland
Paulette Goddard
—in—
"HOLD BACK THE DAWN"
—In Person—
XAVIER CUGAT and Band
Jay & Lou SEILER

2nd Week!
To Be Specific—It's Terrific
Capitol Broadway 51st Street
Clark GABLE ★ Lana TURNER
"HONKY TONK"
A Metro-Goldwyn-Mayer Picture

'MAKES MOTION PICTURE HISTORY'—Times
FANTASIA
48th WEEK!
Twice daily 2:40 & 8:40
BROADWAY 53 & B'way CI 6-5353
LONGEST RUN in History of Talking Pictures

LOEW'S State TIMES SQ
Last Times Wed.
'LADY BE GOOD'
Eleanor POWELL
On Stage
Lou HOLTZ
Hazel SCOTT
Dloss COSTELLO
The HARTMANS
Starts Thurs., Oct. 9
Joan CRAWFORD
Robt. TAYLOR
Greer GARSON
When Ladies Meet
In Person
Joe FDISCO
Maxine SULLIVAN
Paul HAAKON
Patricia BOWMAN

PALACE B'way & 47th St.
STARTS TOMORROW
BETTE DAVIS
"The Little Foxes"
and "MOONLIGHT IN HAWAII"
with Leon Errol

IRENE DUNNE
ROBERT MONTGOMERY in
"UNFINISHED BUSINESS"
UNITED ARTISTS RIVOLI B'way at 49th St.
Doors Open 9:30 A.M. MIDNITE SHOWS

Trade Showings

(Continued from page 18)

ST. LOUIS

TUES., OCT. 14—
1:00 p.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), S'Renco P.R.
THURS., OCT. 16—
1:00 p.m.—'Moon Over Shoulder,' 'Hot Spot' (20th), S'Renco P.R.
FRI., OCT. 17—
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SEATTLE

TUES., OCT 14—
1:00 p.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), Jewel Box Preview T.
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The Pegler Method

When Arthur James Pegler, famous reporter, and father of Westbrook Pegler, also a famous reporter, began his metropolitan career many years ago in Chicago, his first and trial assignment was to get a picture of a certain beautiful lady, much in the news—but hard to get because the news was hard.

Every star reporter in Chicago had tried. They had searched the galleries, rifled trunks, bribed servants, stalked relatives. The skill of a dozen men, notable, even notorious, for their gimlet cunning failed.

An hour after Mr. Pegler got the assignment he was in the office with the picture. A half hour later it was in the paper, and his job was set.

As the edition rolled, the managing editor approached the new reporter's desk. "If you do not mind telling," he ventured with a deference extraordinary in that rude office, "I'd be interested to know how you got that picture." The whole city room was listening in a hush.

"Certainly, sir," Mr. Pegler responded, with a tinge of something in his voice — "I just asked her for it."

The star picture chaser of them all cried out in pain. "We never thought of that!" The direct method — the Pegler method did it. Many another signal performance is just that simple, just that direct. Easy does it, but it's something hard to see.

For instance, six years ago Republic Pictures Corporation was launched in the highly competitive, exceedingly complex motion picture industry, with the simple, direct conviction that money could be made making pictures on which theatres could make money.

Republic had nothing else to do but tend to business, and no way to make money except by tending to business. The program worked. It still works. It grows. Each year Republic has gained more accounts, more contracts. Republic has as many as 11,000 customer accounts.

It seemed possible that a great many things were being done at large expense and often much trouble that had nothing at all to do with what reached the screen.

Republic started to work with nothing to do but to tend to business, and no way to make money except by tending to business. Putting all it had on the screen where the customers could get it.

REPUBLIC PICTURES CORPORATION

BUY U. S. DEFENSE BONDS

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Bioff-Browne

Continued from page 7

On the trial's outcome depends important decisions by union members.

Possible 30-Year Terms

Convictions call for maximum sentences of 30 years on the three counts and fines of $30,000.

It is anticipated by court attendants that the trial will last from four to six weeks. The defense is said to have subpoened more than 20 witnesses.

Investigation leading to the Browne-Bioff indictments extended over more than a year and covered union officials' activities in New York, Hollywood, Chicago and other cities. In an authorized review of the grand jury action, Correa last May declared that the indictments were the result of a continuation by Treasury Department agents into the income tax matters of Joseph M. Schenck, recently resigned chairman of the board of 20th-Fox. One of the counts in the Schenck indictment was that he paid to Bioff $100,000 in 1937, which was not accounted for in his tax returns. Bioff currently is under indictment for income tax evasions in California. Explanation of the payment, or 'loan' was unsatisfactory to the Government prosecutors at the Schenck trial.

Appeal is pending in the Schenck conviction (see story herewith).

It was in the uncovering of further evidence with respect to the alleged 'loan' by Schenck to Bioff, according to Correa, that the Government found sufficient fact on which to base the anti-racketeering charges against Browne and Bioff. The indictment alleges that the two made a strike threat against the film companies in 1936, following a one-hour strike in certain theatres in Chicago, St. Louis, Minneapolis and Detroit, the previous December.

$400,000 in 1936

The Government charges that $400,000 was paid to Browne and Bioff in 1936.

In the separate criminal proceedings against Kaufman and Dean (Circello) trial date of Oct. 27 was set yesterday, with prospect of continuance until the conclusion of the Browne-Bioff trial. Kaufman was arrested in Newark and is under bail of $15,000. Dean is still a fugitive.

Correa has withheld the names of film company executives whom he will call as witnesses. Among those who testified before the Federal grand jury, prior to the indictments, were Nicholas M. Schenck, Barney Balaban, Sidney R. Kent, Major Albert J. Warner and Louis B. Mayer.

Trade Showings

(Continued from page 18)

ST. LOUIS

TUES., OCT. 14—
1:00 p.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), S'Renco P.R.
THURS., OCT. 16—
1:00 p.m.—'Moon Over Shoulder,' 'Hot Spot' (20th), S'Renco P.R.
FRI., OCT. 17—
1:00 p.m.—'Small Town Deb,' 'Swamp Water' (20th), S'Renco P.R.

SALT LAKE CITY

TUES., OCT 14—
1:00 p.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), 20th-Fox P.R.
THURS., OCT. 16—
1:00 p.m.—'Moon Over Shoulder' (20th), 20th-Fox P.R.
2:15 p.m.—'Hot Spot' (20th), 20th-Fox P.R.
FRI., OCT. 17—
1:00 p.m.—'Small Town Deb' (20th), 20th-Fox P.R.
2:15 p.m.—'Swamp Water' (20th), 20th-Fox P.R.

SAN FRANCISCO

TUES., OCT 14—
1:30 p.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), 20th-Fox P.R.
THURS., OCT. 16—
10:30 a.m.—'Moon Over Shoulder' (20th), 20th-Fox P.R.
2:00 p.m.—'Hot Spot' (20th), 20th-Fox P.R.
FRI., OCT. 17—
10:30 a.m.—'Small Town Deb' (20th), 20th-Fox P.R.
2:00 p.m.—'Swamp Water' (20th), 20th-Fox P.R.

SEATTLE

TUES., OCT 14—
1:00 p.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), Jewel Box Preview T.
THURS., OCT. 16—
1:30 p.m.—'Moon Over Shoulder,' 'Hot Spot' (20th), 20th-Fox P.R.
FRI., OCT. 17—
1:30 p.m.—'Small Town Deb,' 'Swamp Water' (20th), 20th-Fox P.R.

WASHINGTON

TUES., OCT. 14—
1:00 p.m.—'Unholy Partners,' 'Chocolate Soldier' (M-G), 20th-Fox P.R.
THURS., OCT. 16—
1:00 p.m.—'Moon Over Shoulder,' 'Hot Spot' (20th), 20th-Fox P.R.
FRI., OCT. 17—
1:00 p.m.—'Small Town Deb,' 'Swamp Water' (20th), 20th-Fox P.R.

New York Theatres

RADIO CITY MUSIC HALL
HELD OVER
"IT STARTED WITH EVE"
Spectacular Stage Productions

2ND WEEK
HUMPHREY BOGART • MARY ASTOR
In the New Warner Bros. Hit
'The MALTESE FALCON'
—IN PERSON—
JAN SAVITT and His Tophatters
STRAND B'way & 47 St.

PARAMOUNT
2ND WEEK
Charles Boyer
Olivia de Havilland
Paulette Goddard
—in—
"HOLD BACK THE DAWN"
—In Person—
XAVIER CUGAT and Band
Jay & Lou SEILER

2nd Week! To Be Specific—It's Terrific
Capitol Broadway 51st Street
Clark GABLE ★ Lana TURNER
"HONKY TONK"
A Metro-Goldwyn-Mayer Picture

'MAKES MOTION PICTURE HISTORY'—Times
FANTASIA
48th WEEK!
Twice daily 2:40 & 8:40
BROADWAY 53 & B'way CI 6-5353
LONGEST RUN in History of Talking Pictures

LOEW'S State TIMES SQ
Last Times Wed.
'LADY BE GOOD'
Eleanor POWELL
On Stage
Lou HOLTZ
Hazel SCOTT
Diosa COSTELLO
The HARTMANS
Starts Thurs., Oct. 9
Joan CRAWFORD
Robt. TAYLOR
Greer GARSON
When Ladies Meet
In Person
Joe FOISCO
Maxine SULLIVAN
Paul HAAKON
Patricia BOWMAN

PALACE B'way & 47th St.
STARTS TOMORROW
BETTE DAVIS
"The Little Foxes"
and "MOONLIGHT IN HAWAII"
with Leon Errol

IRENE DUNNE
ROBERT MONTGOMERY in
"UNFINISHED BUSINESS"
UNITED ARTISTS RIVOLI B'way at 49th St.
Doors Open 9:30 A.M. MIDNITE SHOWS

The Pegler Method

When Arthur James Pegler, famous reporter, and father of Westbrook Pegler, also a famous reporter, began his metropolitan career many years ago in Chicago, his first and trial assignment was to get a picture of a certain beautiful lady, much in the news—but hard to get because the news was hard.

Every star reporter in Chicago had tried. They had searched the galleries, rifled trunks, bribed servants, stalked relatives. The skill of a dozen men, notable, even notorious, for their gimlet cunning failed.

An hour after Mr. Pegler got the assignment he was in the office with the picture. A half hour later it was in the paper, and his job was set.

As the edition rolled, the managing editor approached the new reporter's desk. "If you do not mind telling," he ventured with a deference extraordinary in that rude office, "I'd be interested to know how you got that picture." The whole city room was listening in a hush.

"Certainly, sir," Mr. Pegler responded, with a tinge of something in his voice — "I just asked her for it."

The star picture chaser of them all cried out in pain. "We never thought of that!" The direct method — the Pegler method did it. Many another signal performance is just that simple, just that direct. Easy does it, but it's something hard to see.

For instance, six years ago Republic Pictures Corporation was launched, in the highly competitive, exceedingly complex motion picture industry, with the simple, direct conviction that money could be made making pictures on which theatres could make money.

Republic had nothing else to do but tend to business, and no way to make money except by tending to business. The program worked. It still works. It grows. Each year Republic has gained more accounts, more contracts. Republic has as many as 11,000 customer accounts.

It seemed possible that a great many things were being done at large expense and often much trouble that had nothing at all to do with what reached the screen.

Republic started to work with nothing to do but to tend to business, and no way to make money except by tending to business. Putting all it had on the screen where the customers could get it.

REPUBLIC PICTURES CORPORATION

BUY U. S. DEFENSE BONDS

Canada Dry's 'Michael & Kitty' Stays 25 Minutes But NBC Compensates Some Stations for Full Half Hour

Though it's collecting for but 25 minutes from Canada Dry on the 'Michael & Kitty Pepper' series Friday nights the NBC-Blue is paying some of the affiliates on the basis of a full half-hour. Among those who squawked about having to accept a 25-minute payoff and who got NBC to agree to pay the half-hour rate is John Shepard, 3rd, of the Yankee Network. The Blue is bridging the remaining five-minute segment of the half-hour (9:30-10) with a sustaining program.

Canada Dry's use of 25 minutes was not of its own choosing. At the time that the agency on the account, J. M. Mathes, inquired for an available spot the Blue was dickering with another client for the 9:55-10 p.m. period across the board and so it withheld the five minutes from option it gave Mathes. The five-minute deal failed to materialize and when Mathes reported that Canada Dry had okayed the period the network decided to let the thing stand as is. Meanwhile a bid had come in from Camel for the Wednesday 9:30-10 slot and switches had been decided on for the 'Town Hall of the Air' and the NBC symphony orchestra programs which squeezed out the remaining 9:55-10 o'clock availabilities.

The Blue's sales department states that it has a prospect for that Friday night five-minutes. If it does make the deal there will be two such briefies on network facilities at the same time. CBS now carries Ginny Simms for Kleenex in the Friday 9:55-10 p.m. niche.

CHEERY OATS OPEN-MINDED

General Mills is reported looking for a program to plug its new breakfast food product, Cheery Oats. Blackett - Sample - Hummert will probably get the account, when and if.

Understood the company isn't committed to any particular type of show, but has in mind either a half-hour evening series or a daytime serial.

Mutual Adds Up to 183

Eight new stations have joined the Mutual network, bringing the number of affiliates to 183. Additions are WGFB, Evansville, Ind.; WEIM, Fitchburg, Mass.; KTRI, Sioux City, Ia.; KVFD, Ft. Dodge, Ia.; WJMS, Ironwood, Mich.; WATW, Ashland, Wis.; WBBB, Burlington, N. C., and WHNL, Richmond, Va.

WEIM is affiliated with the Yankee and Colonial networks, while KTRI, KVFD, WJMS and WATW are members of the North Central Broadcasting System.

Spielers Play Rough

James Coy, announcer at WNEW, New York, is in the hospital with a fracture of a small bone in his neck and severe injuries in his back.

He was hurt while rough-housing with friends at Jones Beach, N. Y.

GILLMORE TO COAST ON SAG-TA WRANGLE

Chicago, Oct. 7.

Frank Gillmore who paused in Chicago for a conference with leaders of the Associated Actors and Artistes of America, of which he's president, is going to the Coast to look into a squabble between the Theatre Authority and the Screen Actors Guild.

SAG desires that the organization get a percentage of any money that TA receives for the use of SAG members. TA replies that this cannot be done in the manner that SAG indicates but anyway the money that is obtained on the Coast through TA is kept strictly and entirely on the Coast for use of the needy performers in that area.

CO-ED PINKERTON

That's Theme of New CBS Show With Joan Blondell

Hollywood, Oct. 7.

First sample of a new radio serial, 'Miss Pinkerton and Co.' will be piped out of here to eastern networks over CBS, this weekend. Crux of the chapter yarn is about a co-ed who inherits a detective agency.

Dick Powell and Joan Blondell have the principal roles.

Bea Wain for Dr. Lyons

Bea Wain has been bought by Blackett-Sample-Hummert for the Dr. Lyons dentifrice show which begins Oct. 20 on NBC-Blue. Half hour program, starting at 10 p.m., is tagged 'Monday Merry-Go-Round.' It'll be a variety layout, other names not yet set.

Miss Wain recently bowed off the Lucky Strike Hit Parade after more than two years of broadcasting.

McGillvra Reps WSTP

Joseph Hershey McGillvra has been named exclusive national representative for WSTP, St. Petersburg, Fla. Station is a Mutual affiliate.

R. S. Stratton, WSTP general manager, is currently in New York lining up fall accounts.

Bridgeport.—Ellen Mantler, formerly on WICC and ex-stock actress, handling femme fare for WNAB.

Prize of Free Bus Ride and $25 Pocket Money Offered to Texas Soldiers

San Antonio, Oct. 7.

Sponsored by the Bowen Bus Lines of Texas over the Lone Star Chain, new series from KGKO, Fort Worth, with Ken McClure, will be devoted to soldiers. Letters from various army and flying fields throughout the state will be read. Human interest and comedy stories will be the main trend of the programs.

Prizes offered to the men in the service sending in the best letter. First prize is a roundtrip ticket from the soldiers camp site to his home with $25 cash as expense money to be used when he obtains his furlough.

Program will be aired by station KTSA, here; KGNC, Amarillo; KXYZ, Houston; KRIS, Corpus Christi and KRGV, Weslaco.

FRITZ MAX CAHEN ON WSRR, STAMFORD

Stamford, Conn., Oct. 7.

Fritz Max Cahen, refugee author of 'Man Against Hitler' tome and former aide to Wythe Williams, now analyzes foreign news three times a week on WSRR.

Taking English lessons to blitz remnants of accent.

Wally Butterworth missed the 'Vox Pop' program Monday night (6) from Knoxville, Tenn., because of a ptomaine poison attack. Bill Bivens subbed.

HARVEY HARDING
Baritone
WNBT, Television, Friday Evenings
Broadcasting
New Ivory Commercials
NBC-CBS P&G
COMPTON ADVERTISING, INC.
Soloist, Poor Richard Club.
Philadelphia, October 23rd, 1941

AFRA ALLEGES WHAM BIAS IN DISMISSAL

Rochester, N. Y., Oct. 7.

Thomas A. Maguire, organizer for American Federation of Radio Artists, has filed formal charges with the NLRB against station WHAM claiming Thomas Pritchard, announcer, was fired by Manager William Fay for joining the union. Action was taken after negotiations between Fay and the Central Trades & Labor Council grievance committee failed to gain Pritchard's reinstatement. Fay claimed announcer was dismissed for inefficiency. Pritchard, who has been taking flying lessons in spare time, recently won a flight instructor's rating.

According to Maguire, both WHEC and WSAY staffs have been completely signed up with the radio artists union. The stations have been notified, but negotiations for contracts have not yet started. There are indications that some members of WHAM staff have not signed up.

Sponsors and Agencies To Meet at Hot Springs For Confab on Their Foes

National Association of Advertising agencies and the association of National Advertisers will jointly sponsor a meeting at the Homestead, Hot Springs, Va., to discuss the recent attacks made on advertising and decide on ways of meeting them.

The meeting will run from Nov. 13 through the 15th.

NEVILLE MILLER'S VIEW

Unwise to 'Invite Government' Participation in Trade Controversies

Washington.

Editor, VARIETY:

I want to express my appreciation for your splendid editorial in VARIETY of Sept. 4. I think you analyzed the situation extremely well, and only wish that broadcasters could realize that the proper procedure is to straighten out their internal problems among themselves without inviting the Government to come in and do it for them.

Neville Miller,
President, National Assn. of Broadcasters.

BELDING, CONE GIDDYAP BACK

Don Belding, vice-president of Lord & Thomas in charge of the Los Angeles office, and Fairfax Cone, head of the San Francisco office, start back to the Coast this week-end or early next week, after attending the firm's regular annual confabs in New York.

Both arrived in New York last Thursday (2), Cone directly from San Francisco and Belding from visits to the agency's offices in various cities.

Mutual Gets 'Consent Decree' From Muzak Covering World Series

C.A.B. on Louis-Nova

Listening audience for the Joe Louis-Lou Nova battle over Mutual Sept. 29 was not as big as it had been for two previous Louis fights, according to the Co-Operative Analysis of Broadcasting. The Nova bout drew a rating of 54.1%.

Louis' clash with Max Schmelling on June 22, 1938, accounted for the all-high on sports, namely, 63,6%, while the Conn battle June 18, 1941, got a rating of 58.2%.

N.Y. AFRA VOTES FOR OFFICERS ON OCT. 16

Election of members of the New York local board of the American Federation of Radio Artists will be held at the local's annual meeting Oct. 16 at the Astor hotel, N. Y. Those elected will serve until Nov. 1, 1942. Nine actors, seven singers and five announcers will be elected.

Nominees include William Adams, Fanny May Baldridge, Jackson Beck, John Brown, Charles Cantor, Clayton Collyer, Ted De Corsia, Eric Dressler, Helene Dumas, Betty Garde, House Jameson, Bernard Lenrow, Oliver Nicoll, Anne Seymour, Mark Smith, Hester Sondergaard, Luis Van Rooten, Ned Wever and Martin Wolfson, actors.

Also, Everett Clark, Gordon Cross, Phil Duey, Felix Knight, Harrison Knox, Eugene Lowenthol, Evelyn MacGregor, Alex McKee and Walter Preston, singers, and Ben Grauer, Ken Roberts, Sid Walton, Adun Williams and Foster Williams, announcers.

DON'T GURGLE YOUR SOUP

Philly's Social Coach Will Let the Peasants Know What's Smart

Philadelphia, Oct. 7.

Mrs. Edward J. MacMullen, social coach to Philly's 400, will begin giving pointers to the hoi polloi this week over a series of programs on KYW, a Philly version of Elsa Maxwell-Emily Post. Among Mrs. MacMullen's chores was the handling of the Roosevelt-duPont wedding.

Now she'll give a weekly talk on the proper etiquette on all occasions. The show is sponsored by the old, exclusive jewelry firm of Bailey, Banks & Biddle—its first venture in radio advertising.

The deal was set by the John B. Haines agency. Series will run until New Years.

KSAN Throttles Gab

San Francisco, Oct. 7.

KSAN has tossed out all talk programs before 6 p.m. save for hourly five-minute news. Music is being built up during the day. Several strip shows have been junked, the man-in-street from Golden Gate theatre has been shifted from 4:30 to 6:45 p.m., and gab generally throttled before the supper-hour.

Mutual Network last Saturday (4) got the Muzak Corp. to signature a consent decree which in effect conceded the principle that the originators of a broadcast had complete control over what channels it might be rebroadcast. Muzak agreed to the decree following a hearing the day before (3) in the N.Y. supreme court on Mutual's plea for an injunction restraining the wired radio service from picking up Mutual's broadcasts of the World Series games and re-feeding the events to Muzak's restaurant, cafe, etc., clients. Justice Ernest L. Hammer, who heard the argument for and against the petition, had meanwhile reserved decision.

In the consent decree it was stipulated that Muzak carry Mutual's broadcast of the individual games from beginning to end and that Muzak address a letter to each of its restaurant clients that Muzak would be required to cut off their service if this provision were not maintained. Muzak also agreed to put up signs crediting Mutual and Gillette as grantors of the rebroadcast privilege and to give the twosome a special courtesy mention at the beginning and end of each of the Muzak game pickups.

What Muzak relayed was the release from WOR, New York, which the wired service took off the air.

QUADRUPLING OF PROGRAMS

Detroit, Oct. 7.

Detroit radio the afternoon of Sept. 27 presented the unusual picture of four network stations all carrying the same football game, Michigan versus Michigan State. This quadruplication of programs drew critical mail from listeners who pointed out that there must have been other good games available that would have appealed to persons who 'don't believe that the football sun rises and sets in Ann Arbor.' The stations retorted that they would like to know of a game that had as much interest as the annual clash of the state's leading teams.

The stations that aired the Michigan-Michigan State event were WXYZ, WWJ, WJR and CKLW.

Kopf a V.-P. of NBC

Chicago, Oct. 7.

Harry Kopf, successor to Sid Strotz as manager of the central division of NBC, has been made a vice-president.

Has been with NBC 10 years.

Peanuts for Kessler

Rochester, N. Y., Oct. 7.

David Kessler, publicist for Rochester Civic Music Association and former managing editor of the defunct Rochester Evening News, has daily news commentator spot on WHAM for Plantera Peanuts.

Goes on at 8:45 a.m.

Blue Expects Every Affiliate to Do Its Duty to Sterling Products

CAMPUS WIRED RADIO APPEARS AT YALE

New Haven, Oct. 7.

Yale University has its own wired radio station, WOCD, broadcasting commercial and sustaining one hour nightly. Campus circuit puffer, member of Intercollegiate Broadcasting System, is owned by Yale Daily News and operated by special staff.

Chester J. La Roche, of Young & Rubicam, and other radio-minded Yale alumni are reported actively interested.

Vancouver, B. C.—S. W. Caldwell added as commercial manager of CKWX, Vancouver, B. C.

NBC station relations department disclosed last week that it proposes to have a showdown with those Blue network affiliates that pass up the two Sterling Products half-hours for the Cocoa Cola series which will clear through Mutual. These stations have already been given their 28-day removal notices together with a warning that NBC expects them to live up to the terms of their contract.

The Blue stations involved have guaranteed to deliver 10 p.m. across the board to Mutual for the beverage account, which starts Nov. 3. After Mutual obtained the guarantees the Blue sold the 10 to 10:30 segments, Monday and Wednesday, to Sterling with Oct. 20 the starting date.

DEBATE 'CONTROL' THEORIES

LAWYERS DEFEND EXISTING GROUPS

Washington, Oct. 7.

Although they don't see eye-to-eye on the question of statutory authority, conusel for numerous interests with more than one radio station are in accord on the proposition it would be distinctly unwise and painful for the Federal Communications Commission to promulgate a rule—effective immediately—saying that no person or firm can operate a plant serving 'substantial portion' of the area covered by another outlet in which he has an interest. Parade of barristers made this clear to the kilocycle cops Monday (6) at hearings on proposed regulation which would supplement the pending chain broadcasting commandments.

There was a remarkable lethargy on the part of most of the industry. Only participants in the oral argument were those licensees who would be wounded now if an unconditional principle of this sort is put into effect. Remainder of the industry takes it for granted no present licensee can get consent to establish another station in the same area, in view of the policy followed since the regime of Frank R. McNinch. Consequently, little breath was wasted.

There were two schools of thought evident at the hearing. Most vigorous exponeint of the idea that the Commish has no power to lay down such a prohibition was Frank Scott, arguing on behalf of Buffalo Evening News. Duke M. Patrick, local counsel for NBC, dittoed the contention the law doesn't give the kilocycle cops any such authority. But Mrs. Mabel Walker Willebrandt, representing WIND and WJJD, and Horace Lohnes, attorney for George Storer's outlet's, weren't as positive and based their argument on the idea such a rule would be unwise and unfair, not outright invalid.

The comments from the bench were not particularly illuminating, though Chairman James L. Fly at times seemed to entertain some doubts about the wisdom of going as far as was proposed last August and in the chain-monopoly report. Fly was not convinced, however, that the Commish should merely declare a policy against multiple ownership in normal situations.

Phraseology of the rule was criticized frequently, with Lohnes in particular noting the uncertainty which would result from loose language about substantial overlapping. Mrs. Willebrandt said if the regulators feel some such regulation must be imposed on the industry a loophole should be left for peculiar circumstances.

The poor draftsmanship was stressed by Lohnes, who asked whether Storer's WWVA, Wheeling, and WMMN, Fairmount, would be considered as duplicating to the point where there is 'substantial' overlapping. Under present conditions, 415,000 persons can pick up both stations in the daytime and 84,500 at night, Lohnes acknowledged, though the stations are outlets for different network programs and neither carries local features originating in the other's home town. He got no answer, though his bewilderment presumably impressed the regulators.

Lohnes said he has no objection to Commish statements of policy embodied in rules as long as the regulations are only 'general ideas' and not absolute or final. Contradictory slant was taken by George O. Sutton (speaking for WRAW and WEEU, Reading; WILM and WDEL, Wilmington, and WJAS and KQV, Pittsburgh). Feeling such a rule would short-circuit procedural provisions of the statute, he said the regulations would compel the Commish to refuse renewals without hearings. Sutton declared, 'if you adopt such a rule, you make an announcement that you're not going to renew these licenses.'

Congress never gave the Commish authority to write a hard-and-fast rule which would serve as interpretation of 'public interest, conveni-

(Continued on page 30)

Slight Rebellion

Goodman Ace did a slight blow-up one day last week when the NBC sound effects department which gets a $5 fee for its service tried to palm off a noiseless typewriter as a prop on the grounds that 'the other typewriter' was in use.

'In a 70-story building are you going to tell me there is only one other typewriter?' demanded Ace.

Its professional pride thus stung, the sound effects boys dug up a typewriter to meet script specification.

TWO-WAY TUG FOR ENGINEERS

While the U. S. Army Signal Corps is endeavoring to get trained radio engineers, offering them commissions, private firms are bidding for the services of draftees with radio experience who are being mustered out under the new 28-year maximum age regulations.

Among those offering immediate jobs to boys being discharged from Signal Corps headquarters at Fort Monmouth, N. J., is the Detrola Radio Corp. of Detroit. It offers 'well-paying positions in the engineering department.'

'Courage' Changes Include Selena Royle Due on Other Chores

Production setup was changed last week on 'Woman of Courage,' serial on CBS at 10:45 daily for Colgate-Palmolive-Peet. Marie Baumer succeeded Carl Buss as author and Chick Vincent replaced Ken MacGregor as director. Selena Royle has asked for release from her exclusive contract for the leading part and is slated to receive the okay from the sponsor this week.

Although the Ted Bates office, agency on the 'Woman of Courage' program has not been so notified, Miss Royle was set to go into a leading role this week in 'Help Mate,' new serial on NBC-Red (WEAF) for Old Dutch Cleaner. However, she notified the C. D. Morris office yesterday that she couldn't take the 'Help Mate' part.

Miss Royle is also dickering for the lead on another network serial, but the actress now playing the part has not yet been informed of the prospective change.

GELLARD AND PARTNERS MAKE GELLARD AN EXEC

One of the four partners in Station WBYN, Brooklyn, has been made assistant general manager and sales manager. He is Samuel Gellard.

Norman Warenbud has been promoted to program manager.

TRUE BOARDMAN ELECTED

Heads L. A. Chapter—Town Gets Next AFRA Convention

Hollywood, Oct. 7.

True Boardman, radio writer-actor, is the new president of Coast chapter of American Federation of Radio Artists. There was no qualified opposition to the slate headed by Boardman, which carried into office Ted Bliss, Hal Berger, Ynez Seabury, Paul Keast and Fred McKaye as vice-presidents; Elizabeth Wilbur, recording secretary, and Knox Manning, treasurer.

Next years' convention of AFRA will be held in Los Angeles in August.

AYER PROGRAM FOR UTILITIES UNCERTAIN

N. W. Ayer has lost the option it held on the 'Mr. and Mrs. North' serial but the agency will continue its efforts to develop a co-operative network campaign for the electric power industries. When the second option on 'North' expired Monday (6) Martin Gosch and Howard Harris, the co-adaptors, elected to put the script back on the open market. With the money already collected from electric power companies the agency could have gone on a 26-week campaign but it prefers to wait until it has enough to maintain a network show for 52 weeks on the theory that it would require that time to produce the results which it envisages for the power industry.

Gosch and Howard are meanwhile working on the auditions of a couple other programs and they may go to Hollywood the middle of this month on a picture writing deal.

John Vorpe With Mutual For Coca-Cola Contact; Director's Job Tough

John Vorpe, formerly with stations WHK and WTAM, Cleveland, and the Cleveland Plain Dealer, joined the Mutual network Monday (6) as program service man, to concentrate on the Coca-Cola series. He'll also work on new program ideas.

Meanwhile Coca-Cola has a tough assignment to fill in finding the right man to direct the daily musical programs. Looks like two or more directors rather than one may be required because of the prospective ordeal involved.

WALPOLE ON 'DALLAS'

Marie Baumer, Stella Reynolds, Ruth Borden in Script Re-assignments

Helen Walpole, author of 'Our Gal Sunday' for Anacin, has been shifted from her other scripting assignment on 'Amanda of Honeymoon Hill' for Cal-Asperin to 'Stella Dallas' for Phillips milk of magnesia. All three serials are handled by the New York office of Blackett-Sample-Hummert.

Marie Baumer, formerly writer of 'Stella Dallas,' gave up the show to take over scripting of 'Woman of Courage' for Colgate-Palmolive-Peet (Ted Bates agency). Succeding Miss Walpole on the 'Amanda' assignment is Stella Reynolds, who several months ago dropped authorship of 'John's Other Wife' for Wyeth Chemical (also B-S-H) to take a vacation trip to the Coast with her actor-husband, Arnold Moss. Ruth Borden now writes 'John's Other Wife.'

Hope in Cleveland

Cleveland, Oct. 7.

Bob Hope, here to do his tonight's (Tuesday) Pepsodent broadcast before a druggists' convention crowd, was given an elaborate welcome-home celebration by the local chamber of commerce. Comedian grew up in Cleveland and got his start as a hoofer in East Side vaude houses.

As part of the celebration, Hope made a personal appearance Saturday night (4) at Loew's State, at a midnight preview of his new picture, 'Nothing But the Truth,' drawing a sellout mob of 3,500. Immadiately after tonight's broadcast, he leaves for the Coast to begin work in 'My Favorite Blond,' for Paramount.

Network Premieres

Wednesday (8)

'Meet Mr. Meek,' drama; Wednesdays, 7:30-8 p.m., CBS; Lever Bros. (Lifebuoy soap), Esty agency.

'Big Town,' drama, with Edward G. Robinson; Wednesdays, 8-8:30 p.m. (repeat 9:30 p.m.), CBS; Lever Bros. (Rinso), Ruthrauff & Ryan.

Thursday (9)

'March of Time,' dramatized news; Thursdays, 8-8:30 p.m., NBC-Blue (WJZ); Time mag, Young & Rubicam.

Friday (10)

'Gangbusters,' drama; Fridays, 9-9:30 p.m. (repeat 11:30 p.m.), NBC-Blue (WJZ); Sloan's liniment, Warwick & Legler.

NBC SYMPHONY IS PACKAGED

NBC-Blue has worked out a package deal for the NBC Symphony concerts, starting with the first of the Leopold Stokowski broadcasts, Nov. 4. Advertisers will be offered 24 programs over a hookup of 100-odd stations for a bulk price of $350,000. If an advertiser prefers only the eight Stokowski broadcasts the price will be $150,000.

The time in any case will have to be Tuesday, 9:30 to 10:30 p.m. Blue affiliates will be paid their regular rates, despite the package arrangement.

Big Local Production For Milk Pool Account Uses KSTP House Band

Minneapolis, Oct. 7.

Under a Minnesota Milk Foundation, Minneapolis and St. Paul milk companies have pooled efforts for a special half-hour show over KSTP at 6:30 p.m. Mondays. Titled the 'Milk Show,' the program is an elaborate production with music, dramatization, community sing and songs by Amanda Snow. It plugs milk's beneficial qualities generally, mentioning no specific brands.

In addition to Miss Snow, the program, placed by the McCord agency, Minneapolis, has Leonard Leigh and his 15-piece studio orchestra; Brooks Henderson and Don Hawkins as announcer and emcee, respectively; a quartet, and a dramatic troupe doing an 'Amanda Snow Vignette,' built around one of her featured songs.

Show is aired one week from Minneapolis, next from St. Paul, with audiences taking part in a community sing.

McAVITY, LONGSTRETH OPEN N. Y. OFFICES

Tom McAvity, former radio head of Lord & Thomas, has set up his own package-production office and is submitting 'A Date with Judy,' last summer's Bob Hope replacement, to agencies.

Edward Longstreth, until a fortnight ago radio director of Colgate-Palmolive-Peet, has also launched an indie program office and is working on scripts and ideas for shows.

Sponsors a Historian

St. Louis, Oct. 7.

Peter Paul Candy Co. of St. Louis is currently sponsoring Dr. Roland Greene Usher, head of the history dept. at Washington University here. Usher is author of 'Pan-Germanism,' a book that forecast the present world war.

He's broadcasting five times weekly. Seventh year before the mike but the first time he had a sponsor.

CARL FRIEDRICH ON THE STAND

Washington, Oct. 7.

Academicians held the stage last week as the yawns multiplied in the Federal Communications Commission's rambling search for some policy regarding newspaper ownership. After listening for two days to learned dissertations of free speech the kilocycle cops still were bewildered as to just what course of action distinguished degree-holders think they should take. The wearying word marathon resumes Thursday (9) with more witnesses from the three leading press services due for further quizzing.

Weighty testimony last week was given by Morris I. Ernst, noted free-speech crusader and sparkplug of the American Civil Liberties union; Prof. Zachariah Chaffee, Jr., of Harvard Law School; and Dr. Carl J. Friedrich, Harvard professor of government, and editor of a provocative series of booklets on radio controls.

No newspaper should own any outlet, Ernst thought, but possible government ownership is far more terrifying than even a complete publisher monopoly in the broadcasting field. The two Harvard pedagogs generally favored separation of newspapers and stations but were by no means willing to come out for a flat prohibition against publishers.

Ernst wants the regulatory body to fix a broad philosophical rule rather than continue treating each situation as an individual problem. Chaffee thinks exactly the opposite approach should be taken. Friedrich was more concerned about compelling newspapers to be more responsible, though pained at the lack of crusaders in radio.

Shared View

Apprehension about a monopoly on means of influencing or expressing opinion was shared by Friedrich and Ernst. Latter was more uneasy, fearing the downfall of democracy unless newspapers are prevented from controlling 'this pipeline to human thought.' In some circumstances, newspaper ownership may benefit the public, the Harvard faculty member conceded.

The 'flexible' policy which appealed most to the savants would be more or less the yardstick used by the FCC in recent years. Chaffee touched a sore spot, though, in warning of the danger the government agency would favor publishers backing whatever party or administration was in power.

The debating society atmosphere was intensified when Judge Thomas D. Thatcher, counsel for the publisher-broadcaster crowd, and Louis G. Caldwell, attorney for Chicago Tribune's WGN, began prodding the pundits. The pair of barristers led the Commission's braintrusters into realms of philosophy, historical background of the Constitution, what constitutes public opinion, and related off-shoots of the chief issue. Ernst's writings were dragged into the proceedings when Caldwell delved into the lawyer's fulminations against censorship.

BENNY-SPAULDING TO EXCHANGE VISITS

Jack Benny and Albert Spalding, who met for the first time Sunday night (5) when they both appeared at the 'Fun to Be Free' benefit show at Madison Square Garden, N. Y., enjoyed working together so much they now plan reciprocal guest dates on each other's programs. Benny at first suggested going on the Coca-Cola show with Andre Kostelanetz and Spalding next Sunday (12), but it was decided the time was too short to permit adequate preparations.

Benny expects to be back in New York sometime in December and the plan is for the exchange guest appearance then.

JACK BENNY
With Mary Livingstone, Phil Harris Orchestra, Rochester, Dennis Day
Comedy, Music, Songs
JELLO
Sunday, 7 p.m.
WEAF-NBC, New York
(Young & Rubicam)

There has been a growing tendency in the Jack Benny program to represent the star unattractively. In the name of comedy the program has made sport of his supposed stinginess, his fancied prowess as a lady killer. Good comedy results have undoubtedly flowed from these attitudes which have long since become standardized, but, which if now exaggerated, may easily become stale. Insofar as making Benny seem a fool or as a has-been as a valid comedy formula and a dividends-producing characterization, it is certainly as clear as Benny's diction that nobody in authority is going to quibble with $ucce$$, if you get the idea.

However, for the first broadcast of the 1941-42 series, the willingness to sappify a once-sophisticated funnyman was carried to what is probably a new peak. An entire sequence was based on Benny's purported blindness without his glasses which he had left behind him in Hollywood. He was led by the hand into Ebbett's Field to attend, but not to see, the World's Series. A whole string of gags based on his physical helplessness without his glasses followed, the climax being a foul ball which beaned him.

Perhaps it was funny to most people. But surely not to all. Surely not to the thousands who have various infirmities. And what price plot 'sympathy' for Benny? To josh a man about his toupee is one thing. That is vanity. But is not optical blackout, even temporarily, a genuine tragedy? However far-fetched the professional anything-for-a-laugh thinker-uppers of gags may consider such a point, there does seem reason to believe that in this case hokum came awfully close to the suicide of a formula.

Maybe the whole subject of expecting that one comedy vein—Benny's personal idiosyncrasies—to pay off, decade after decade, will have to be brought up for a conference sooner or later, anyhow. There are suggestions that it's pretty frayed.

The first broadcast was not, on the whole, a polished sample of a glistening Benny script. There were clear hints of gagging in the medical sense signifying strain. The opening sequence which was represented as the last few minutes just before going on the air was self-conscious stuff. It was a novelty that had been heard before.

In due course the various Benny helpmates were introduced. Phil Harris was represented as a ga-ga newlywed; Rochester as in a crap game jam up in Harlem; Dennis Day as happy to resume eating; Mary Livingstone as the girl with the crack that crushes. It was intermittently socko, occasionally slumpo. The pace that covers up comedy liberties was partly absent. Nobody better than Benny understands the meaning of that terrific momentum that lifts up and carries forward on a tide of comicality everybody and everything. It is the job and the genius of Benny to get this tide washing in on schedule every Sunday night.

These remarks merely emphasize the hazards and difficulties of a killing pace. Benny has had remarkably few bumpy programs year after year, but it is perhaps odd that several of them have been his opening nights. *Land.*

'AT THE ARMSTRONGS'
Dramatic Serial
15 Mins.
Thursday, 6:45 p.m.
BBC, London

Weekly quarter hour is a 'One Man's Family' dona in North Country dialect, but not quite as successful in its Yankee program pattern. The Armstrong brood go heavy on philosophy, the kind one reads in books or weekly magazines whose nearest approach to family matters is the subscription rate. This unnatural ring has the cast all at odds and syntheticized to an unhappy degree.

Subject under discussion at this airing centered the 'coming out' age of the female; young Marjorie having taken a smack at school in failing an exam is now readying to excite envy elsewhere. Her use of cosmetics is decried, Pa Armstrong favors the heavy hand but is talked out of the harshness by remainder of the family who let him in—and listeners—on the psychological impetus responsible for such stepping out. If psychology is a big subject it's just ducksoup to this brood.

Cast goes uncredited, but turns in good work, especially from elder daughter Pat. The parents are well in character and play successfully against the square root pattern of the script. Male side of the family is poorly handled, there's a young brother who gives impresh he's fixing to go into politics his lines are so heavily served. No sane parent would tolerate the youth for 15 mins.

Ronald Gow scripts.

KATE SMITH
with Ted Collins, Jack Miller Orchestra, Ted Straeter Chorus, Merle Oberon, Murphy Sisters, Charles Stark, Nan Raye, Maude Davis.
55 Mins.
GRAPE NUTS
Friday, 8 p.m.
WABC-CBS, New York.
(Young & Rubicam)

Still unable to sing 'God Bless America' or 'The Moon Comes Over the Mountain,' or any other ASCAP song, Kate Smith came back to her Friday spot (3) on the Columbia network with tunes from other sources. Tune which she infused with the style that has been the cornerstone of an industry; tunes that sounded pretty special because she was the artiste. Her rich reading of 'May I Never' was particularly standout. 'Wasn't It You' and 'Time Was' were others on the star's list for the new season christening.

After the Smith starring turn itself, the two most clickfull items on the 55-minute revue last Friday (3) were the Murphy Sisters, hired away from Carl Hoff's orchestra by Ted Collins, and Merle Oberon going back to the reliable old English moors to burn some kindling at the pyre of frustrated Emily Bronte's love. Not funny, and supposed to be, to be, was the crossfire of the Nan Raye and Maude Davis. Their gab lagged and badly. While there was heaping measure of good things on the program, comedy emerged very conspicuously as Ted Collins most pressing production problem. Although not essentially a fun show the Smith program always has had, and plainly needs a dependable interlude of sure-combustion gags.

It's a prankish style of harmonizing that the new Murphy girls have. This seems very likely to become a popular addition to Miss Smith's musical support which remains under the experienced, perfectly cued baton of Jack Miller and the slick modern choralmastering of Ted Straeter.

As is his custom, Ted Collins handled most of the Grape Nuts commercials, but with plenty of product identification by and with the star herself. There was another announcer, Charles Stark, to participate with Collins in a two-man copy interpolation.

A very cleverly written, serious curtain speech by Miss Smith referred to the confused unhappy state of the world and pledged the Songbird of the South to give her best efforts to beguile a heartsick world. Her best efforts will continue to be an easy explanation for the continuing popularity of this highpowered program omnibus. *Land.*

'WJZ TAKES THE CAKE'
with Milton Cross, Tommy Cowan, Albert Sonn, Joseph Stopak Orchestra, Eddie Rickenbacker, Lowell Thomas.
Birthday Celebration
25 Mins.
Sunday, 6:05 p.m.
WJZ-NBC, New York

Neil Hopkins wrote a nice script for the 'birthday cake in words and music' which reminded the public that NBC's Blue key, WJZ, was 20 years old. The big personality of the occasion was Captain Eddie Rickenbacker, who, in 1921, as a just-returned hero of the A.E.F., was the first guest speaker of the new station. This time Rickenbacker was interviewed at Pawling, N. Y., by Lowell Thomas on a cut-in to Manhattan. He developed the thesis that the airplane and radio were twin blessings which evil men had perverted. Had the radio in particular been as advanced 15 years ago (1926) as today Rickenbacker thought the dictators would not have swollen so large.

Milton Cross, whose signature was 'AJN' on the old WJZ, interviewed Tommy Cowan, the original 'ACN.' It was fairly engrossing recollection stuff that omitted only to gratify the curiosity it aroused—what is Cowan doing right now? There was also a lot of oldtimer stuff about the Newark Sunday Call which, with Westinghouse, first launched WJZ.

These 20th birthdays are beginning to steal up on quite a lot of American radio stations. *Land.*

'FOUR O'CLOCK FROLIC'
With Irene Cowan
Records
60 Mins.—Local
Sustaining
Daily, 4 p. m.
WCAE, Pittsburgh

Sounds like WCAE has struck a winner in one of its first local shows following switch from NBC-Red to Mutual. Record programs are a nickel a dozen, but Irene Cowan, nominally music librarian at station and experienced as a comedienne in Pittsburgh little theatre circles, has approached the stint a little differently. Instead of shooting the dance music discs out with the usual palaver, she's doing a bored dame who doesn't know how she ever got saddled with such a chore and can't wait until the 5 o'clock whistle blows. Her chatter is in turn impudent and cynical, personal and funny.

New twist, particularly for a dame, adds spice to what otherwise would be just another conventional version of Make Believe Ballroom and such. *Cohen.*

ED EAST and POLLY

Starting their second year of the Kitchen Quiz for White Rose Tea, Monday through Friday, WJZ, New York. Also making series of Kitchen Quiz shorts for Columbia Pictures.

HELEN HAYES
With Horace Braham
Drama
30 Mins.
LIPTON'S TEA
Sunday, 8 p.m.
WABC-CBS, New York
(Young & Rubicam)

Helen Hayes bowed into her new season for Lipton's Tea with plenty of histrionic flourish. For her script she reached back to the mid-Victorian melodramatics of the Bronte Sisters and clothed herself in the role of 'Jane Eyre.' Even though bravura speeches bounded all over the place and the aroma of violet sachets would not be downed, Miss Hayes' adroit molding of her character, the authoritative support of Horace Braham, the incisive adaptation by Theresa Lewis and the generally tiptop production combined to make the event amply exciting.

The choice of the story had probably been influenced by the opportunity that the role of the young and harried little governess would give Miss Hayes to open up on the emoting side. When these moments came the floodtides never seeped over the brim. And so it also went for Braham as he, the master of Thornfield Hall, sought to conceal the chapter of horror in his life while doing court to the governess, his employee. The narrator bits that bridged many of the scenes were projected with a surehand for economy and effect.

The plug was segregated for the finish of the program, and even that chore was put over cleverly. It consisted of the reading of two congratulatory telegrams, with Miss Hayes participating in the crosstalk: One was a gag message from Gracie Allen. Other wire was from the 'people of Lipton's Tea.' The mentions of the product in that way counted up to several, but with an ingratiating and unobtrusive air. *Odec.*

HARRY SAVOY and RUSS BROWN
With Allen Roth, Mixed Chorus, Bud Collier
Comedy, Songs, Orchestra
30 Mins.—Local
SCHAEFER BEER
Thursday, 7:30 p.m.
WJZ, New York
(B.B.D. & O.)

Schaefer Beer took unusually heavy spotlight ads for this one in the New York dailies and the topline in these ads read, 'Laughs Begin at 7:30.' The occasion was the debut of Harry Savoy and Russ Brown, two vet vaudevillians, as a comedy team, and when the program's fadeout moment arrived at 8 p.m. listeners must have been still waiting for that topline, which was repeated at the outset of the show, to be made good. The two five-minute passages that came from Savoy and Brown were about the dreariest things of the kind heard in some time on a major New York station.

Even if he had been equipped with worthwhile material it is doubtful whether Savoy would have clicked. His is the type of zaney antics that must be seen. Without the comic hat and the general business his style of repetitious gibberish and pointless chatter can't help but fall on sterile ground. The team's performance seemed to strike a particularly sad note during the second bit of crossfire when even the studio audienca failed to respond.

The intrusion of the twosome has only served to weaken what had heretofore been a delightful half-hour of pop music. The program still manages to salvage 18 minutes of it. Allen Roth, the batonist, is still giving with sweet, smooth and pleasant arrangements and the mixed chorus of 12 proves the real highlight of the occasion with its medley of oldtime and current lyrics. The musical production throughout is in faultless taste.

Bud Collier functions deftly in the m.c. role and the plug as always plies its way ingratiatingly on the themes of quality and prestige. *Odec.*

FRED ALLEN
With Al Goodman's orchestra, Kenny Baker, Portland Hoffa, Jimmy Wallington, Leo Durocher, James McDonough
Full Hour
TEXACO
Tuesday, 9 p.m.
WABC-CBS, New York
(Young & Rubicam)

The passage of the seasons has not only made full hour revues extremely rare in number, but the professional listener realizes anew with each fresh exposure what a long bridle path 60 minutes is to travel. It's the break for station identification that emphasizes this element of space to be filled, pace to be maintained, gags to come. Today a full hour show almost develops the same sort of nervousness in the imaginative listener that an onlooker feels at a horse show, when a jumper has made a clean half-course but still faces plenty of hurdles that can wipe out the good going.

It was at a pretty consistently brisk canter that Fred Allen made his long run last Wednesday (1) as he opened another 39 weeks. There were a few points where gag-writing wear and tear showed through a little, as with some of the lines in the aquarium routine that were forced and flat (but other lines were bright and giddily amusing) and at the sign-off the gag staff, obviously eager, couldn't quite find a final socko punch. But otherwise the 60 minutes were smoothly traversed.

Extremely droll and a slick example of showmanly anticipation was the booking of Leo Durocher, the manager of the pennant-winning Brooklyn Dodgers. His appearance on the evening following the opener of the World's Series was surefire by itself. But the crossfire built up between Allen and the baseballer turned clever booking into clever entertainment. The patter was a reverse twist on the Dodgers reputation for being rough and tough. Durocher, in very genteel highbrow language, begged permission to correct certain 'misapprehensions.' He pictured 'Them Bums' as maligned and went on to give a tea-with-curled-finger version of a slight altercation with an umpire that had cost him $150. All done rather deliciously.

As an added element to the Texaco setup this year, talented persons from various colleges are being presented. Notre Dame provided James McDonough, who said he wanted to be a radio announcer after graduation. Meantime he gave a reading, rather good, of Warners' Pat O'Brien scene of Knute Rockne defending football before educators who thought it was interfering with culture. The campus tie-ins provides the Texaco program with a kind of audience-building, publicity-grabbing sideline which advertising agencies especially dote upon.

Among the things that keep this show buoyed up for 60 minutes is Al Goodman's orchestra. For example: his ability to make 'Oh, Daddy' sound like fresh, interesting pop music after all these weeks and repeats. For example: his sturdy underpinning of the vocals by Kenny Baker and Beverly Mason, the latter a newcomer who submitted 'Louisiana Lullaby' pleasingly.

Allen has not gotten far away from his usual ways. Occasional attention is turned upon announcer Jimmy Wallington and singer Kenny Baker, while the goofyisms of Portland Hoffa are woven into the tapestry. This stooge brigade with its Texaco Workshop scored especially well with the inaugural assignment, a burlesque on Pall Mall's 'modern design' radio announcements. The sound effects were skillfully worked out and rehearsed for giggles.

Something of Allen's own credo as a showman-turned-broadcaster was probably implicit in the gagging that launched the 1941 getaway program. This had Allen threatening not to open with either a peppy number by the orchestra, a fanfare, or a geyser of gush out of the announcer. Just as he was about to put 'new' program ideas into force, he was accosted by the business agent of the Radio Listeners Union, who said the public would boycott Allen if he tried anything new. Old stuff is what makes radio good.

'Bring your show DOWN to our specifications' was the union ultimatum. Who but old sourpuss would use a smart quip like that on the radio! *Land.*

'WEAVER OF THOUGHTS'
With Maurice Joachim, Dick Ballou
15 Mins.—Local
M-W-F, 1 p.m.
WHN, New York

For poetry-craving dialers, this thrice-weekly series should provide a satisfactory session. Maurice Joachim naturally favors verses of sentiment and simple thought, but he avoids gush or over-tremolo and keeps the selections brief. Dick Ballou's organ backgrounds supply an effective, unobstructive framework. Introductory spiel about 'dawn in the Orient' and the 'invocation of the dawn' on the Friday (3) chapter was rather lush, but probably in the groova for verse addicts.

Joachim's voice is clear and his enunciation good. He sounds middle-aged and no softy. It's a passable, if specialized program. *Hobe.*

AL PEARCE GANG
With Andy Devine, Artie Auerbach, Hal Borne, Gail Laighton, Lou Bring orchestra.
30 Mins.
CAMELS
Friday, 7:30 p.m.
WABC-CBS, New York
(Esty)

Robert Hutchins, president of the University of Chicago, once observed 'the trouble with educational radio is that the programs are no good.' The trouble with the Al Pearce comedy program last Friday night (3) was that the jokes were no good.

Evidently designed as the inaugural program's piece de resistance was the situation of pebble-voiced Andy Devine playing an old maid, while Al Pearce, Artie Auerbach and Ray Erlenhorn impersonated three suitors. Make-believe kissing carried on in a broad,noisy fashion that was only slightly revolting produced one line which, in the obscurity of its purported humor may serve as a typical and terrible exhibit of the script's quality. 'I learned to kiss this way by drinking malted milk through a trombone.' The same sequence was dragged down to the small time by other clumsyisms, such as the gift promises of one suitor causing Devine to toss off a chorus of 'Daddy.' Again, in the midst of the hokum, 'Close the door, come closer,' said the old maid's mother, 'did you know Camels are slower-burning?'

There were some laughmeter-jiggling double meanings in the incident that was dramatized to launch the program's new listener come-on, $100 weekly prizes for listeners sending in comedy-worthy true life experience as salesmen. This stunt fits in with Pearce's classic characterization as Elmer Blurt, the low pressure salesman. This-is-a-sample-of-what-we-want-to-dramatize. Episode had an electric shaver salesman calling on a woman who was expecting a representative from an orphanage to discuss the adoption of a child. The resultant double meanings were effective. This entire incident is a cleaned up version of a very dirty routine that has been done all over America at stags. Many listeners must have smirked in recognition.

Fundamentally this first program in the new Pearce series was cluttered up with too many things that were not self-justifying. The program was in need of tightening and editing most of the way. There was little for Lou Bring's orchestra while the piano-harp team of Hal Borne and Gail Laighton needed a more standout time. First few minutes were dull waiting for action to begin.

The commercials were full of references to the poison in smoke and the lesser percentage of poison found in Camel smoke. And when the commercials weren't full of poison and smoke they were just full. They were what is worse than being long, namely, seeming to be long.

All right, so the studio audience laughed. *Land.*

'HELP MATE'
With Arlene Francis, Robert Sloane, Santos Ortego, Jessie Royce Landis, Marilyn Erskine, George Davis, Jack Costello.
(Blackett-Sample-Hummert)

New serial for Old Dutch Cleanser is packaged by C. D. Morris Associates for the Chicago office of Blackett-Sample-Hummert. Leonardo Bercovici authors and directs it, with George Davis (one of the 'Pins and Needles' composers) writing original music and playing it on the piano or occasionally the organ. Show is unusual in several respects and should get attention and a solid audience.

'Help Mate' is obviously the story's heroine, who 'follows her heart.' From a fairly commonplace middle-class family, she has met and fallen for a young church organist-composer whose artistic nature clashes with the business-man views of the girl's father, a small-town department store owner. The girl is obviously caught in the middle of the conflict of viewpoints and, as she's manifestly going to marry the guy, the struggle is destined to supply a major source of future problems and difficulties. Fact that the boy has a moody, introvertive personality will probably also create emotional complications between them.

Characters and situation of the story are more adult than most serials. Also, the music supplies an integral part of the show, with the young composer playing portions of his work on virtually every stanza, either as part of the action or as background and bridging. Musical theme, also played on the piano by Davis, is a strain from a Schumann concerto. Bercovici's writing is dramatic and yet, by daytime standards, sensitive and reticent. His direction is also expert. Davis' compositions are distinctly listenable and his playing is skillful.

Arlene Francis is eloquent as the girl and Robert Sloane is provocatively unorthodox as the boy. Santos Ortega partially redeems the unfortunate boorishness of the father part, while Marilyn Erskine is acceptable in the small part of the heroine's younger sister. Jessie Royce Landis is believable as the mother.

Jack Costello reads the extensive lead-ins and commercials. *Hobe.*

'FIBBER McGEE AND MOLLY'
(Jim and Marion Jordan)
With Martha Tilton, Billy Mills Orchestra, Harlow Wilcox, 4 Horsemen
30 Mins.
JOHNSON WAX
Tuesday, 9:30 p.m.
WEAF-NBC, New York
(Needham, Louis & Brorby)

This former Chicago man and wife two-act has now reached that peak of radio eminence where theirs is the largest hook-up (129 stations) on NBC. Their success story, to say it again, is one of the authentic sagas of radio, more remarkable in many ways than the achievements of Benny, Allen et al, because the latter started from a considerable higher plateau of pre-radio prestige.

And why have Marion and Jim Jordan caught on?

The radio formula is more or less based on a straight 'interruption' routine, but to state this does not explain 'Fibber McGee and Molly.' Timing has a lot to do with their appeal. Their quips might be described as short jabs, comedy infighting rather than long haymakers up from the floor. They follow lines of patter that are standard radio. Like talking about their vacation when they reopen another 39-week span. The insults are frequently of familiar coinage. The stooges who pop in and out use vocal mannerisms and quaint deliveries. Nothing much is present that isn't present on other programs. Nothing, that is, except Jim and Marion Jordan, their easy-does-it mixture of corn, pepper and a hint of molasses.

Billy Mills' lively musical fill-ins and a richly sung number by Martha Tilton were agreeable subordinate factors as the sixth season for Johnson Wax began. The work of the harmonizing Four Horsemen was likewise pleasant. Harold Peary paid a came-to-say-goodbye visit on the McGee show before taking up his separate radio career as Gildersleeve. Thus a McGee stooge has sprouted into detachable fame, which is another mark of the popularity of this show. *Land.*

WAKE UP AMERICA FORUM
with Mary Ho Hillyer, Ruth Alexander, Fred G. Clark
60 Mins.
Sustaining
Sunday, 2 p.m.
WJZ-NBC, New York

Running for a full hour on the Blue the final half of this new 'forum' from 2-3 p.m. Sundays is opposite the Chicago Roundtable, which broadcasts from 2:30-3 p.m. on the Red. This might seem to confront serious-minded listeners with a difficulty. The Forum is probably going to be a better show, consciously so. But the long-established Roundtable has conducted high class conversations between qualified experts for years and might be considered sure to be the most dispassionate, since it largely avoids the necessity of proving a 'case.' Both programs have influential money and persons behind them. The Forum has the Cleveland-American headquarters of Economic Foundation, so-called, in which the N.A.M. is reported interested. The Chicago Roundtable has a grant of around $50,000 annually from the Sloane Foundation.

On this occasion the program pitted two women, Ruth Alexander and Mary Hillyer. Both are vets of the arts of debate, both speak rapidly, glibly and are out to score. Much that they said was provocative to the subject of 'social planning' versus 'free enterprise.' Miss Alexander made a questionably frequent use of edged sarcasm. She's a rather dangerous in-fighter, crashing through her opponent's comment to heckle, taunt, contradict and muddle, but guarding herself against similar liberties. Miss Hillyer remained very collected under what seemed like conscious efforts to push her off her horse.

Miss Hillyer, however, weakened an impression of fairness she was slowly building up by her calm in the face of the artful mosquito stings when she belatedly turned rabid on our present foreign policy and dragged the references to the recent witch-hunt of a handful of Roosevelt-hating senators against the film industry, a witch-hunt as high-handed as any abuse of power she cited against the rich and powerful. By implicitly applauding that bit of bigotry and by assuming that a 'case' against films was proven beyond challenge, she must have aroused doubts in many listeners' minds as to whether the partisan feelings do not obscure all her conclusions.

Wake Up America Forum has a 'telephone town' each Sunday a la Major Bowes. This is designated a week ahead. Any listener in the chosen signal area of an NBC Blue affiliate can phone in questions. Otherwise questions originate with the speakers themselves or those present in the broadcast studio. All in all the method of stressing questions, following brief preliminary statements of a prepared formal nature, creates a lively pace. Fred Clark is self-effacing rather than self-pushing throughout. *Land.*

'TOM MIX STRAIGHT SHOOTERS'
With Russell Thorson, Percy Hemus, Jane Webb, Curley Bradley, Dan Gordon
RALSTON CEREAL
Daily, 5:45 p.m.
WJZ-NBC, New York
(Gardner)

With the arrival of the cool months, Ralston is back on the air to plug it's hot cereal with this rip-snortin' thriller about the he-men of the wide open spaces. It's pretty much as always, with Tom Mix, his gal Pat and the Old Wrangler still giving the works to violators of law, order and chivalry on the frontier. And, so the sponsor will be in no doubt about the yarn's pull, there's a super-terrific giveaway of an official decoder badge for membership in Tom Mix's Straight Shooters. Yippee.

Starting last week, the current yarn is 'The Mystery of the Unseen Man.' Judged by a single hearing Thursday (2), the story is a bit complicated and certainly overboard on 'characters,' particularly the overwritten, scenery-chewed part of Wrangler, which Percy Hemus leaves in tatters around the studio floor. Others in the cast were sufficiently restrained on the stanza caught. Cracker-barrel style commercials are read by the Wrangler.

Show is produced in Chicago, with Ted McMurray. George Lowther authors from New York. *Hobe.*

'BROODING WITH BRADY'
Talk
15 Mins.—Local
Sustaining
Daily, 5:15 p.m.
WMCA, New York

There are few entertainers that can make double-talk work satisfactorily. Ben Brady isn't among them, at least not on the strength of the quarter-hour shot caught. There was little in his long discourse on everything and nothing to prompt even a stray giggle and less—that would sponsor an urge to tune in again.

Beginning with, 'What's all this talk about 'Jim' (pop tune), the worthless ingrate,' he says girls are 'nothing but dopes' to go for a guy 'not worth the powder to blow him to—well.' Shifting from subject to subject Brady will cut in a phonograph record, yank it after a few bars, assume accents, kid well-known commercials, etc. It's a hodge-podge that fails to register.

Brady may have the germ of an idea, but as presented on the afternoon in question seemingly ad lib form, it missed the mark. *Wood.*

Al Zink, drama director of WEBR, Buffalo, penning city's radio history for book to be published by Buffalo Chamber of Commerce.

'THIS IS THE LIFE'
With John Reed King, Dr. James P. Chaplin, Dr. George C. Vaillant.
History and description of life in out of the way places.
30 Mins.
Sunday, 1:30 p.m.
WABC-CBS, New York

With the help of two anthropologists from the Museum of Natural History, this program attempts to set forth the strange customs of out of the way places. The idea sounds like a natural, but failed to click, perhaps because its presentation, while straining hard to be informal and down to the level of the average non-traveler, takes on a schoolbook attitude of instruction which makes it dull and uninteresting. With King as the announcer, and Drs. Chaplin and Vaillant making the explanations, a reconstruction of life in the African Congo provided the content of the first program.

Attempts to reach a climax with the use of a drum which talks prove a bust since the resultant sounds and necessary explanation were not of the sort to interest any but the most technically minded audience who do not need a program of this sort to start with. With more facile presentation better results might be achieved.

'OFFICE HOURS'
With Robb Wilton, Laurie Lupino Lane, John Rorke
15 Mins.
Thursday, 6:45 p.m.
BBC, London

Not strictly a serial in proper sense of the word, this quarter-hour stanza is a series of music hall sketches carried by vaudites Robb Wilton and a pair of stooges. It's a weekly, and on its second outing when caught. Stuff is geared kind of low, but may effectively tickle the ears of the gallery, with whom Wilton is well set. There isn't much he has to learn in tricks of his trade; performer is wise to timing and thus punches over for a chuckle much that would otherwise skip a beat.

Session is built around a solicitor's office, with Laurie Lupino Lane functioning as junior; latter is an effective pest. He's inclined to be too know-allish here and might soften his ribbing to work more in harmony with Wilton. Played the way it is, there's a tendency to overstretch his better half of the act. John Rorke voiced in and out of proceedings as a daffy who wishes legal advice on a secret which he daren't tell. This idea earned its laughs capably.

Whether there's any intention to run a thread of plot into the session hasn't yet appeared. It's likely in for 12 weeks, so there's still time.

"This is Station WJZ!"

20 Years ago this week, New York's Oldest Station was born!

October 5, 1921! Harding in the White House... Vaudeville booming...Prohibition a novelty, and —the threshold of the Radio Age!

One-third of all present listeners in WJZ's area were still unborn the night that the ether over Manhattan first vibrated to the words: *"This is Station WJZ!"*

They were proud words then—for any radio transmitter represented a tremendous achievement ...the surmounting of tremendous obstacles! And they are *prouder* words *today*... for behind them lies a record of 20 years of day-by-day service to advertisers and audiences, in the world's richest market.

20 years is a mighty big slice of radio history ...almost all of it, in fact. We've seen radio receivers progress from crystal detectors to home-recording combinations. We've seen development follow development in broadcasting itself, as year by year we found *new* ways to do the old jobs better!

Today WJZ looks forward to its *next* 20 years —toward still finer service in the "public interest, convenience and necessity!"

WJZ
NEW YORK
50 000 WATTS 770 KC

KEY STATION OF NBC BLUE NETWORK
NATIONAL BROADCASTING COMPANY
A Radio Corporation of America Service

'SILVER THEATRE'

With Conrad Nagel, Mickey Rooney, Mary Jane Croft, Leo Clarey, Sharon Douglas, Jack Zoller, Georgia Backus, Joe Duval, Lester Joy, Janet Russell, Felix Mills orch
30 Mins.
ROGERS BROS.
Sunday, 6 p.m.
WABC-CBS, New York
(Young & Rubicam)

With Conrad Nagel once more present as 'producer' and m.c., the International 'Silver Theatre' returned Sunday (5) in its accustomed spot, which Ed Sullivan had held open through the summer. Season opener was Mickey Rooney in a typically Andy Hardy yarn about a brash highschool kid with one too many femme admirers and a scriptfull of plot complications mounting to a happy ending. It was sufficiently transparent to be grasped by everyone, yet soundly contrived and skillfully presented. Piece was called 'The Better the Day' and was adapted by True Boardman from Carrie Wilson's original. Ted Sherdeman directed.

Rooney gave another demonstration of his ingratiating mugging in the star part, while Mary Jane Croft gave a deftly varied performance in the bigger of the two ingenue parts. Sharon Douglas was appealing as the other ingenue, while Leo Clarey and Joe Duval were acceptable as the hero's grandfather and benefactor, respectively. Felix Mills' musical cues were atmospheric. Henry Charles read the blurbs. *Hobe.*

'THAT BREWSTER BOY'

With Eddie Firestone, Jr.
Family Serial
30 Mins.
QUAKER OATS
Monday, 9:30 p.m.
WEAF-NBC, New York
(Ruthrauff & Ryan)

A problem boy and a problem program, Joey Brewster's author and auspices must inevitably stand up to the accusation that they have been listening to Henry Aldrich and consulting the C.A.B. and having day dreams. It's what is known as a coincidence—two auspices with a spontaneous appreciation of the same formula. One being first by a couple of years.

Actually 'That Brewster Boy' is intrinsically not as faulty as the hateful, but inevitable, comparisons with Clifford Goldsmith's smoother, tighter Aldrich episodes may suggest. The plotting of Pauline Hopkins seemed more obvious, less subtly true to familiar American types, yet by no means contemptible by workaday radio standards. Her people are basically likeable and the script heard Monday (6) exploited the sort of domestic passage (mother takes up lecturing to the neglect of her cooking) that Booth Tarkington or Howard Brubaker might have delighted in.

The whine-voiced Ezra Stone was a great asset to Aldrich. Eddie Firestone, Jr., has no whine. He is less sharply eccentric. But no less the hatcher of soaring adolescent notions. *Land.*

'HOBBY LOBBY'

With Dave Elman, Teddy Raph's Music
25 Mins.
PALMOLIVE SHAVING CREAM
Saturday, 8:30 p.m.
WABC-CBS, New York
(Ted Bates)

Palmolive and the Ted Bates agency has dusted off Dave Elman's 'Hobby Lobby' and perched it in the niche where the 'City Desk' serial had torturously expired after a prolonged struggle. Elman is a pretty shrewd showman around the mike and he proved it on the opening occasion (5) for his new sponsor. Instead of trotting out A. K.'s given to collecting seashells or curling-irons Elman peopled his evening menagerie with (1) a young printer from Philadelphia who can put persons to sleep via the loudspeaker and then, while they're in a hypnotic state, induce them to do silly things, (2) the bunch of Brooklyn youths who call themselves the 'Dodgers' symphony,' (3) an ex-salesmanager who has devoted himself to teaching underprivileged deafmutes to speak and (4) a vocational director who makes a hobby of picking names for babies.' It all made for an entertaining 25 minutes. Addison Smith directed for the Bates agency.

In addition to suavely piloting his exhibits Elman does a diligent and persuasive job of pitching for the product, Palmolive's Brushless Shaving Cream. Elman is of course pulling the nation's leg when he says that before he 'agreed to go on' for Palmolive he 'investigated' the product but that doesn't detract from his knack for making what he says sound sincere.

Teddy Raph lends expert aid with his musical elisions and a special assist is due Jackson Wheeler, the announcer. Raph is a Harry Salter prodigy. *Odec.*

'SHERLOCK HOLMES'

With Basil Rathbone, Nigel Bruce, Lou Kosloff Music, Knox Manning
Mystery
30 Mins.
BROMO QUININE
Sunday, 10:30 p.m.
WEAF-NBC, New York
(Russel Seeds)

One of radio's most satisfying acts is that of Basil Rathbone as Sherlock Holmes and Nigel Bruce as Doctor Watson. It is satisfying because it is exactly as advertised. It is England of the fiacre era; England of mustached villians and worried gentlefolks. The people and the plots are originals reverently transferred to radio. There is a comforting, forgotten, nostalgic gas-lit quality of right certain to prevail over cads and scoundrels and continental noblemen bent on no good. The great Holmes seldom brandishes a revolver, although he sometimes recommends a stout stick to Doctor Watson. Most of his wonders are achieved by outwitting the cars.

Sometimes the installment has a weak finish, as was the case Sunday night (5) when Baron Gruno was not so much bested by Holmes as visited with a terrible revenge by a woman who was in the story, a minor character. But the story trappings, the credibility and lovability of Nigel Bruce's impersonation as the biographer of the detective all conspire to gloss over these little letdowns.

It is seeing Rathbone's Holmes in the frame of reference of the stylized London fiction of another day that accounts for the spell the show weaves. That includes, of course, the fine shadings of the main roles by Rathbone and Bruce and some really gem-like uncredited actor bits that heighten the happy make-believe.

If all the entertainment merchandize on the air met specifications as successfully as 'Sherlock Holmes' sponsors would be happier men than they are.

The Bromo-Quinine copy manages to be explicit without doing violence to Edith Meiser's smooth adaptations from Conan Doyle sources. *Land.*

20 Winks

After going a few rounds with obscurity Rush Hughes now pops up in New York on WABC, WOR, and WMCA....Dick Kirby opened and closed on WAAT faster than some legit shows. Steve Price now stays awake nights for that station....Any time you take the receiver off the hook and dial Club Matinee you'll catch Curly Bradley singing 'My Mind's on You.' But it doesn't make any difference what ballad it is because they way he sings 'em, in that so slow tempo, they all sound alike. Somebody ought to get a pin and do Curly a favor....It seemed as though Frank Frisch virtually pulled Paul Douglas through those daily game rehashes during the Series. Almost any subject that Frisch brought up Douglas would say, 'I was just going to ask you that, Frank.' Which gave the listener the impression that Douglas as always two blocks behind Frisch and had run out of ideas a block before that....Is NBC's Earl Godwin your idea of an unbiased Washington reporter?....That 'Second Guessers' program is back again this fall for NBC on Sundays. This is the best of the football roundup shows heard in Manhattan due to the coaches and newspapermen concerned retaining their sense of humor....Amos 'n' Andy have a dream and lo, the Yankee's Joe McCarthy appears on the program. Last spring they had another dream so Fred Allen could be written into the script. If their subconscious mind would only get around to Dorothy Thompson and Lindbergh the same night!

Shudders of the week: And just a couple of weeks ago the football Dodgers lost to the Chicago Bears with only 30 seconds left to play. Stay out of Brooklyn and enjoy life.

'WHAT'S IN A NAME?'

With Matt Crowley, Peggy Allenby, Billy Norman, Raymond Ives, Harlan Stone, Mona Hungerford, Yvonne Mann, Billy Lipton, Ernie Watson
Dramatic Serial
30 Mins.
VICK CHEMICAL CO.
Sunday, 5:30 p.m.
WEAF-CBS, New York
(Morse International)

This is the family serial that Vick suddenly decided to buy for a network hookup after it had gone through the throes of lining up several hundred thousand dollars worth of spot broadcasting. The calling off of these spot alignments caused much chagrin among local stations, and now it looks as though the account is due for some of this same sort of emotional disturbance itself before it succeeds in whipping the NBC-Red stanza into a package of good, solid radio entertainment.

As the program evolved itself on the opening occasion (5) its defects were so blatant that even the average listener must have wondered why they weren't perceived before the thing went into rehearsal. Both the continuity and the direction suffered from a severe case of uncertainty of point of view and direction. Claire MacMurray Howard, the creator of this 'family diary' in the Cleveland Plain Dealer, had delivered to the serial's scriptist, Milton Geiger, something intensely different in a set of radio characters, but Geiger has not only failed to grasp their possibilities, but has by his ragged and rambling composition pretty well muffled these possibilities. The scenes changed so frequently and so abruptly that it was difficult to keep up with the tenor of the plot, while most of the table chitchat, which really should have been the activating element of the proceedings, was marred by humorless gags. Another feature which further served to drag the program down were the prolonged musical bridges.

Miss Howard's family menage has a chance of getting somewhere on the air if the dialogist were to remember at least two fundamentals, one that a laugh following a sentimental scene is always more effective than two successive sentimental scenes and that popular dramatics must always suggest movement even if only conveyed by the expressed thoughts of the cast. Only thing that anybody in this installment seemed to be worked up about was a missing 'family tree,' and that incident was handled with a minimum of imagination or suspense.

Perhaps the serial is peopled with too many characters for the average listener to pin down mentally at one time, but nevertheless these characters are diversified, salty and interesting enough to hold the attention once they are molded into a worthwhile script. The more impressive of the performances were those of Matt Crowley, as a father in early 30's with a delightful personality and sense of humor; Peggy Allenby as the mother; Yvonne Mann, as a sensitive 13-year-old girl, and Mona Hungerford, as her grandmother. The character of Dave Nichols, the oldest boy in the family, as done by Raymond Ives, is not so deftly drawn as the others, what with his constant reference to physiological subjects, and all the kids stack up as too goody-goody for any several middle-class households, with three of them by count eventually woven into this program.

Not satisfied with gradually building up a clientele for the serial Vick Chemical has set to get one quickly by the purchase route. It's offering a $5,000 prize for the winning title of the program. The initial session was uncommonly limited as to sales copy. The theme was: 'Mothers, when a cold strikes anyone in your family, use the improved Vick's way, Vapo-Rub and Va-tro-nol.' *Odec.*

FRANCES SCULLY

'Speaking of Glamour'
15 Mins.—Regional
PACQUIN HAND CREAM
Sunday, 10:45 a.m.
Thursday, 4:30 p.m.
KECA-NBC, Los Angeles
(William Esty)

Recent grad of the NBC publicity staff, handling fashions, Frances Scully moved into the commercial list after doing sustaining duty for some months. 'Glamour' is strictly for the femmes and the lady knows how to dish it out. To a male reviewer it bounds off the eardrums like the society section of a newspaper.

Program is wrapped up in what this film star wore and where. It's a round tripper through the cinema colony with pickups at night spots, in studios and along the boulevard. Miss Scully's delivery is crisp and radio-wise and should pick up a following. (On the opener she had such guests drop in as Irene Rich and Gracie Allen. After the broadcast Rudy Vallee tossed a breakfast in her honor to celebrate her debut as a commercial artist. Reciprocal gestures for all the breaks she had wangled in the sheets and mags for their programs.)

Commercials along the usual lines and spread fairly thin but not too gushy. Program carried on nine NBC-blue stations on Sundays and two on Thursdays. If sales spread so will Miss Scully's coverage. *Helm.*

'I LOVE A MYSTERY'

30 Mins.
FLEISCHMANN YEAST
Monday, 8 p.m.
WJZ-NBC, New York.
(Kenyon & Eckhardt)

Carleton Morse might be compared, in a nice way, to a milk horse that knows the route so well that onlookers are moved to little bleats of amazement. This California radio writer is a master craftsman of literary hokum for the microphones. He evidences this skill in his 'One Man's Family' and increasingly so, on his 'I Love a Mystery' weekly half hour which began its new season for Fleischmann's Yeast, Monday night (6) by introducing:

Three heroes, Jack, Doc and Reggie, who own a detective agency and are called to—

The Griffin home, which is populated by 10, count them, eccentrics plus an East Indian servant, a dubious male nurse, all of whom are more or less disturbed by—

The closed, locked, mysterious room on the third floor and—

Noises as from a weird beast which may account for the ingenue being licked on the face by a long, furry wet tongue during the night and—

The strange amputation of Uncle David's right arm as he slept without suspecting a thing.

It is a very real, not a sarcastic, tribute to the talent and experience of author Morse that he can juggle so many daggers while also holding a burning torch in his teeth and standing on his head. A very large cast of able west coast radio troupers form a pyramid, tongue-in-cheek by tongue-in-cheek, to carry out the script gymnastics.

The entire undertaking, script, acting, directing (and a dozen cute tricks to make the fantastic seem casual and natural) fulfill the lurid challenge of the story's title, 'The Monster in the Mansion.'

Morse obviously loves a good monster. *Land.*

'THE SHADOW'

With William Johnstone, Marjorie Anderson, Alan Reed, Kenneth Delmar, John Brown, Arthur Vinton, Everett Sloane, Alice Frost, Elsie Thompson
30 Mins.
BLUE COAL
Sunday, 6.30 p.m.
WOR-Mutual, New York
(Ruthrauff & Ryan)

This veteran chiller stanza about the demon sleuth who makes himself invisible and thus is able to thwart the forces of evil, is now apparently getting away from the slam-bang gunplay stuff in favor of supernatural shudders. Sunday's (5) edition, 'Assignment to Murder,' was a creeper about a dame who used a hypnotic drug to prey on a borderline mental case and bump off her other victims.

Script itself was rather trashy in the tradition of half-hour mellers, but the production and performance gave the yarn an authentically eerie quality. Minor-chord organ cues by Elsie Thompson and the eloquent sound effects added considerable potency. Show was expertly cast to make the various key characters vivid and distinguishable. It was also played with refreshing simplicity, particularly William Johnstone as Lemont Cranston, the Shadow, and Marjorie Anderson as his not-too-sweet sweetie.

Ken Roberts read the D. L. & W. Coal Co.'s plugs for Blue Coal. William Tuttle directs the show for Ruthrauff & Ryan. *Hobe.*

TED AND HIS TEXAS TUMBLEWEEDS

With Ted Eckman, Bob Symans, Wilbur H. Mitchell, Johnny Williams, Charles R. Ryan, Harry Hampton, Henry Guerra
15 Mins.—Local
P. LORILLARD CO.
T-T-S, 12:15 p.m.
WOAI, San Antonio
(Lennen & Mitchell)

This group of hillbilly-type entertainers uses popular songs, one Spanish song (Good Neighbor Influence), one production number and a straight hillbilly tune. Ted Eckman is leader of the group, who doubles as emcee and as vocalist. Another warbler is Curly Williams.

Henry Guerra gives out with one commercial announcement in nice fashion. Commercial stresses the fact that Ripple is now putting out a new large size which sells for 10c and that it still comes in the blue and yellow package. A portion of this commercial is also read in Spanish to reach the Spanish-speaking residents hereabouts.

Better production and continuity is called for. *Andy.*

WBNX NEW YORK
... THE MOST INTIMATE AND EFFECTIVE SALES APPROACH TO AMERICA'S LARGEST MARKET.
5000 WATTS

'THE RAINS CAME'
With Don Briggs, Virginia Field, Lesley Woods, Eustace Wyatt, Alexander Scourby, Irene Hubbard, Ara Gerald, Nelson Case, William Meeder
Transcription
15 Mins.
WHEATENA
Daily, 4:15 p.m.
WOR, New York
(Compton)

Louis Bromfield's novel about modern India, 'The Rains Came,' is the season initialer for this renewed Wheatena series of transcriptions. As before Ed Wolf Associates packages the show through the Compton agency. This season it's being heard locally in New York via WOR. Last season the New York station was WEAF. Wheatena being a cooked cereal, the show is aired only during the cool months.

Evidently this Herbert Little, Jr.-David Victor adaptation of 'The Rains Came' is taken from the original novel, rather than from the film version, for the treatment is fiction-like, instead of theatrical. That is, the daily lead-ins are long, atmospheric and inclinded to be literate, as in scene-setting in a novel. Also, the action is frequently handled in a semi-fictional manner, such as having characters think aloud, as is frequently done in fiction but rarely in modern playwriting. Narrative, rather than musical, bridges are used also. Under the circumstances, it seems to fit the requirements of this particular story admirably.

On the basis of the Thursday (2) chapter, 'Rains' is a rugged yarn, with well-defined characters and provocative situations. There were two potent scenes in the chapter, one with Ransome and Fern and the other with Lord and Lady Esketh. Don Briggs' performance of Ransome was rather stock, but Lesley Woods gave a vibrant portrayal in the rewarding part of Fern. Eustace Wyatt and Virginia Field impressed as the Esketh. Piece was deftly directed by Carlo DeAngelo, with William Meeder's organ theme helpful. Briggs and Miss Field are announced as 'starred,' although their names following the play title actually constitutes feature billing.

Wheatena commercials are unusually terse and forceful, stressing how the cereal's '10 essential protein elements' satisfy that 'hidden hunger.' Everything considered, the series seems definitely clickish. *Hobe.*

TONY WONS
With Vera Lane
15 Mins.
HALL BROS.
Sunday, 4:15 p.m. (Tues., Thurs., 1:15 p.m.)
WEAF-NBC, New York
(Henri, Hurst & McDonald)

Tony Wons and his corn-syrup poetry readings returned to the air Sunday (5) in a new series for Hall Bros. on an expanded schedule. Besides his 15-minute shot Sunday afternoons, he airs Tuesdays and Thursdays, 1:15-1:30 p.m. (locally over WEAF, New York, via transcription at 1:30-1:45 p.m.). Series originates in Chicago. Those who aren't thrown into raptures by Wons' sentimentality may get the shudders even before they can turn off the program.

Opening with his same 'Are ya listenin'?' greeting against a soft organ playing of 'Traumerei,' Wons offers 'selections from my radio scrapbook,' sugared with bits of hokum about being glad to be back home, as 'this is home to me—for home is wherever you're happy.' Or he offers gobs of mush about 'the bonds of friendship' and 'this matter of living.' He also reads the commercials about how Hallmark greeting cards will give 'friends a lift' and offers some sample 'jokes' from Hallmark cards for shut-ins. They include such gems as what one toe said to the other toe ('There's a heel following us') and similar ones beyond the belief of a non-listener.

Vera Lane on the debut show sang a suitably subdued contralto version of 'It's Peaceful in the Country.' And after a giveaway offer of the Tony Wons date book, the stanza closed with Wons' 'Goodbye, folks, all is well.' *Hobe.*

'REVEILLE ROUND UP'
With Tom Wallace, Louise Massey, The Westerners (Milt Mabie, Larry Wellington, Allen Massey, Curt Massey.)
15 Mins.
GROVES BROMO-QUININE
M-W-F, 7:45 a.m.
WEAF-NBC, New York
(Seeds)

This 15-minute early morning program of saddle ballads includes Louise Massey, who's been around quite a while, with an easy professional style but not much voice. The whole appeal is for the uncritical.

'I'm Just a Happy Roving Cowboy' was the first song of the quartet, and the best. 'It Makes No Difference' was sung by Miss Massey in between a plug for Groves Quinine. Larry Wellington did okay with his accordion, but the hymn, 'Let the Lower Lights Be Burning,' seemed out of place on the program. 'Gay Ranchero,' sung in Spanish went over better. The Westerners quartet might be better if it stuck to western songs rather than trying to cover the entire field.

'NEWS FOR WOMEN'
With Andre Baruch
15 Mins.
VICK CHEMICAL
M-W-F, 3 p.m.
WABC-CBS, New York
(Morse International)

Andre Baruch, one of the busier free-lance commercial announcers, is doing a thrice-weekly series of news shots aimed at women for Vick's Vapo-Rub and Va-tro-nol. When caught Friday (3) there was a short-wave pickup of Charles Barb in Geneva, about the part women are playing in the current undercover rebellion in the Nazi-occupied countries. That portion, particularly a poignant report of an outlaw broadcast from Bohemia, was potent stuff.

On the whole, the show is good. Basic idea of a program of feature news slated for the femmes seems promising and the preparation of material is shrewd and skillful. However, Baruch's delivery, which should be the backbone of the series, seems unsuited for news delivery. He reads the script in almost exactly the same manner as he does the commercials. That is, he smacks hard on certain key words in the manner of virtually all the higher-priced network commercial announcers. It undoubtedly gets results with commercial copy, but it seems salesmanish, artificial and incongruous for feature news reporting. Of course, for that precise quality, Baruch's handling of the Vick blurbs is clickish. *Hobe.*

WILLIAM SHIRER
Newscast
15 Mins.
SANKA COFFEE
Sunday, 5:45 p.m.
WABC-CBS, New York
(Young & Rubicam)

Shirer, the able, somewhat drab-voiced commentator who for some years was regularly heard out of Berlin over the Columbia network, is now in the process of cleaning up in his homeland on the fame of his book, 'Berlin Diary,' which has piled up 450,000 in sales to date.

Which makes Shirer a very plausible buy just now. He fills the bill as a name and it's as a name he was undoubtedly bought, because, except for occasional personal reminders of incidents in Germany, his spiel routine, judging by the first sample, is as good as the Sunday afternoon ticker tape is exciting.

Von Zell cries the story of sleepable Sanka. *Land.*

Television Reviews

'FASHION DISCOVERIES'
With Wynn Price, Ruth Hopkins, Peggy Read
30 Mins.
BLOOMINGDALE'S
Thursday, 5 p.m.
WNBT-NBC, New York
(Norman Waters)

It has long been anticipated that fashion displays would be a natural for television. It remains a plausible anticipation of things to come. Meantime the fashion show pioneered Sept. 18 over NBC by Bloomingdale of Manhattan, and Abraham & Strauss, of Brooklyn, merely felt its way tremulously and self-consciously.

Handled as a 'Five o'Clock Party' in a private home, there were a few rather silly efforts at characterization. Punch concerned a theatrical first night, for which the stylish ones were eager to get tickets and all of them failing. In the end the dumb maid got a call from her boy friend who had ducats to the big opening. *Land.*

WALT DISNEY SONG PARADE
Songs, Orchestra
15 Mins.
QUINK (PARKER PEN)
Sunday, 3:30 p.m.
WOR-MUTUAL, New York
(Blackett-Sample-Hummert)

Not much more than a musical stagewait. Only notable thing about the series is that an advertiser has bought 70-odd stations to put on recordings. The reproductions are from the soundtracks of various Walt Disney films. They're linked together with odd bits of chatter from an announcer, and occasionally from somebody trying to mimic one of the Disney cartoon characters. It's all apparently geared to attract the kiddies so that the oldsters will inadvertently catch the drift about Parker Pen's fluid, Quink, and perhaps yield to their youngsters' wheedling for the 'Dumbo Song Book' (containing 100 Disney numbers) which may be obtained gratis with a 15c bottle of the product.

The initial installment of the series contained several tunes from Disney's latest production, 'Dumbo,' 'The Song of the Grasshopper and Ant' and 'Some Day My Prince Will Come Along.'

WGN, Chicago, is the station with the turntable from whence it all originates. *Odec.*

"YOU BET I listen to WLW

...... for plenty of reasons! You see my Dad has quite a farm near Evansville, Indiana, and he and I are interested in what other farm folks are doing, what luck they're having with new experiments on the farm, etc. Because, after all, maybe we'll be wanting to try out some of these new ideas. Well, to get this news, we listen every day to 'Everybody's Farm Hour,' on WLW. It's a real friendly program. Ed Mason makes you feel that he is right in your own home, talking over the things that we're interested in.

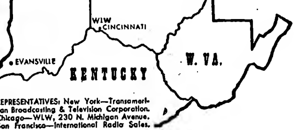
And Mom—is always giving WLW a pat on the back. She gets a great kick out of Hal O'Halloran and Grandpappy Doolittle. Everybody on WLW seems so friendly she says. She listens to all the Women's programs.

There's another reason why we listen, too, but I can't explain it very well. Dad says it's because WLW is a Clear Channel Station. All I know about it is that you don't have to put up with a lot of static. WLW comes in good and clear even though we are 263 miles from Cincinnati.

And that...is the way we Martins feel about turning to '700' on the dial. WLW has for years done their level best to help a lot of us farm folks in Indiana, giving us the kind of programs we like, market and weather reports, news and a lot of swell evening entertainment, and believe you me, we appreciate it."

Mr. Martin says WLW farm programs give him valuable help in raising sheep, and other live stock.

CLEAR CHANNEL
WLW
THE NATION'S MOST MERCHANDISE-ABLE STATION



REPRESENTATIVES: New York—Transamerican Broadcasting & Television Corporation. Chicago—WLW, 230 N. Michigan Avenue. San Francisco—International Radio Sales.

'THEATRE OF TODAY'

With Elissa Landi, Clayton Collyer, Elizabeth Reller, George Bryan, Harold Levey orch.
30 Mins.
ARMSTRONG CORK CO.
Saturday, 12 noon
WABC-CBS, New York
(B., B., D. & O.)

Despite the phony implications in the show's title and its introductory and closing blurbs, this new weekly series for Armstrong linoleum rugs is just another half-hour hoke-drama, but presently inferior to such standards as 'Grand Central Station,' 'Manhattan at Midnight' or the competitive Saturday morning stanza, 'Lincoln Highway.' Debut edition Saturday (4) was painful. Series has a spread of 105 CBS stations.

According to the preliminary announcements and the spiel on the show itself, 'Theatre of Today' is supposed to be written on the spot, based on events in the up-to-the-moment news. It turned out to be five minutes of news items, with the final one obviously dragged in to provide a springboard for the dramatization, which was palpably a hack job turned out well in advance. News itself was on the innocuous side and the dramatization was outright corn.

Announcer George Bryan read the news and introed the drama. Latter starred Elissa Landi and featured Clayton Collyer. Piece was written by Francis Winikus, directed by Frank Linder, with Cameron Hawley supervising and Harold Levey providing the score and musical direction. Yarn was a ponderous whimsy attempt about a romance between an obnoxious Yankee traveler and a femme doctor in Indo-China. Miss Landi yanked all the tremolo stops as the medico and Collyer didn't mitigate the hero's brashness.

Elizabeth Reller, portraying the Armstrong Quaker Girl, read the commercials, which were spotted after the three 'acts.' By actual timing, they ran about two minutes each, but seemed longer. Despite its agonizing stretch for a novel 'formula,' the whole program was overwhelmingly ordinary. *Hobe.*

'SUPPERTIME CABARET'

With Afrique, Max Bacon, Claude Hulbert, Harry Roy Orchestra
40 Mins.
Wednesday, 9:50 p.m.
BBC, London

This neatly packaged entertainment sneaks its way into BBC night schedules at irregular intervals. And it may even benefit from that. For session unrolls as a product of care, thought and rehearsal. These three elements aren't exactly native sons around Broadcasting House. It's a straight cabaret idea with no trimmings. Talent is choice. It also seems to mark debut of Jacques Brown, as producer of the setup, with a flare for pace.

When caught Afrique topped the bill with his impressions. Performer is leaning more on the vocal side than hitherto, even doing a take-off of Quentin Reynolds ribbing Herr Goebbels in that now famed airing, but set to tune of 'Oh Johnny.' It's a clever piece of fakery that can't miss. Max Bacon was on with his gibberish, here dressing the story of William Tell; act is a mixture of double-talk and word murdering—okay for radio. Comedy took a further lift from Claude Hulbert and partner, built around player's study of the nit-wit. Material has been sharpened for the air and benefits from use of a stooge. Routining of these acts is done in showmanship, not chance, and 40 mins. gathers a resultant shine.

Threaded through the proceedings is Harry Roy and his musicmakers, with the leader taking a share of the mike for his own contribution. He's a cheerful worker, and that enthusiasm gets across. Most of Roy's stuff is ad lib, and thus misses the starch of a script.

'THE TIMID SOUL'

With William Lynn, Cecile Ray, Jackson Beck, Lyster Chambers, Mona Moray, Katharine Renwick.
30 Mins.
Sustaining
Sunday, 9:30 p.m.
WOR-Mutual, New York.

At first thought, a radio edition of 'The Timid Soul' would seem to be bright, engaging material. But on the basis of Sunday night's (5) initial chapter, Casper Milquetoast is as anemic a character via the ozone as H. T. Webster pictures him in his celebrated cartoon. Possibly it's significant that those cartoons present each story in a single drawing, instead of full-dimensional narrative as in this program. Whatever the reason, 'The Timid Soul' remains just a single joke, which wears woefully thin in 30 minutes of repetitious development.

Debut edition dealt with the complications that ensued when Casper went to the neighborhood drugstore to buy stamps for his wife. Besides the stamps, he returned several hours later with a package of vitamin pills, a tonic from the doctor and a patent exerciser, having spent all but 52 cents of his $10 weekly allowance. It was all fairly obvious from the start and therefore tame. That appeared to be due to the limitations of the character, however, as Gerald Holland's scripting was nicely paced and balanced. Only mettlesome bit of the yarn was the tender and kinda cute twist at the end.

Robert Louis Shayon directed the piece capably and the musical theme and bridges were unusually illustrative. William Lynn was plausible as Casper, while Cecile Ray was expressive as his wife. Jackson Beck scored nicely in the meaty role of the druggist and, incidentally, sounded like a subdued Don Ameche. *Hobe.*

'FIVE STAR FINAL'

News Dramatizations
30 Mins.
Sustaining
Sunday, 8:30 p.m.
WMCA, New York

This program, despite some superficial resemblances to 'The March of Time,' is a first-rate job of production, especially unusual for an independent station. It may presage the actual beginning of the 'new deal' at WMCA which Edward Noble's tenure was supposed to usher in. WMCA, that was, had several times announced that it was going all-out for better scheduling, but somehow the reforms never got off the press department's mimeograph stencil into the form of completed programs. When outsider Noble came into radio with the purchase of WMCA there was more of the same kind of WMCA promisory notes to the radio trade, which impressed only the more naive students of events. But it is now fair to state that half a dozen more programs like 'Five Star Final' may cause the street and the trade to decide that Noble really knows what WMCA needs—which is something besides so many commercial announcements.

A lot of threads were woven into Sunday's sample of 'Five Star Final.' The dramatic needle jumped from England to Russia, from Broadway Rose to the Gestapo. It was a fast summing-up in terms of capsules and captions of the events of the week. The practiced network-trained hand of WMCA's new program director, Walter Craig, who made good use of WMCA's new musical conductor, Joe Rines, and a galaxy of small part actors, voice mimics and sound effectsmen, was apparent.

Both in the complicated, diverse, space-jumping script and in the sheer organization of detail the program successfully avoided sounding like WMCA, that was. *Land.*

'Control' Theories

Continued from page 25

ence, and necessity,' several barristers maintained. This view seemed to be shared by Commissioner Norman S. Case, who has favored a policy along such lines but not a rigid regulation. Sutton declared 'you are trying to make a blanket interpretation and make it apply to individual applications,' and Frank Scott, appearing for the two Buffalo outlets, argued 'if you adopt this rule you must do so on the assumption that multiple ownership is not in the public interest in any conceivable situation. The commission has not produced any evidence to justify such a broad assumption.'

The Commish has the power to prevent monopoly without such a rule, Andrew G. Haley said during argument on behalf of Gene T. Dyer, manager of WGES, Chicago. No monopoly results when several part-time plants are commonly owned, while one I-A station can come much closer to violating public interest than several commonly-owned regionals or locals in the same market. First thing to do is eliminate more vicious monopolies, he declared.

Point was made repeatedly that all present multiple ownership situations grew up with Federal sanction. Scott remarked each plant was established after a formal finding it would be in the public interest, generally after exhaustive hearings.

Several of the barristers inquired the reason for any such reform. Judge John C. Kendall, speaking for the Portland Oregonian, set the pace with an observation there has been no complaint about the service rendered by stations under common ownership. Patrick repeated this idea, and most of the others said any particular situation can be cleared up through use of the ordinary licensing power.

While quizzing Sutton, Chairman Fly ribbed the legal profession for having wailed in the past about uncertainty as to Commish policies. He asked if Sutton thinks the Commish should merely 'scramble' this question into the general question of public interest, noting the rule would not be 'self-operating' and the barristers have let out cries for 'rules and policies to end uncertainty' on the ground the present guessing game leaves everyone in doubt where he stands.

Any such rule ought to be modified so every citizen can be heard and have a chance to demonstrate that he is serving public interest before being barred from the broadcasting field, Scott insisted. He admonished the regulators 'It will be a sad day for this government when its word is not as good as its bond.'

Follow-Up Comment

Farrar (Bub) Burns made an appearance last Saturday morning (4) on the vaudeville show which Lever Bros. allots to Spry and Rinso over the NBC-Red. Of more pertinent interest than the impression that Burns made in the few minutes set aside for him is a bit of policy contrast behind the date. When Burns' brother, Bob Burns, worked for J. Walter Thompson on the Kraft show this agency often objected to Bub Burns appearing on the NBC networks with a routine that made mention of the better-known member of the family. Bob Burns is now working for Ruthrauff & Ryan and it is this same agency that booked the brother on the Saturday morning stanza. In his briefie Burns not only stressed the brother angle but dished a similar assortment of anecdotes about the kinfolks back in Van Beuren, Arkansas. Burns' manner of delivery gave rise to the suspicion that the voice was deliberately pitched high and the pace quickened so as to avoid any confusion of personalities. What Burns had to say Saturday was moderately diverting.

'Pot O' Gold' is off the air, but echoes are still heard through Horace Heidt's series for Tums, a series that is laden with money giveaways, trick questions answered against time, silver dollars clinking into a glass jar and what-have-you. Last Tuesday (30) Heidt was broadcasting from Minneapolis, which was the area where the Pot O' Gold telephone giveaway of $1,000 most often rang the buzzer that meant pie from the sky. Heidt brought the almost-winners of the district into the radio studio to query them on their reactions and what they did. That cued a gag about one housewife who, upon being handed a money order by a Western Union boy, said she had kissed him. 'And if I handed you a money order would you kiss me, too?' asked Heidt. 'I'd kiss you for nothing,' was the prompt reply, right off the script. The messenger boy was also on the program to tell how he felt and what he thought at the time. The quiz-biz gives up reluctantly, but sooner or later Heidt is going to have to get back, at least part way, to music.

Eddie Dowling was being more himself and was therefore considerably better last Tuesday (2) on Sanka's 'We, The People.' The lineup of items was bright and showmanly, including Champion Joe Louis telling why he was glad to serve in the Army because the U. S. A. wasn't too bad on colored lads. Arthur Lesser, just back from Paris, spoke out with astonishing frankness against the Nazis, one of the few examples where a sponsored program has not bothered to be polite about the German conquerors. A club for old couples was represented by various over-70 members; an Indian said he was broad-minded, but he objected to his daughter swinging an old tribal chant which she proceeded to demonstrate, and hot. That character gem from Brooklyn, Private Walberg, who sassed an officer for disparaging the Brooklyn Dodgers and was rewarded by his General, proved a natural with a bona fide Greenpernt dialect that should be recorded for a museum.

Frank Fay, guesting Thursday night (2) on 'Duffy's Tavern,' via CBS, worked in plugs for his current appearance at the Martinique, N. Y., and his forthcoming radio series, but had little to do otherwise. He more or less straighted for Ed Gardner and Shirley Booth and finaled with one of his familiar ridicules of songs hits, in this case 'You and I.' Incidentally, Miss Booth was introduced with one of those complimentary radio buildups as star of 'My Sister Eileen.' She's the lead in that show, but isn't actually billed.

Melvyn Douglas, Jackie Cooper and Florence George guested Thursday night (2) on the Kraft program with Don Ameche, Jerry Lester and Connie Boswell. It was generally a tedious show, but helped by Miss George uncorking nice soprano versions of an aria from 'Romeo and Juliette' and 'You and I.' Labored whimsy of the rest of the script had the others hog-tied throughout. And that gag at the half-hour about the NBC chimes has long been worn out. Seems as if Kraft better bring back the varsity squad in a hurry, before the scrubs let the audience evaporate.

Columbia's 'Country Journal,' opening in its new spot at noon Sunday's originated this week (5) from the studios of WFBM, Indianapolis, instead of remoting from the James Whitcomb Riley homestead at Greenfield, Ind. Program commemorated the 92d anniversary of the poet's birth and George Ade, his friend, was to have guested. However, the humorist-author didn't participate and the ensuing show was rather tepid. There were the inevitable local characters who eulogized Riley and one old woman who knew him and proved a fairly lively talker. There was also Jerry East, a county agent, who revealed an amusing, Bob Burns-like wit. But songs and poetry readings by local school kids and the balance of the session was pretty inert.

Wilella Waldorf, recently-appointed drama critic of the N. Y. Post, guested Wednesday (1) on Bessie Beatty's femme comment program on WOR, New York. In the limited opportunities she was given for intelligent talk, she was authoritative, informative and readily understandable. That was apparently something of a triumph under the circumstances, for the spiel seemed to be extemporaneous and Miss Waldorf had to answer a number of rather inane questions and suggestions from Miss Beatty and her Shakespearean-actor-husband. Besides that, Miss Beatty kept interrupting with inconsequential or totally irrelevant gab, such as her endless yarn about Saturday bath-night when she was a correspondent in Moscow. It was a curious program in other ways, too. There were few references to Miss Beatty by name and she ran so close to the time-limit that the show had to be signed off without an identification, so late listeners might never have known what stanza they were listening to. Decidedly ragged, everything considered.

'June Moon' was the Philip Morris script Friday evening (3) and in it Eddie Cantor played legitimately and rather convincingly the sap from Schenectady who invaded Tin Pan Alley. However, the piece was played rather slowly and developed hardly any tempo or suspense, its somewhat fragile plot not lasting the distance.

THRILLING... CHILLING...
AUDIENCE-BUILDERS:
(AN NBC RECORDED PROGRAM)

YOU'LL MARVEL at the action, suspense and entertainment packed in these capsule thrillers! Each is complete in itself, with the crime, the clues, and the solution—skilfully produced with top NBC talent.

"FIVE-MINUTE MYSTERIES"

is a series that keeps every listener on the edge of his chair . . . a "Sherlock Holmes" unraveling deep, dark secrets! Each of the 63 programs can be presented in a five-minute spot, with opening and closing announcements, or as a high-spot in a longer show. They have successfully sold coal, drugs, laundry service, meats, beverages, rugs, auto accessories and many other products. Sold as complete series of 63 shows . . . or in units of 26, 39 or 52 programs. *Write for rates and availability.*

Ask about other NBC Recorded Programs, too: Betty and Bob; Hollywood Headliners; Time Out; The Face of the War; Getting the Most Out of Life Today

NBC Radio-Recording Division
NATIONAL BROADCASTING COMPANY
A Radio Corporation of America Service
RCA Bldg., Radio City, New York
Merchandise Mart, Chicago • Trans-Lux Bldg., Washington • Sunset & Vine, Hollywood

DON'T BE FUNNY MISS CUTHBERT—HAS THAT WNOX TIME SALESMAN GONE YET?

Surprising . . . but we understand there's a certain ad. exec. who hates the thought of meeting a WNOX salesman. Seems he's the boss' nephew, with an antipathy toward work.

The last time he advertised on WNOX, sales spurted up so fast he had to take his feet off the desk, slip behind a counter and wrap packages.

Maybe you're the hiding sort, too. . . . but we doubt it.

If you really WANT the business in the rich TVA area, just have your own "Miss Cuthbert" let out a yell for any Branham Company rep.

A SCRIPPS-HOWARD RADIO STATION AFFILIATED WITH THE KNOXVILLE NEWS-SENTINEL
5,000 W. DAY—500 W. NIGHT
COMING—10,000 WATTS FULLTIME!

CBS 990-Kc
WNOX
KNOXVILLE TENNESSEE
NAT'L REPS: THE BRANHAM COMPANY

Saturday's Children Listen

San Francisco, Oct. 7.

Heavy Saturday-afternoon dialing in this area is revealed by Hooper reports which now cover Saturday in half-hour spans from 2 to 6 p.m., Haan Tyler of KSFO in an effort to overcome sponsor phobias against the sixth day of the week had special material collated.

Using the report made just before football started, Tyler is pointing out that in some instances the so-called dog hours of Saturday even top the Monday-Friday average, for percentage of sets in use. Taking the highest figure for each hour (week days being rated on quarters and Saturday by halves), the figures show:

	Monday-Friday	Saturday
2:00-3:00 p.m.	11.7	12.8
3:00-4:00 p.m.	12.6	15.6
4:00-5:00 p.m.	16.3	12.1
5:00-6:00 p.m.	25.0	23.1

Some CBS Stations Chide Y.&R. For Spots Ballyhooing Burns & Allen

A number of stations affiliated with CBS last week took the Young & Rubicam agency to task for sending them transcribed announcements plugging the Burns & Allen show which opened yesterday (Tuesday) on an NBC-Red hookup. The agency denied to the complaining outlet that it had tried to perpetrate a fast one and that the incident was merely due to a clerical error.

The plugs for B & A, who carry the Swan Soap banner, were included in a batch of transcribed chainbreaks which had been relayed to the station as part of their regular campaign for the same account. These announcements have been running at the rate of from 10 to 15 a week.

The CBS affiliates involved wanted to know from Y & R how the agency expected to have them ballyhoo a program that was about to open on a competitive station in the same town. In a couple instances the outlets solved the situation by digging up some old Swan announcements and airing them in place of the schedule plugs on the Burns and Allen program.

Football in St. Louis

St. Louis, Oct. 7.

With beer and whisky sponsors barred as bankrollers and a $100 per game fee charged by the University of Missouri local stations teed off football season with only one bankroller snared. KWK will air eight games in the middle west with Johnny O'Hara and Johnny Nebblett doing mike duty with the Cupples Co., St. Louis, makers of Kent Razor Blades as the sponsor. KMOX will air the play-by-play stuff of all U of Mo. games played at Missouri as well as the annual game between St. Louis and Washington Universities here.

KSD also will broadcast a flock of games, including the St. Louis-Washington fracas which is the most important for these two local schools. There is no charge made of the stations for the local games. WIL also will report the home games of St. Louis and Washington and like the other stations is searching for a sponsor.

Rob't Enoch's New Berth

Fort Worth, Oct. 7.

Robert D. Enoch, formerly of WKY, Oklahoma City, is new general manager of KTOK, Oklahoma City. Appointment was made here by Harold V. Hough, who is KTOK president and general manager of stations WBAP-KGKO, Ft. Worth. Enoch replaces Ted McCorkhill who returns to his former connection with Arthur H. Hagg & Associates, station reps.

Enoch will also assume the post of managing director for the Oklahoma Network of seven stations which includes KTOK, KGFF, Shawnee; KBIX, Muskogee; KCRC, Enid; KADA, Ada and KOME, Tusla.

Regional Sales rep is Arthur H. Hagg & Associates.

FRED LAWS PROMOTED

Minneapolis, Oct. 7.

Fred F. Laws, a pioneer in radio sales work here, has been appointed sales manager of WLOL, with which station he has been since January.

Laws was associated with WCCO in 1926 and later went to KSTP where he became assistant sales manager and assistant to the president. He resigned from that station to go with WLOL.

BOAKE CARTER SET FOR LAND O' LAKES

Land O' Lakes butter has contracted for a limited Mutual hookup and will use Boake Carter in an afternoon series of news comment. Monday, Wednesday and Friday will be the days and the time, 4:45-5 o'clock.

Campbell-Methun is the agency.

Hay Hop Draws Sponsors

Minneapolis, Oct. 7.

KSTP has peddled two more quarter hours of its David Stone Saturday night 'Sunset Valley Barn Dance,' giving it a total sale of one hour.

New sales are to Mantel Lamps and Flex-o-glass. Avalon Cigarettes goes into another season for a 'Barn Dance' half-hour.

BILLY LEECH OF KDKA SNAGS TWO SPONSORS

Pittsburgh, Oct. 7.

Billy Leech, former vocalist with Art Kassell and a member of KDKA artists staff for last couple of years, has just landed two new commercial shows. First is a half-hour program every Saturday morning called 'Friendly Neighbors,' in which Leech will have as his regular guests Slim Bryant's Wildcats and 'Yodelin' Barbara' as well as a special guest for each broadcast. Bankroller is Little Crow Milling Co., for Coco Wheats.

Leech's other sponsor will be Luden's, for whom he'll do five minutes of songs and music three evenings weekly under the tag of 'The Old Soother.'

Arthur Van Horn, who came on to New York recently from San Francisco, has been doing the announcing honors for Rush Hughes series on WMCA, N. Y. He joined the regular staff of WOR, New York, this week.

Mutual Calls in 125 Affiliates For Discussion on Coca-Cola Ballyhoo

The Mutual Network has called for a two-day convention, starting tomorrow (Thursday) at the Traymore hotel, Atlantic City, to discuss the merchandising plans for the Coca-Cola series, which debuts Nov. 3, and general web problems. The first day will be devoted to the Coca-Cola proposition with officials from the beverage company and its agency, D'Arcy, in attendance. Mutual will toss a dinner the same night.

Invitation for the meet has been extended to 125 stations, with the affiliates paying their own expenses.

DIME STORE SPONSORS WOV'S DICK GILBERT

S. H. Kress Fifth Avenue dime arcade is sponsoring Dick Gilbert, 'The Fifth Avenue Troubadour,' over WOV, New York, nightly at 9:05-9:15 o'clock. Deal followed personal appearance of Gilbert at the store in August.

Current contract is for two weeks to ballyhoo Kress Fifth Avenue Cosmetic Pageant, and is participating on Gilbert's 8:30-10:30 nightly stint.

Journalistic Oddity

Milwaukee, Oct. 7.

Standard Oil bought space in the Milwaukee Journal's radio page to plug its Friday night Auction Quiz on WEMP (NBC Blue). Armstrong Cork bought space on the same page to boost its 'Theatre of Today' on WISN (CBS). Lifebuoy took paid space in the same medium to herald its 'Hollywood Premiere' on WBBM, Chicago.

WTMJ, local NBC Red outlet, in order to get display representation in its own paper and let readers know it, too, was still on the air, had to whip up a string of ads of its own to dominate the Journal columns, plugging its Farm Round-Up, Women's Clubs program and high school football broadcasts.

Kenneth W. Stowman, publicity director of WCAU, Philly, will conduct a course in radio program preparation at Temple University, while Joseph T. Connolly, head of WCAU sales promotion, will teach a radio course for 'Junto,' adult education system.

Our Town is WCAU's vast primary coverage area—Philadelphia and 84 other communities with a population of 2500 or more.

In many respects these 85 cities differ from one another. Each has its own way of life, its own customs, its own Main Street.

But—when it comes to radio listening most of these communities have one thing in common—a decided preference for WCAU*.

The only I-A clear channel station in Pennsylvania, Delaware, Maryland and Southern New Jersey.

*Supporting data based on a 50-mile survey, available on request.

WCAU
50,000 watts in all directions

Philadelphia • WCAU Building, 1622 Chestnut Street . . . New York City • CBS Building, 485 Madison Avenue . . . Chicago, Ill. • Virgil Reiter, 400 N. Michigan Ave. . . . Boston, Mass • Bertha Bannon, 538 Little Building . . . Pacific Coast • Paul H. Raymer Co.

Charles Ruggles Wax Series Ends

Acme Beer in Frisco and R. & H. in New York Alternatively Sponsor Other Radio Shows

San Francisco, Oct. 7.

The Charles Ruggles transcription series made in California for local brewery cooperative sponsorship through Mutual affiliates has been discontinued. Believed to be one of the most pretentious entertainments ever put on wax the discontinuance of the series is a result of a couple of important eastern sponsors, notably at WOR, New York, withdrawing. The missing coin would throw a burden on the remaining cut-in sponsors that they couldn't see.

Great number of local sponsors needed to swing a similar transcription series with Hugh Herbert is delaying its consumation by the Emil Brisacher, Davis agency here. Latter has specialized on these co-op broadcast ventures.

Meanwhile six local five-minute periods, each at a different time and divided between three stations, have been purchased by Acme Beer here as a substitute for the Charles Ruggles 'Barrel of Fun' show. Time is divided KSFO Monday, Tuesday; KPO Wednesday, Thursday, Saturday, and KGO, Friday. Sudser is using Monica Whalen, singer under contract to Brisacher, Davis agency. Vocalist also gabs for the product, in rhyme, with Dick Aurandt assisting at the piano.

WOR Sells Ramona

R & H Beer, Staten Island brewery, has withdrawn from the Charles Ruggles 'Barrel of Fun' transcription program but not from WOR, New York. As an alternative the suds account has two quarter hours weekly of Ramona and the Tunetwisters. First broadcast on Oct. 18 will originate from the brewery itself. Additionally same account is participating on WOR's Happy Jim Parsons afternoon frolic.

Time expenditures on WOR under new arrangement amounts to about $1,100 against a former Ruggles co-op share of $660.

Miller Brew in Frisco

San Francisco, Oct. 7.

Miller Brewing has purchased three 10-minute newscasts per week on KSFO. Placed by H. C. Mulberger, Milwaukee.

Sho' Am Wonderful

Hollywood, Oct. 7.

Rochester will have a rival on the air in Wonderful Smith, Negro comic, who'll heckle Red Skelton on the Raleigh show, which tees up tonight (Tues.) over NBC.

Wonderful, who says that's his real name, was caught in the sepia revue, 'Jump for Joy.'

STROTZ STICKS TO EXPERIMENT

Even though the situation between the American Federation of Musicians and WSMB, New Orleans, has been straightened out the NBC-Red will refrain from using dance band pickups between 11 p.m. and 1 a.m. The web will restrict such remotes to afternoon and early evening fill-ins. The sustainers after 11 p.m. will consist of studio programs originated by either the network or its affiliates. Sidney Strotz, NBC v.p. in charge of programs, stated last Friday (3) that he wants to try this system out a while and see how it works.

The New Orleans controversy, which came to a head four weeks ago when the AFM pulled all pickup bands from the Red link, was settled by WSMB agreeing to take back the quota of staff musicians that it had formarly employed. Johnny Norton, No. 1 station relations man for the Red, was the fixer-upper on this one.

I.Q. to Des Moines Next

Chicago, Oct. 7.

Following four-week stay in Birmingham, the Dr. I.Q. show for Mars candy (Grant agency) will shift to the Orpheum in Des Moines.

Will be followed by originations from Massachusetts and New Orleans.

WJR
50,000 WATTS
BASIC STATION . . . COLUMBIA BROADCASTING SYSTEM
G. A. Richards, Pres.
Leo J. Fitzpatrick, Vice Pres. & Gen. Mgr.
EDWARD PETRY & COMPANY, INC., NAT'L REP.

WCAE, Now Mutual, Has Solid Sellout of Morning Time to Sundry Sponsors

Pittsburgh, Oct. 7.

WCAE celebrated acquisition of Mutual web last week by announcing that station's time between slack hours of 7:30 a.m. and 10 a.m. had been sold out completely with sponsored programs on a six times per week basis. Last open spot during that period was purchased over week-end when Coca Wheats took 7:30 time for Uncle Russ' show for children.

In addition to Uncle Russ, WCAE has 'Bond Express' at 7:45; 'Sweetheart Soap News' at 8, Tune Talk Tunes for Braun Baking at 8:15, Bosco Minstrels at 8:30, Jim Murray-Polly Rowles newsreel for Joseph Horne's department atore at 8:45, 'Aunt Caroline' for Oswald & Hess packing company at 9, 'News of News' for Gimbel's, another dept. store account, at 9:15; Swift Silverleaf Express at 9:30, 'Rosey (Rowswell) Bits' and 'Merrie Melodies' for Meadowgold Dairies at 9:45.

These features ara included in WCAE's 'Morning Express' package which begins at 7 a.m. Station begins operation at 6:30 every day with Herb Sharp's 'Farm Forum.'

TRAMMELL'S NAT'L DEFENSE EMPHASIS

Niles Trammell, NBC prez, has asked the 239 stations affiliated with the Red and Blue networks to cooperate with him in forming two planning and advisory committees on national defense. The purpose is to develop closer coordination for the growing demands of the nation's defense requirements and in working joint problems of network and station operation in the public service.

Each committee will consist of seven members representing seven different regions, with the naming of delegates to ba done at district meetings of affiliates. Trammell has already selected temporary members of the committees who will meet with him in New York to map out an organization plan.

NBC at the same time issued a pamphlet showing what it has done nationally and locally in the presentation of defense programs. Nationally the count is 627 programs from Jan. 1 through July, 1941.

F. DIGBY, JR., OF WWL, STUDYING FOR ORDERS

New Orleans, Oct. 7.

Fred Digby, Jr., scripter and blurbist for WWL, Thursday (2) entered Notre Dame seminary here to study for the priesthood. Move came as surprise to his friends here, although his father, who is sports editor for The New Orleans Item, aaid son had made up his mind to don cloth shortly after his graduation from Notre Dame University last year.

Before going with WWL, Digby was connected with tha advertising department of Tha New Orleans Item.

N. Y. Phone Co. Display

New York Telephona Co.'s latest exploitation stunt in connection with radio is the exhibition in tha windows of its neighborhood offices of mikes from 17 New York City broadcasting stations.

Exhibit also relates the part that the company plays in tha transmission of programs from the studios to the transmitters and from city to city.

KTSM Betters Position

El Paso, Texas, Oct. 7.

KTSM has bean granted a modification of its license by the Federal Communications Commission. Increases powar from 500 watts unlimited time to 500 watts night and 1,000 watts daytime on its sama frequency of 1,380 kilocycles.

Station is local NBC outlet.

Five One-Man Shows Sold

Philadelphia Accounts Bankroll Gouraud, Jay, Coulson and Mmes. MacMullen and Howard

Fan Mail Service

Beri Melchior, former secretary of Loulse Ruppal, press chief at CBS, has opened an agency to answer fan mail of radio names.

Bill Shirer among her first clients.

CIVIC NABOBS WAIVE FEES

Minneapolis, Oct. 7.

KSTP will have Mayor John J. McDonough, various other members of the St. Paul city government and many civic leaders in a new weekly series sponsored by Nash Coffee of Minneapolis. Placement by the Erwin Wasey agency, the program will deal strictly with discussions of hot local issues, including achool affairs, budget problems, police and firemen's pay, defense industries, and various government and civic problems.

In the initial stanza, Paul S. Amidon, St. Paul superintendent of schools; Mary McGough, St. Paul Jefferson school principal and Francis Bergup, former vice-president of the St. Paul PTA, will participate.

Tha frank purpose of the series, as far as Nash coffee company is concerned, is to capture a wider St. Paul market for the Minneapolis-made java, commercial rivalry between the two towns being what it is, and to garner local good will.

Mayor McDonough and those others taking part accept no fee for their services, apparently in an effort to avert possible criticism, they accepting the assignments solely as a matter of civic duty and in the interest of public information.

Commercial copy is not injected into the discussions, but is confined entirely to the opening and closing of the programs.

MRS. LIONEL ATWILL'S DINNER GAB ON WHN

'Dinner with Mrs. Atwill,' a round-table discussion show, originating in the Washington home of Mrs. Lionel Atwill, wife of the actor, will be launched tomorrow night (Thursday) by WHN, New York. Sustainer will be piped by direct wire and will air Thursdays, 8-8:30 p.m.

Participants on the opener will be senators and members of the housa.

Holliway Now a U.P.

Hollywood, Oct. 7.

Harrison Holliway, for tha past five years general manager of KFI-KECA, has been named v.p. in charge of all Earle C. Anthony radio interests.

New duties give him complete control over the two stations, frequency modulation and television, tha latter two in the development stage.

Philadelphia, Oct. 7.

Powers Gouraud, vet radio columnist, has been sold for a nightly 10-minute strip to his perennial sponsor, Yellow Cab. Show will air over WCAU. Yellow Cab will also sponsor another chatter session by Norman Jay, former newspaper man and radio editor, over KYW. Both contracts were set by the Aaron & Brown agency. Incidentally, Isaac D. Levy, board chairman of WCAU and a friend of Gouraud's is a major stockholder in Yellow Cab.

Other local talent contracts are for Johns-Manville sponsorship of Maj. Thomas Coulson, former Secret Service man and WCAU war analyst, for a nightly five-minute show; while Bailey, Banks & Biddle (jewelry), has a series on etiquette by Mrs. Edward J. MacMullen via KYW and Grove Laboratories is bankrolling femme news by Besse Howard on KYW.

PHILCO TELEVISION ISSUES REGULAR LOG

Philadelphia, Oct. 7.

Philco's television station, WPTZ, yesterday (Mon.) began issuing a regular program schedule for its telecasts.

The first week's shows included two feature films, film shorts, the Hamid-Morton Circus, the Food Show at the Commercial Museum and several playlets by the 'Philco Players,' a little theatre cuffo group formed by the station.

The program will be printed in Philly dailies as a regular feature on the radio page.

Cancel Import Order For Cravens Discs

St. Louis, Oct. 7.

St. Joseph's Asperin (Plough) has called off the use of recorded versions of Kathryn Cravens' News Through a Woman's Eyes' on KMOX and will instead sponsor a local vocalist.

She was to cut the records at the CBS studios in New York and ship them by plane to the local station, and the account on second thought vetoed the idea because of possible difficulties.

Rancho Soups Widens

San Francisco, Oct. 7.

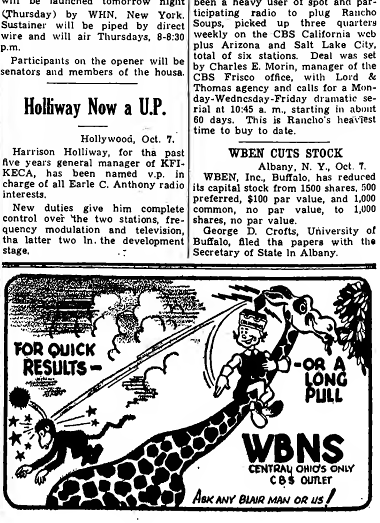
Sunnyvale Packing, which has been a heavy user of spot and participating radio to plug Rancho Soups, picked up three quarters weekly on the CBS California web plus Arizona and Salt Lake City, total of six stations. Deal was set by Charles E. Morin, manager of the CBS Frisco office, with Lord & Thomas agency and calls for a Monday-Wednesday-Friday dramatic serial at 10:45 a. m., starting in about 60 days. This is Rancho's heaviest time to buy to date.

WBEN CUTS STOCK

Albany, N. Y., Oct. 7.

WBEN, Inc., Buffalo, has reduced its capital stock from 1500 shares, 500 preferred, $100 par value, and 1,000 common, no par value, to 1,000 shares, no par value.

George D. Crofts, University of Buffalo, filed tha papers with the Secretary of State in Albany.



FOR QUICK RESULTS—
—OR A LONG PULL
WBNS
CENTRAL OHIO'S ONLY CBS OUTLET
ASK ANY BLAIR MAN OR US!

Inside Stuff—Radio

WGY, Schenectady, unable to carry the Burns and Allen show, because General Electric's 'Science Forum,' an educational, is outletted at the same time over the 50,000-watter in Schenectady, caused the sponsor (Swan Soap) to switch the new season's show to WTRY, Troy, nearby NBC blue station. The switch is made from the main line in Albany. Under an agreement which GE had when NBC programmed WGY and which was continued after GE resumed active management of the station, several choice evening spots were reserved for local educational and public-service broadcasts. The time on these blocks can not be sold by the network. One of the other periods held as non-web is Friday, 7:30 to 8 p.m. At that time WGY's 'Speaking of Books' (roundtable with authors and name critics) is presented.

Hervey Foster, of the CBS script library, works weekends as assistant technical director of the Maplewood (N.J.) strawhat theatre. During the recent engagement of Luise Rainer and Dennis King there in 'A Kiss for Cinderella,' he also played a bit part of a footman. Thus, besides his regular daytime job at Columbia, he played eight performances in the show. After the Saturday night performance he worked nearly all night, as assistant technical director, on the sets for the next week's bill, repeating Sunday and until late that night. He was back at CBS at the required time Monday morning.

NBC left it to Bob Allen and Drew Pearson to find out from Mrs. Eleanor Roosevelt and the Pan-American Coffee group whether they would object to having their program on the NBC-Blue Sunday nights preceded by a laxative account (Serutan). With the two granting that it made no difference to them the Allen-Pearson session will remain in the period (6:30-6:45) when the switch from sustaining to sponsorship this Sunday (12). Last season Allen and Pearson had the Government of Brazil as their sponsor on the same network.

Bob Donahue, manager for WLLH at Lowell, Mass., is doubling on the side to exploit his brother's book, 'Tally-Ho—A Yankee in a Spitfire,' just published by MacMillan's. It required a lot of wire-pulling to get English authorities to lift ban on mentioning the name of author. They wanted book published in U.S. with initials only as nom de plume, but later relented. British censors were also plenty tough on tactical details given by Yankee flyer in original manuscript.

Two new volumes on radio appeared last week. They are 'Radio and English Teaching,' edited by Max J. Herzberg, who is prominent in educational radio conferences and publications, and 'The Writers' Radio Theatre,' edited by Norman S. Weiser. Latter (Harpers) is a collection of 'best scripts' of 1940-41. It includes scripts by Arch Oboler, Norman Corwin, Dwight Cooke, Jerry Devine, Jean Holloway and Ruth Barth.

For the first time in any official documents NBC has, through its contracts with ASCAP, given recognition to the possibility of its being divorced from one of its two Networks. The mention is contained in a covering letter which states that in the event NBC disposes of either the blue or the red network certain reductions as to fees are to apply.

KQW, San Jose, Cal., which has a construction permit for 50,000 watts on 740 k.c., is expected to go CBS Jan. 1. The transmitter will be north and south directional with a shield against the east. Location of the antenna will be San Mateo county, in which KPO's transmitter also stands. KSFO is Columbia's present affiliate in the San Francisco area.

One Type of Fertility

Vick Chemical, stuck for a title on its new program, sent out small metal head-scratchers to radio editors, asking them to see what they could get.

One radio editor entered into the gag, mailed Vick a box of sawdust, saying he had scratched his head and that was the result.

SAY FCC MIGHT FAVOR INDIE SUPERPOWER

Impression gathered by important broadcasters from within the Federal Communications Commission is that the assignment of super-power franchises to domestic band stations looks quite certain. Only condition, it is understood, that the FCC will impose is that such super-watters will have no affiliation with cross-country networks.

On the other hand the commission would not object to these super-outlets forming their own regional networks. What, it is further understood, the FCC wants to prevent is any chance of the super-watters falling under the control of the netional webs.

Healey's Hartford Show

Albany, Oct. 7.

Col. Jim Healey has another program; a twice-weekly series of 15-minute commentaries over WTIC, Hartford, for Saraka. It is a radio test campaign for the product, the contract running 13 weeks.

Gumbinner Agency of New York handles the account.

Central Super Markets has taken time for five, instead of three weekly quarter-hour broadcasts by Healey on WTRY, Troy. Leighton & Nelson is the agency.

Bigger Hook-Ups on the Blue

As the NBC-Blue's commercial books now stand it is 40% ahead on night-time station hours as compared to this week a year ago while the upward margin in dollar volume is 20%. What has in appreciable measure upped the accumulative station hours are the larger hookups contracted this season by the Blue's clients. Last year the commercial links averaged 45 outlets and now it's closer to 60 stations.

Accounts with 90 or more stations on the Blue are:

Texaco	140 stations
Pan-American Coffee	129 stations
Bristol-Myers	110 stations
Jurgens-Woodbury	99 stations
Time Magazine	97 stations
Adam Hats	95 stations
Canada Dry	93 stations

MUTUAL'S 75-OR-MORE LIST

Mutual Network has currently 15 clients that are using hookups of more than 75 stations. Last year at the same time the accounts in that classification numbered seven. Average expenditure per account has within the year gone from $16,486 to $28,358 per month, while the number of stations on the average commercial link are 57 as compared to 28 a year ago.

The number of accounts using coast-to-coast hookups have jumped from five to 10. As of Oct. 1 Mutual had 27 clients using all types of facilities except co-operative, while this class of account the year before figured 20, with the margin of increase being 35%. The network's present four co-operative accounts use an average of 36 stations. Last year it was 25 stations.

Richard Eaton Comments For MBS From Capitol

Richard Eaton, former foreign correspondent and author, starts Friday (10) a series of five-weekly news comment programs over Mutual from the network's Washington outlet, WOL. Program will be 3-3:15 p.m. Mondays-through-Thursdays and 6-6:15 p.m. Fridays.

Eaton's association with the network is said not to alter the status of Fulton Lewis, Jr., Mutual's regular representative in Washington. Lewis is not carried by Mutual's New York outlet, WOR, but is aired by WHN direct line from the Capitol.

KSL, Salt Lake City Players start tenth season with original director, Louise Hill Howe, and original scripter, Gladys Wagstaffe Pinney. Francis Urry and Parley Baer continue with the group as do Lynn McKinlay and Luacine Fox.

BOOSTS KFEQ ON 680; KWK ASKS SAME WAVE

St. Louis, Oct. 7.

KFEQ, on 680 kc. in St. Joseph, Mo., has been granted a permit by FCC to increase its power from 500 watts at night and 2,500 watts daytime, to 5,000 watts both day and night.

Meantime KWK, St. Louis, on 1,380 kc., with 5,000 watts power both day and night, had applied for the 680 kc. frequency.

Sweeney Departs WMCA

Ray Sweeney, continuity director at WMCA, New York, leaves Friday (10) for a new undisclosed job. He will first take a month's vacation. Before joining WMCA two years ago he was a writer at Pedlar & Ryan and previous to that was with KMOX, St. Louis.

Irwin Naitove, now assistant continuity director, succeeds Sweeney.

★ ★ ★ THREE-STAR SMASH ★ ★ ★

BARRY WOOD

★ ★ ★

★**JUST** renewed for 3rd Year as Singing Emcee of CBS "YOUR HIT PARADE"

★**AGAIN** delegated as Treasury Troubador for U.S. Treasury Department "Millions for Defense" . . NBC

★**NEW** Victor Record Contract
Current Hits: "Any Bonds Today", "Arms For The Love Of America"

Direction: MCA ARTISTS, LTD.

Benny, Hope Programs Suffer Overseas From Bad Discs, Strange Idiom

London, Sept. 20.

English radio fans are puzzled about quality of the Jack Benny transcriptions now airing here weekly. Realizing the show comes overseas as a gift, there's still cause for wonder at wax impressions that are definitely not easy on the ear. With BBC plugging the fact the recording is shipped this side, there's no room for the old standby 'atmospherics' in explaining the fading, fuzziness, etc., which detracts from entertainment.

Same quality flaw is reported in connection with Bob Hope's airer, if not even more pronounced. His show only broadcasts locally every two weeks so there's more time to get over the irritation.

With this technical difficulty added to the delivery and jargon of the Yank performers, Britishers find it plenty tough to follow these American programs.

Sues Kimbrough

Continued from page 3

guaranteed Kimbrough, a runner-up to Tommy Harmon for gridiron fame, $12,500 to play with the team this season.' Hertz guaranteed him, in addition, $25,000 from other sources (films, testimonials, etc.), with a 50-50 split over that figure. Hertz claims it was thus that he obtained the 20th-Fox contract for his boy.

Grid magnate maintains he gave his future star $6,000 in advances, in addition to which he spent $6,000 on a publicity campaign for him. He states he put up another $12,000 for other players for the Yanks on the basis of having Kimbrough as the keystone of the team.

Press campaign, handled by Milton Rubin, New York, included a large dual-colored booklet and post-cards picturing Kimbrough in tuxedo before a mike (as a potential nitery m.c.), Kimbrough in tuxedo without a mike (as a potential after-dinner speaker) and Kimbrough in sports clothes before a mike (as a potential commentator).

Hertz declared that a 'father and son' relationship existed between him and his multi-threat gridder before big-bad-wolf-Jones entered on the scene. Among his papers is a letter from agent Everett Crosby declaring that Jones personally called him on the Coast from Washington in regard to Kimbrough.

First pic for 20th by the former Texas A. & M. Saturday-afternoon flash was 'Lone Star Ranger,' a Zane Grey story.

Razz Guitry

Continued from page 1

the work of the Marshal and the failings of some of his compatriots.

The press makes no objection to the quality of the poetry, but severely criticizes its content. Leading the sneering brigade is the weekly Gringoire, which labels Guitry 'a supernational phenix.' It protests against his 'Down There' as if it were a foreign country instead of France itself.

'One of the strongest reasons which may be keepting some Parisians from Paris,' it concludes, 'is the risk of having to see one of Guitry's works...We are more than accustomed to such lamentable spectacles.'

Referring to his dash back to Paris upon the Marshal's request, Le Jour succinctly comments that it is 'regrettable that Monsieur Sacha Guitry did not answer the Marshal's appeal sooner when it was a question of the defense of Verdun in 1916. At that time Guitry again remained in Paris, powdering his hair to hide his youth and suffering from rheumatism which passed away with the times.'

Hearst Song-Selling

Continued from page 1

is favorable, another mailing will be made, and if that second mailing clicks the project will be undertaken on a grand scale.

The letter which Harry J. Strickler, ICC v.p., will send out on the proposition will speak of sheet music as something that can be made available as a regular service as magazines. The letter will point out that the consumer often means to buy a song hit but usually it's overlooked and 'when a party comes along' the host has 'nothing but old stuff.'

Stressing service over savings, the letter will offer 18 sheets of 'top sellers' at about 28c a copy, which is 7c under the regular price. The total difference between what the same 18 copies would cost at the music counter and the subscription price ($5) is $1.30.

London Calling

London, Sept. 23.

Editor Frank Owen of the Evening Standard, appearing on Freddie Grisewood's session, spent his few minutes praising Ivan Loesowsky, USSR propaganda chief.

Queen Wilhelmina birthday celebrations saw BBC operating one of their biggest hookups yet. Switch from London to Batavia to Ottawa and repeat, plus the various countries taking the Dutch festival, kept the Overseas Dept. working top speed.

Roland Peachey, Canadian guitarist of West End cabaret, is up for a solo spot on shortwave. He's now with Jack Hylton orchestra.

R. C. Sherriff's 'Badger's Green,' adapted by Hugh Stewart for local air. Comedy runs an hour and more.

Monckton Hoffe's latest scripting chore is a musical serial for Val Gielgud's Drama Dept. 'Night Lights of London' treats of oldtime theatre and runs to current days. Henry Ainley will voice in the lead, along with Phyllis Neilson-Terry, Joyce Barbour and author Hoffe himself.

Tommy Handley signed by BBC for a new series of hour shows; they'll take him through 12 weeks of airing.

Jack Hulbert-Cicely Courtneidge Series is for four weeks. Reg Purdell scripts 'Hulbert Farm,' with Max Kester doing lyrics. Diana Morrison and Hugh Morton will assist.

Denis Noble guesting with 'The Happidrome,' sharing the spot with Clarice Mayne.

H. G. Wells' weekly serial 'Mr. Polly' had to skip a week to make way for full-length airing of G. B. Shaw's 'Saint Joan.'

Noel Coward airing again, with his own 'London Pride' and late hit 'Last Time I Saw Paris,' stepping up rhythm of latter tune to near march time. He's recorded both for HMV.

Cyril Fletcher back to ether duty after a lay-off, appearing on 'Happidrome.'

Florence Austral starred in 'BBC Presents,' showcase session for name performers. Australian soprano had her diary dramatized, via members of BBC Repertory Company.

Carson Robison, the Yankee hillbilly, is heard by special transcription series.

Inga Andersen in a return to the air-lanes, guesting with ENSA show guided by Jack Leon who has a new orchestra.

Helen Clare has taken on the vocal spot with Don Felipe orchestra, airing regularly with the Cuban dansipators.

Ken Johnson is subject of special memorial program by Radio Rhythm Club.

Bobby Howes and Harry Hemsley share the guest spot on last of Lucan and McShane night hour. Film pair are calling it a day after 12 weeks.

Arthur Young, novachord specialist, teams with Esther Coleman for vocals and Wynford Reynolds' viola. They start a new 15 min. session 'We Three.'

Geraldo takes a vacation and turns his orchestra over to Sydney Bright to lead.

Yale Bros. act split by call-up on day pair were to do first ether chore.

Oldtimer Wilkie Bard has gotten a radio bid and will do a single on 'Northern Music Hall.'

Ivy St. Helier signed by BBC to head a revue series, 'Just Like the Ivy.' Reg Purdell scripts.

Evelyn Laye's new air starrer, 'Album Leaf' will run six shows. Songstress will reminisce musically.

Denis Johnston has scripted a series for shortwave airing around lives of great Americans. Author made his name with legit vehicle 'Moon and The Yellow River.'

'Navy Blue' is title of new serial readied for drama listeners by Philip Leaver and Ernest Dudley. It's second airshow from the team. Ivan Brandt will head the cast.

Reginald Foort in wrong with classy listeners for airing, on theatre organ, a recital of Tchaikovsky. It's not done.

Francis Durbridge has written a new comedy for airing, 'We Were Strangers.'

Ronald Squire from legit will be supported by Jacqueline Squire in airing William Lander's new comedy, 'Pot of Marmalade.'

Soviet comedy, 'Squaring the Circle,' given an hour's airing by drama department. It's also playing in West End as a legit attraction, but BBC knifed all mention and used their own players.

Kimberly and Page recently on air. BBC ran a wire into their vaude date up North.

'Here, There and Hollywood,' new publicity mat for pictures, drew a tough one for its bow-in by being spotted opposite Bernard Shaw's 'Saint John.'

Warner's West End house garnering publicity with airing of Molly Forbes at the organ. She replaced the male who got his army papers.

Emlyn Williams writes a short-story for radio; he'll read to listeners himself.

Georgie Wood heads list of most radioed vaude-ites, with three in a week.

Mary Ellis has been given a half hour to tell of her friendship with George Gershwin. She'll use discs to illustrate.

Richard Tauber will air in a special show, spotted with BBC Theatre Orchestra. It'll mark his return to London for a new stage outing.

Fay Compton tees off new BBC overseas transmission show around show biz personalities. Tagged 'My Life in the Theatre,' series will also use Edith Evans, Sybil Thorndike, Yvone Arnaud, John Gielgud, Vivien Leigh, Robert Donat and Leslie Howard.

Paul Rubens in for a reminiscing session when Helen Henschel does a 45-min. show around composer of 'I Love the Moon.'

Ralph Reader brings his 'Gang Show' back to do a special airing to troops and workers.

E. V. H. Emmett, newsreel commentator, rising early to compare a musical session, 'Lights of London.'

Canadian Troops Practice a Putsch By Capturing CKLW, Windsor, Ont.

Detroit, Oct. 7.

Something like the Orson Welles 'Men From Mars' panic hit this area when Canadian troops staged a surprise blitzkrieg in Windsor, Ont. One of the first strategic points seized by the troopers in the raid made with no warning to the public was Station CKLW, Mutual outlet in the Detroit area. The military berged in, took over the control rooms, planted soldiery in the broadcasting rooms and put under military arrest key members of the staff.

Since no explannations were given not only were their interruptions and brusque commands hitting the listening public but the mikes were picking up the horrific sound of the street 'battle' in which howitzers and thousands of rounds of ammunition were used. It set off an instant 'panic.'

Helping it to grow was the fact that the invading force, which held the studio for nearly a half hour, had men near the switchboard which lit up like a Christmas tree with calls from bewildered radio fans.

'No information,' was the military order to the girls who, however, managed to convey to most of the callers that this probably wasn't the real thing and not to be alarmed. However, because of the military occupation, the undeniable sounds of a the battle and the military orders continued to break in on the regular programs.

Oddity was that despite the city's distance from the coast many Canadians got the idea it was Nazi's parachute troops but some, in strange confusion, got the idea United States forces just across the river were occupying the town. American listeners got pretty well tangled up, too.

Days after the practice invasion of the city, the station still was trying to explain it satisfactorily to more remote listeners.

Start of KXL New Tower Held Up by Symons Death

Portland, Ore., Oct. 7.

Radio station KXL has completed construction of a new 10,000 watt transmitter. Dedication and change of frequency was set for Sunday (5) but sudden death of owner Thomas W. Symons, Jr., postponed event. Change is expected to take place this week, 12th.

Station, now on frequency of 1450, will change to 750, and be most powerful spot in Oregon.

Irvin Hull, Ph.D., is new Educational Advisor for KSL, Salt Lake City

KWKH
50,000 WATTS
SHREVEPORT, LA.
CBS

Dominant in sales, results, public service, and interest

Owned and operated by The Shreveport Times. Ask The Branham Company for more information about KWKH, one of the eighteen CBS 50,000 watt stations.

"We rely on KRNT to keep our order desks busy"

John D Shuler, Pres. Shuler Coal Co. Des Moines

When his company began selling coal at retail in Des Moines, John Shuler decided to concentrate consumer advertising on Station KRNT.

From the very beginning, response was so satisfactory that no other form of advertising has been necessary. This fall, Shuler is using KRNT for the sixth season.

Over and over again. KSO and KRNT have proved they can "carry the ball" for advertisers using radio adequately. Except for network affiliation, KSO and KRNT are near-twins. Both have 5,000 watts. Both have strong trade - recognition. Both have fine records of sales accomplishment.

With Iowa farm-income at a new high . . . with defense activity increasing Des Moines payrolls 20% or more . . . it's well to have KSO and/or KRNT on the job to increase your sales to more than a million people in Iowa's No. 1 market—Des Moines and its extensive trading area.

KSO [illegible]
KRNT [illegible]
DES MOINES

Represented by The Katz Agency

'Democracy' Too Abstract by Itself, Propaganda of U. S. Now Clearer

Type and tone of propaganda being aimed by the United States at South America via press, radio and films has undergone a switch in the past few months. U. S. agencies, guided by the Rockefeller Committee on South American Relations, have learned that quiet type stuff is ineffectual against the slugging of the Axis and the material now emanating from this country is mincing no words in telling of U. S. power and its determination to use it if necessary.

Radio news stories, press material and 16 mm. films which have been going south of the border recently have pictured U.S. factories at work making war materials, battleships coming off the ways and the giant personnel preparedness program of the Army. Latins seem to understand that kind of thing better than abstract phrases on 'democracy,' 'freedom' and the other points more or less taken for granted by American citizens.

JAPAN'S BIG DX PLANTS DUE

Tokyo, Aug. 1.

With two new powerful short-wave transmitters now in the process of construction, one of which is near completion, Japan's fuller participation in world propaganda over the air will be possible this fall. So states the Japan Broadcasting Association.

First of the new towers cost yen 5,000,000 ($1,200,000 approx.) and has 50,000 watts of power.

In Argentina

Buenos Aires, Sept. 30.

West India Oil Co. one of the largest U.S. users of radio time here has won plaque of 'Sintonia' for the third time. Based on sponsored programs of violinist Yehudi Menuhin. Previous wins with Jascha Heifitz and Leopold Stokowski.

Phillips Milk of Magnesia has new series on Radio Belgrano (LR3) Fridays at 3 p.m. written by Antonio Botta and Nicholas Viola. Show, with Paquito Busto and Encarnacion Fernandez, is the story of a husband with a spendthrift wife. Includes singer Faustino Arregui and Balaguer orch.

Puloil (Devoto Cauchaner) cleanser has a verse contest on Belgrano Chain. Handing out prizes for best verses in the style of Martin Fierro, famed pampa poet. Reported drawing well—an example of the fact that most Latins consider themselves possessed of 'poetic nature.'

Radio Splendid (LR4) has a new series for Caravanas cigarettes (English-owned) which is getting big audience Friday nights at 9 p.m. Includes Pepe Igelias, stage comic, who uses character of 'El Zorro,' (the fox). Imitations of Pepe Arias, rival comic, Cesar Ratti. Fernando Ochoa and even Donald Duck highlight the hour show.

Nivea, new perfume, introduced via Radio Splendid (LR 4) with five Fiestas Nivea, special broadcasts with local film and stage figures. Adolfo R. Aviles directing.

Swift sponsoring 'El Gaucho' soap on Radio El Mundo (LR 1) in program uniquely aimed at both city and pampa market. Written by Ricardo L. Menecier, show has Jose Canepa, Sara Prosperi and Alfredo Marino.

New sustainer on Mundo and the Red, Blue and White network (11 interior stations) called 'Tribuna de America' and roughly patterned on the Chicago Round Table drawing plenty of comment as a pro-democracy builder. Regular line-up includes Senator Nicholas Repetto, Judge Arturo Moreno and Guillermo Alta Mira, editor of La Razon who writes as 'Dinty Moore.'

Compania Nobeleza de Tabacco, English-Argentine cigaret firm, has new series on Radio Belgrano (LR 3) Thursdays from 8 to 8:30 p.m. Show has three divisions, 'Memories of the Theatre,' 'Memories of Sports,' and 'Memories of Our Music.'

'Pildoras de Parker' (Parker Pills) U. S. laxative, opens new series directed and m. c.'ed by Carmelo Santiago on 'La Vox del Aire' (LS 9) from 6 to 7 p.m. daily. Includes Mecha Alcaraz, folk songs; Isabel Bernal, national music, Dugur Brothers trio with central-American music.

(Continued on page 36)

Stamford Newcomer Is Hitched to WRUL, Hub

Stamford, Conn., Oct. 7.

WSRR, Stephen R. Rintoul's new station, has negotiated line with WRUL, Boston's shortwave emanater.

Connecticut broadcaster will carry special events via WRUL as well as steady fodder including Copley Plaza, 'Friendship Bridge' and Christian Science Monitor news.

QUEBEC FRENCH VERSIONS OF U.S. PROGRAMS

Montreal, Oct. 7.

'Quitte ou Double' (Double or Quits), sponsored by D. & H. Anthracite, commences Oct. 14 for indefinite period over CKAC and Quebec City station CHRC. Emcee is Yves Bourassa and assistant emcee, Jacques Demers.

Starting Oct. 1 for its fourth year, 'Ceux Qu'on Aime,' French variant of U. S. program 'Those We Love,' will be aired on CKAC under sponsorship of Pond's Cold Cream. Cast is Nicole Germain, Bella Ouellette, Gaston Dauriac and Alfred Brunet.

CKAC starts 'Que Feriez-Vous' ('What Would You Do?') quiz program modeled on the U. S. program, Oct. 6 to Dec. 29. Sponsor, Canada Starch Company. Judge and questioner, Gerard Delage; commercial announcer, Marcel Baulu.

Meanwhile, 'Les Joyeux Troubadours,' French language variant of 'The Happy Gang,' will start over Canadian Broadcasting Corp. French language station CBF Oct. 13 from 11:30-12 noon and will run five times weekly, Monday through Friday, indefinitely. Paul Chapentier will be announcer-singer; Henri Letondal, emcee; Lucille Laporte, announcer and musical gang will include Ray Denhez, Amalia Hayman, Georges Vincent, Edgar Tremblay, Andre Durieux, Severin Moisse, Yvon Bourassa and Henri Treiche (leader). Colgate-Palmolive sponsors.

Azcarraga On Bank Board, British Coin

Mexico City, Oct. 7.

Emilio Azcarraga, of XEW and XEQ is now a director of the Banco Anglo Mexicano, S. A.

Bank backed by British coin is to open up here this month with a capital of $3,000,000 (Mex).

Mapy, Fernando Cortes Sponsored by Crespo Over XEW, Mexico City

Mexico City, Oct. 7.

Mapy Cortes and ~~her~~ husband Fernando are now starred in a program on XEW sponsored by Garci Crespo, the Mexican mineral water. They do a twice-weekly half-hour.

Couple arrived here a year ago to play the Folies Bergere. Since then they have established themselves as great favorites, also making Mexican motion pictures. He is a Porto Rican, his wife an Argentinian.

Mexican radio is enough like American, namely snobbish about 'established success,' so that the Cortes pair, although offered, got no radio nibbles locally when they first arrived.

The soubrette member of the team has appeared in New York night clubs.

TROY'S PAN-AMERICANA FIESTA ON SHORTWAVE

Schenectady, Oct. 7.

WGEO and WGEA, General Electric's shortwavers will broadcast highlights of Troy's Inter-American Week, Oct. 5 to 11. Special wires will carry the programs from Troy to Schenectady. Spanish announcers from the WGEO staff will describe the events, climaxed by a Fiesta to be held out-of-doors on Saturday night.

Mrs. Franklin D. Roosevelt will be present, as will Adolph A. Berle, assistant secretary of state; Louis Quintinilla, minister from Mexico; Carlos Davila, former president of Chile; Thomas J. Watson, president of International Business Machines, and others.

Rockefeller Listings of Yanqui DX Considered Smart But Cabled Corrections May Be a Necessity

Buenos Aires, Sept. 30.

The Rockefeller Committee's mailing from New York of 40,000 weekly shortwave program listings to South American listeners is a small step in a right direction, in the opinion held here. However, it is flawed for Argentine and Chile because of the distance and infrequency of ships. Lists will be pretty late inevitably.

Again advertising agency men here point out that mailings in B.A. run to 10% and higher on change of addresses, unless constantly checked.

Cabled master lists for re-publication in the main cities of South America, especially Buenos Aires and Rio de Janeiro, seems closer to realism if genuine results from shortwave publicity are to be obtained.

But at least the Rockefeller Committee has recognized the truism that the average Latin radio listener doesn't know when, where or how to tune in shortwave from the U.S.A. This is a necessary educational work.

Guenther From WLWO A DX Aide to Donovan

Cincinnati, Oct. 7.

Wilfred Guenther has resigned as manager of WLWO, Crosley's international station, to become a special radio consultant to Col. William Donovan, co-ordinator of information for President Roosevelt.

He will work with other shortwave program directors and assist in systematic scheduling and distribution of international programs.

MEXICAN GOVT. OIL MONOPOLY AIRING

Mexico City, Oct. 7.

Petroleos Mexicanos, the government's oil company, has begun advertising its products over the radio. At XEQ program director Carlos Riveroll del Prado has built it a program consisting of Julio Cochard's 18-piece orchestra and singer Irma Gonzalez.

Spiel concerns best way to care for automobiles.

Wrigley, Gillette to CFCF

Montreal, Oct. 7.

After a lapse of 26 weeks Wrigley's Chewing Gum 'Treasure Trail' returns to Canadian Marconi station CFCF Oct. 7 to run indefinitely. No change in emcee and announcer.

CFCF has the Gillette sponsored fight broadcasts (beginning with the Louis-Nova scrap) and continuing for October and November.

Canada Starch Co., Ltd., has bought time on CFCF for 'The Shadow' which started October 3 for 26 broadcasts, Tuesdays and Fridays, 8:30-9:00 p.m.

ONE BIG UNION FOR MEXICAN RADIO

Mexico City, Oct. 7.

Organization into one big union of all radio workers, including performers and announcers, in the Federal District, which includes this city and has 30 stations, is being planned by the local branch of the Confederation of Mexican Workers. This unionization, the federation explains, will assure all connected with the stations the benefits of labor contracts.

Talks are now being held for the complete unionization of radio help and consolidating their various unions.

WDRC
CONNECTICUT'S PIONEER BROADCASTER
First in E. B. I.
WDRC's Primary Market is Connecticut's Major Market — and Connecticut still leads the country in Effective Buying Income. You can't afford to miss your sales opportunity in this market—and on this station.
BASIC CBS FOR CONNECTICUT

A Little Bird told us

• We're not supposed to know, but it came to us straight that few stations in the U. S. dominate their markets to the degree that WKY dominates Oklahoma City. We've been saying for a long time, and we had stacks of proof for it, that in Oklahoma City "It's WKY 3 to 1."

The little bird told us that among NBC-Red stations in 33 leading markets of the country WKY stands right near the top in station rating. From 3 to 5 p. m., for instance, it stands at the very top! At other periods of the day it ranks 2nd, 3rd, 4th, 5th... never lower than 7th all day long.

It just happens that no other Oklahoma City station even comes close to WKY in station rating. It's easy to understand, therefore, that a station which ranks near the top nationally could be and IS the 3-to-1 choice of Oklahoma City listeners and a "must" for advertisers who want to do the best possible selling job in Oklahoma.

WKY • OKLAHOMA CITY
930 Kilocycles • NBC-Red Affiliate • Represented by the Katz Agency, Inc.

From the Production Centres

IN NEW YORK CITY . . .

THE RADIO TRADE IS DISCUSSING: *The recent appearance of first-rate radio criticism in the N. Y. Times—the sluggish starts of most of the returning programs—whether Mutual will also appoint a vice president in charge of Coca Cola.*

Chester Stratton went up to WSRR, Stamford, Sunday to guest star in a piece put together by his pal, Johnny Wilson, an announcer....'Pepper Young's Family' has 1,500th Elaine Carrington episode this week on NBC ....Marjorie Camp to continuity and Waring Gillespie to production staffs at WMCA....

When Procter & Gamble begins sponsorship of 'The Bartons' Nov. 3 it will move from NBC-Blue to the Red and be spotted at 11:30 a.m., in the time now held by 'The Goldbergs'....Latter show will remain in its regular CBS spot....Duz will be the product on both serials....George Heuther, WWRL engineer, given 1-A classification by the draft board.... NBC tossed a cocktail party Monday (6) for Dimitri Mitropoulos, season's first guest conductor of the NBC Symphony.

Recorded repeat of 'Vic and Sade' no longer aired on WOR....Winston O'Keefe has the lead in 'Amanda of Honeymoon Hill,' succeeding Boyd Crawford, who went to the Coast on a Metro contract....Joseph Curtin has 'John's Other Wife' lead, replacing William Post, Jr., who also went to the Coast.

Frank Lovejoy joined cast of 'Light of the World'....Town Hall gave a cocktail party yesterday (Tuesday) to launch 'America's Town Meeting of the Air,' which season-preems Thursday (16) on WJZ-NBC....Norman Sweetser, on leave as director of 'Front Page Farrell' and 'Lorenzo Jones,' directing air manoeuvers of the U. S. army....he's an air corps officer.... Mandel Kramer added to 'Front Page Farrell' cast....Jack Davis added to 'Amanda of Honeymoon Hill' cast and Don MacLaughlin joined 'Just Plain Bill'....Norman Corwin will repeat 'The Saga of Runyon Jones,' a dog story, Oct. 26, as the request number of his '26 by Corwin' series.... Joe Conway, Ara Gerald added to 'Orphans of Divorce'; Lucille Wall to 'Our Gal Sunday,' and Vera Allen to 'Stella Dallas.'

Earle McGill back from motor trip through south after directing Treasury Department series in Texaco spot through the summer....Dick Krolick succeeded Edward Nickel as assistant to Mutual press chief Lester Gottlieb, but the draft may get him....Gerta Michael scripting a revival of 'Party Line,' which her sister Sandra Michael formerly authored....Serial will be submitted to agencies by the John Gibbs office, which produces Sandra Michael's 'Against the Storm'....Axel Gruenberg, director of 'Storm,' doubling as a special NBC staff director....Harvey Harding sang a special version of 'Jenny' (from 'Lady in the Dark'), with his own original lyrics, dedicated to Gertrude Berg, at a studio birthday party which the 'Goldbergs' cast tossed Friday (3) for the authoress-star.

'Grand Central Station,' moving Friday night (10) from CBS to its new spot on NBC-Red, does an original by Joseph Candor....Cast will include Violet Heming, Margaret Wycherly, Joan Tetzel, John Craven, Alan Reed and Wyman Holmes....Ira Ashley continues as director....Byron McKinney, announcer at WPAT, will be a regular member of the 'March of Time' cast.

Spencer Bentley played the lead in 'Crazy Hearts Blues' on WJZ last Friday (3) night....also on the air last week on The O'Neills, daytime serial....Vox Pop program makes its second trip to Annapolis, Oct. 20.

IN HOLLYWOOD . . .

THE RADIO TRADE IS DISCUSSING: *Paucity of new slants or ideas on the returning shows—that the Orson Welles and Milton Berle-Charles Laughton shows are nearly the only examples of fresh approaches—how short-lived was Lady Esther's lady-like salescopy restraint on the Welles program.*

Arch Oboler drilling Olivia de Havilland in a Red Cross drama, 'Anna,' which will spin on station turntables all over the country....Brenda and Cobina rejoin the Bob Hope show in November when their personals tour ends....Herb Polesie, onetime producer for J. Walter Thompson, now handling Signal Carnival on NBC's coast red web....Future bookings on 'Silver Theatre' are Judy Garland in a two-parter, Adolphe Menjou and Verree Teasdale and Rosalind Russell....'Breakfast at Sardi's,' for the past year KFWB co-op'er, moves to NBC's coast blue with a new set of sponsors. Tom Breneman continues as the quiz kid....After helping pry the seasonal lid off Screen Guild Theatre, Barbara Stanwyck returns Oct. 19 to play opposite her husband, Robert Taylor, in 'Nothing Sacred.'....Trial heats are on for the femme vocal spot with Kay Kyser's band. Virginia Erwin, of Kraft's Music Maids, led off the contestants on last week's Luckies broadcast....Tommy Riggs renewed for another quarter on his Old Gold coaster....Russ Johnston, KNX program head, flew his own plane east for the world's series....Fritz Blocki, Chicago air scripter, juggling a few local offers....Abbott and Costello's bit on last Sunday's Chase & Sanborn show was only six minutes on a cut-in from Hollywood but the studio audience was rewarded with a long routine by the comics....Al Pearce alternating Alvino Rey and the King Sisters with Marie Green and Her Merry Men on the first quarter of his Camels series....Dual pianists, Bill Jordan and George Kent, double over from their nitery to NBC for a twice weekly sustaining series....Arnold Marquis quitting Frisco for NBC production staff here....Harlow Wilcox outbarked a dozen spielers to win the Maxwell House assignment....DuPont's 'Cavalcade of America' will come from here Oct. 13-20. Kay Francis guests in the first and Edward Arnold and Walter Huston in the followup....Four Tones, Negro quartet, making 60 disks for Planters Peanuts....Edward G. Robinson will do his second 'Big Town' broadcast from New York so he can give the town his annual lookover....Bob Garred, KNX newscaster, picked up his 10th sponsor last week for some kind of a record for air newsboys....Wendy Williams, keeper of the blue pencil at KNX, has been dubbed the 'off-color guard' by Ken Carpenter....Lou Kosloff drew the music assignment on the two Russel Seeds programs, 'Sherlock Holmes' and 'Flagg and Quirt'....Mrs. Red Skelton will work on the scripts with Mr. Red when he starts rolling for Raleigh.

IN SAN FRANCISCO . . .

THE RADIO TRADE IS DISCUSSING: *The heat . . . the renewed exodus of talent to Hollywood . . . KFRC's 90 minutes of kid shows . . . the device which permits Al Nelson to listen in on NBC studios from his apartment . . . the ex-KSFO announcer now at KFRC who got excited during the Louis-Nova fight and gave the wrong station-break . . . Ralph Brunton's habit of bringing home the bacon.*

Jack Kirkwood of KFRC's 5-a-week comedy Breakfast Club goes dramatic for NBC in a new Sam Dixon serial, 'Saunders of Circle X' which starts on KGO and the Coast Blue Wednesday (8)....Kirkwood also doubles in 'Hawthorne House' for NBC....Ed Moyles, distributor for Dr. Phillips' grape juice and the man who finally gave Will Aubrey a pay-ride on KPO, dropped dead suddenly Wednesday (1), which is about the only tough break Aubrey had overlooked....Bob Seal of KGO-KPO has taken over the University of California radio writing course piloted by Arnold Marquis prior to latter's transfer to NBC Hollywood studios last week....Ken Craig, former KSFO chief announcer, upped to production manager under new program director Bob Dumm.

Berkeley Gazette has reinstated its original radio editor, Howard Sipe, and enlarged the department considerably, including use of art. Frisco Call-Bulletin (Hearst) has just inaugurated a weekly insert giving station listings for a week in advance.

Although strictly log, it's being used to sell ads to merchants using radio, each space-taker plugging call letters in behalf of his ether show.

KFRC finds itself emerging from the time-change with a solid 90 minutes of kid shows. Sked reads 'Casey Jones, Jr.' at 4:30, 'Orphan Annie' at 4:45, 'Junior G-Men' (Euclid Candy) at 5:00, 'Shafter Parker's Circus' (Wheato-Nuts) at 5:15, 'Captain Midnight' (Ovaltine) at 5:30 and 'Jack Armstrong' (General Mills) at 5:45.

IN CHICAGO . . .

Estelle Barnes has been named program director of W59C....She was formerly with WAAF here as staff pianist and music arranger. Handling recordings on W59C are Leo Gordon, Ed Eerlikowski and Harold Shaw.... Sid Strotz in from NY for a short confab....Hubert Abfalter, engineer of the NBC staff here, and Frances Morton, sec in the same department, were married last week....Lou Cowan's Quiz Kids appear before the American Meat Institute convention in the Palmer House and non-broadcast session of the University of Chicago Round Table will be presented before the Chicago Purchasing Agents Ass'n in the Sherman Hotel this week....Don McNeill, Jack Baker, Nancy Martin and the Escorts & Betty making a personal in the Municipal Auditorium in Minneapolis on November 3....Demand for the Chase & Sanborn show, which originated here on Sunday (5) broke all records, with literally thousands clamoring for the 200 available ducats.

Payroll Traffic

Seattle—Don Klein is a new sportscaster at KEVR, Seattle, and Ben Swisher is now an announcer-engineer at the same station.

Tana Mayland is a new member of the publicity staff at KIRO, Seattle.

Max Dolin, violinist, has been named musical director of KIRO.

Hazel King is new Educational Director of KIRO. She was formerly operator of KBPS, owned by Portland school district.

Audrey Lucas is scripting radio version of Dickens' 'Oliver Twist' and 'Edwin Drood.' Writer previously adapted 'Vanity Fair.'

San Antonio—Pat Boyett joins the staff of WOAI news department replacing Al Landers, now in U. S. Army.

St. Louis—Bob Nicholas, KXOK engineer, has been commissioned a Second Lieut. in the U.S.A. Enlisted in the Signal Corps, Nicholas is awaiting orders to fly to England to study radio operations in that country.

Rochester, N. Y.—Charlotte Edwards back to WHEC staff for homemakers' program called 'Three Meals a Day,' aired at 4 p.m. daily.

Bradley Kincaid returns to WHAM taking 15-minute spot at 7:15 a.m. after spending summer as hill billy singer with tent show.

Bob Carpenter joins WHAM announcer staff, from WNBZ, Saranac Lake. To replace Tom Pritchard.

San Francisco—Arnold Marquis. KGO-KPO producer, transferred to NBC Hollywood. Joe Gillespie, announcer, off staff (4) to train for Army Air Corps.

Chicago—Ted Toll has been added to the production staff of NBC here as a director. Formerly with WSAZ, Huntington, W. Va.

Dallas—Bertrand Herlin has joined the staff of WFAA-KGKO as publicity director, replacing Norval Schneringer, who has left the station to join the Couchman Advertising Agency. Dallas.

Salt Lake City—KDYL has Dave Simmons and John Woolf in charge of a newly formed department for promotion, merchandising and publicity. Alvin Pack new assistant to George Proval, production manager.

Glenn Shaw, production manager of KSL, has subdivided his department, naming four supervisors: Parley Baer for special events, Fred Taylor for studio supervisor, Gene Halliday for music, and Ted Kimball for agriculture.

KUTA announcing staff added Marshall Small, formerly of KGVO, Missoula, Mont.

San Antonio—Jack Mitchell has been named program director of radio station KTSA. succeeding W. C. Bryan, who left last week to go with the Rogers-Gano Advertising Agency in Houston. Mitchell has been filling the post of production manager.

Lew Lacey has been promoted to the newly created post of promotion manager and publcicity director.

Denver—Willis F. Johnson, WKY, Oklahoma City, engineer, and Douglas Russell, same job at KLZ Denver, swap jobs.

Worcester.—Newcomer to WTAG commercial department is Virginia Hanson. Henry French has been added to engineering department.

Pittsburgh.—Bill Leyden, of WING, Dayton, and Joe Mulvihill of WMBS, Uniontown, Pa., have joined the announcers' staff at WCAE. Sumer Grabney shifts from mike duties to sales and promotion. Addition to station's engineering department is Robert J. Bitner, previously connected with two airlines.

Albany.—Bill Tompkins, WOKO-WABY announcer, has enrolled at Albany Law School.

Buffalo.—Joe Laurence Worthy from WWNC. Asheville, N. C., is new voice on WBEN. Spieler Ed Cullen is off staff.

Marion, O.—Charles Beardsley has resigned from WMRN, to do agency work in Columbus, O. Stanley Miller, program director, is advanced to assistant general manager of WMRN, and Madge Cooper, women's editor, is now assistant program director.

Richard Peckinpaugh, music director of WMRN now in the Navy, and Max Thomas, engineer, passed his medical exam and awaiting call to service momentarily.

Minneapolis.—Thomas H. Dawson is the new sales manager of WCCO, replacing Carl Burkland who goes to Radio Sales, Inc., in New York. Sam H. Kaufman takes over as WCCO's sales promotion and publicity director. He replaced Robert L. Hutton, Jr., who resigned to take a similar job with WJZ and WEAF, N. Y.

Waterbury, Conn.—Glenn Wilson, formerly with WMEX, Boston, has joined the announcing staff of WATR, Waterbury.

Kalamazoo, Mich.—Paul H. Aurandt, recently special events director at KXOK, St. Louis, has been appointed program director of WKZO, Kalamazoo. Latter station will soon add supplemental studios in Grand Rapids and increased coverage of western Michigan area.

New York City.—Hal Kosut, formerly with WWRL, Woodside, N.Y.C., has joined the announcing staff of WPAT, Paterson, N. J.

Phil Cohen, director-producer of a number of government educational programs. has joined the staff of WNYC, New York's municipal station, as production head and acting program director. (Not to be confused with Phil Cohan, staff director at CBS.)

Harold Jaeger, formerly an account executive with J. Walter Thompson and Benton & Bowles, has joined the Compton agency as an account executive.

Tuscola, Ill.—'Blue Grass Roy' Freeman, announcer and entertainer who has broadcast for a number of different stations in recent years, returned Oct. 6 to WDZ, Tuscola, where he started his radio career 13 years ago. Bob Williams has joined the staff of WDZ as an engineer.

New Orleans.—Charles Fox, Jr., replaces Dan Hynes on the WWL technical staff. Latter is off with the 122d Observation Squadron as a second lieutenant.

Orlando, Fla.—John D. Whitmore, formerly affiliated with WJHP as Director of Publicity now Program Director of WLOF.

Roy Hansen new is Chief Announcer; Mrs. Louise Grant is Publicity Director and Charles F. Dallas, Chief Auditor.

In Argentina

Continued from page 35

Juan Carlos Grassi handling commercials.

Chucho Martinez Gil, Mexican singer, signed exclusively by adio Splendid (LR 4) and chain for Wednesdays and Sundays at 9 p.m. and Thursdays and Saturdays at 1:05. Popularity of Mexican music is on the upbeat here.

'Glostoria' U. S. hair slick now originating new series on Radio Belgrano (LR 3) and Primera Cadena Argentina de Broadcastings net with the Aguila Sisters, Angelillo, Gino Frosini, Faustino Arregui and tango orch of Francisco Canara. Goes on Mondays and Wednesdays at 9 p.m. from the Pirmer Auditorio, theatre studio, to meet audience demand for tickets.

'THE O'NEILLS'
By JANE WEST
NOW RADIO'S MOST POPULAR
FAMILY BRINGS YOU MORE
LAUGHTER TEARS AND HEART-THROBS
Presented by Ivory Soap · 99 ... pure
LISTEN IN.. TWICE DAILY
NBC Red Network, 12:15 to 12:30 P.M., EST
WABC—5:30-5:45 EST—CBS
COAST TO COAST
Dir. COMPTON ADVERTISING AGENCY
MGT. ED WOLF—RKO BLDG., NEW YORK CITY

WINS
AnnTenna says:
Sales sure fatten in Manhattan with a few WINS pep pills every day.
(You'd be surprised at what I do for drooping sales curves)

IN PHILADELPHIA
Win Friends Influence Listeners
SELL THROUGH WFIL

STUFFY RECITALS PASSING?

Concert Notes

Bruna Castagna, Met contralto, opens her fall tour in Stuebenville, O., Oct. 29. She makes an appearance with the Cincinnati Symphony Oct. 31 and tours Louisiana, Kentucky and Utah before rejoining the Met.

Anna Kaskas, contralto, and Jose Iturbi, pianist, will appear guests of the Treasury Department on the 'I'm An American' program on Oct. 13 and 25, respectively.

Bartlett and Robertson, duo-pianists, open their fall tour in Salem, Ore., Oct. 16.

Milton Katims, violist, will make an appearance with the Budapest String Quartet at the Library of Congress, Washington, D. C., Oct. 12.

Gene Stueckgold, Met soprano, makes her first concert appearance of the season at the Mozart Club, N. Y., Nov. 8. She is scheduled for a Pacific coast tour in the spring.

Marcel Grandjany, harpist, opens his fall tour with his first N. Y. recital in five years at Town Hall, Dec. 6.

Paul Makovsky, violinist, has been booked for 20 dates by Columbia for the 1941-42 season, opening in Clairmont, N. H., Nov. 3.

Joseph Battista, American pianist, winner of the Novaes Brazilian award, returned to the U. S. Oct. 6 after a concert tour of Brazil. His sponsor, Guiomar Novaes, the pianist, returns in December for a concert tour.

Charles Kullman, Met tenor, left New York Monday (6) by plane for Corvallis, Ore., where he opens his concert tour today (Wednesday) with the Met opera quartet composed of himself, Robert Weede, Katherine Meisle and Helen Jepson.

Bruno Walter Opens Season in Montreal

Schedule of conducting dates for Bruno Walter includes a concert in Montreal tomorrow (9), to open his season; Oct. 13-Oct. 24, with Detroit Symphony; Nov. 3 to Nov. 16, N. Y. Philharmonic; Nov. 17 to Nov. 24, Metropolitan Opera rehearsals; Nov. 24 through Dec. 27, Met opera performances. On Jan. 2 he will conduct the Minneapolis Symphony, and Jan 5 through Jan. 24, more Met opera performances.

Jan 12 to Jan. 24 Walter is to lead the Boston Symphony and the entire month of February will be spent with the Los Angeles Philharmonic. On March 5 he rejoins the Met in N. Y. and stays to March 29 for the annual spring tour. Met has an option on his services through April 5, and then he rejoins the Philharmonic in N. Y., concluding his season April 10.

Toledo Series Open Oct. 29

Toledo, O., Oct. 7.

Toledo Museum of Art Concert Series given in the Peristyle of the museum, opens Oct. 29 with the Philadelphia Symphony Orchestra, Eugene Ormandy will conduct.

Other offerings include Adolph Busch, violinist, and Rudolf Serkin, pianist, joint recital, Nov. 14; Chicago Symphony Orchestra, Frederick Stock conducting, Dec. 1; Minneapolis Symph., Dimitri Mitropolous conducting, Feb. 5; Vladimir Horowitz, pianist, Feb. 13; Cleveland Symph, Artur Rodzinski conducting, March 16, and Salvatore Baccaloni, basso, and company of singers, March 31. Last date is uncertain.

Lily Djanel, soprano, formerly of the Paris Opera, who has been singing in Rio and Buenos Aires during the summer, is reported engaged by the Met. She may be the Met's new Carmen, with Sir Thomas Beecham conducting.

Opera Biz Tops Record In Montreal, $37,500

Montreal, Oct. 7.

France-Film and Montreal Festivities' presentation of seven operas for five nights and two mats, Sept. 26-30, at the 2,850-seat St. Denis theatre here at $3.98 top, tax included, played to sold-out houses nites and good attendance at mats for a gross of $37,500, best on record in Montreal for this type of entertainment.

Operas included 'Aida,' 'Mignon,' 'La Boheme,' 'Manon,' 'Faust,' 'Butterfly' and 'Carmen.' Opera season may be repeated next year.

Columbia Lists Biggest Schedule in Years For Carnegie and Town Hall

Columbia Concerts Corp. has scheduled the largest list of Carnegie and Town Hall recitals for artists under its management in many years for the 1941-42 season. Organization will present 44 Town Hall and 12 Carnegie Hall recitals.

In order of their appearances at Town Hall, artists will be Isabel French, soprano, Oct. 10; Maxim Schapiro, pianist, Oct. 13; Farbman String Symphonietta, Oct. 17; Ethel Elfenbein, Oct. 19; Hilde Somer, pianist, Oct. 20; Ernest McChesney, tenor, Oct. 22; Marisa Regules, pianist, Oct. 24; Bernhard Weiser, pianist, Oct. 28; Anna Kaskas, contralto, Nov. 2; Jean Dansereau, pianist, Nov. 4; Eleanor Fine, pianist, Nov. 9; Ida Krehm, pianist, Nov. 10; John Kollen, pianist, Nov. 15; Romulo Ribera, violinist, Nov. 15.

Also Jean Watson, contralto, Nov. 18; Max Pollikoff, violinist, Nov. 21; Inez Lauritano, violinist, Nov. 23; Aurora Mauro-Cottone, pianist, Nov. 25; Bach Circle of N. Y., Dec. 1; Sergei Barsoukoff, pianist, Dec. 2; Nora Hellen, soprano, Dec. 3; Halmar Grabeau, pianist, Dec. 7; Irene Ruppert, pianist, Dec. 8; Ruth Reynolds, mezzo-soprano, Dec. 8; Trapp Choir, Dec. 14 and 21; Ishbel Mutch, pianist, Dec. 14; Mildred Dilling, harpist, Dec. 16; Moissaye Boguslawski, pianist, Dec. 17; Robert Weede, baritone, Dec. 28; Gardner Jenks, pianist, Jan. 4; Edna Belgum, pianist, Jan. 9; Suzanne Sten, mezzo-soprano, Jan. 11; Arthur Le Blanc, violinist, Jan. 12; Lydia Summers, contralto, Jan. 18.

Also, Dalies Franz, pianist, Jan. 25; Richard Baldwin, pianist, Jan. 25; Stuart Gracey, baritone, Feb. 1; Bach Circle of N. Y., Feb. 2; Joseph Schuster, cellist, Feb. 3; Ernest Eniti, violinist, Feb. 8; Henri Temianka, violinist, March 2, Guiomar Novaes, pianist, March 7; Norma Hozore, pianist, March 13, and Thomasina Talley, pianist, March 29.

Carnegie Hall recitals include Michael Zadora, pianist, Oct. 15; Henrietta Schumann, pianist, Oct. 29; Ernest Hutcheson, pianist, Nov. 12; Albert Spalding, violinist, Nov. 17; Robert Casadesus, pianist, Dec. 5; Bartlett and Robertson, duo-pianists, Dec. 9; Lily Pons, soprano, Jan. 27; Vladimir Horowitz, pianist, Jan. 30; Jascha Heifetz, violinist, March 4; and Josef Hofmann, pianist, March 22.

Concert Hall Bought By Cincy for $222,500

Cincinnati, Oct. 7.

Music Hall has passed to City of Cincinnati ownership by federal court approval of a reorganization plan in which the city pays $222,500 for the property. Bondholders who accepted the deal represented more than 80% of the total outstanding issue of $726,000.

Main auditorium of Music Hall seats 3,532. It is used by the Cincinnati Symphony Orchestra and for concert engagements. North wing of the place has a sports arena with a seating capacity of 5,225. In the south wing is the Greystone, Cincy's largest ballroom.

SIGNIFICANT HITS BY NOVELTIES

Organized Concert Parties Are Easily Booked and Sell Out—Charles L. Wagner's Success Last Year With Abbreviated 'Barber of Seville' Started Something.

TRAPP FAMILY BIG

A changing trend in the field of concert entertainment is gradually developing on the American scene, with novelties being demanded by more and more communities from concert managers rather than straight singing. Managers have found that streamlined programs, speeded up to suit the present tempo of life, is far more acceptable throughout the country than the time honored type of recital program.

Among the big sellers are the Trapp Family Singers, booked at $750 by Columbia for close to 90 engagements. Streamlined 'Nozze di Figaro' presentation by the Juilliard singers is booked for 90 engagements. Charles L. Wagner's 'Don Pasquale' and 'Barber of Seville' has over 50 bookings for the two (Wagner did much to the trend with his success with the 'Barber' last season). Salvatore Baccaloni's operatic concert is booked for 25 performances and sold out completely with no more dates available.

Carmalita Maracci and her dancing troupe, with 65 engagements, while Maria Gambarelli and her ballet company has about 50 engagements.

The Columbia Met opera quartet with Charles Kullman, Rose Bampton, Robert Weede, and Katherine Meisle with 15 to 20 bookings in the west, the Don Cossacks with 80 bookings, the WGN quartet with Frederick Jagel, Josephine Antoine, Karin Branzell, and John Brownlee with solid bookings from California to N. Y., etc.

Woman Bequeaths 67G For Reading Concerts On Provisional Basis

Reading, Pa., Oct. 7.

A legacy of $67,000 for promotion of concerts, written into a will probated here by executors of the estate of Miss Marie L. Beyerle, 70, looks like a real help to music lovers but it isn't operative at once.

Miss Beyerle, of Reading, who fell 14 stories from the roof of a Long Beach, Cal., apartment hotel early last month, dying instantly, left the income of her estate to three nieces and a nephew. As each beneficiary dies, the interest of his or her share will go to George D. Haage, Reading music teacher, who for nearly 30 years has promoted the Haage concert series, five events each fall and winter. Ultimate legatee is the foundation set up in Miss Beyerle's will, her entire principal to be used in financing public musical events.

LAWRENCE UNABLE TO SING THIS SEASON

Marjorie Lawrence, dramatic soprano of the Metropolitan, who suffered a paralysis of the legs months ago in Mexico, will be unable to sing this year.

Soprano had hoped to return in early January, but her physicians deem it unwise to attempt an early comeback. She is improving very slowly.

Columbia, NBC Concert Bureaus Report 85-90% 1941-42 Bookings Increased, 5-7% Over Last Season

With the concert and opera seasons throughout the country getting under way this week, Columbia Concerts Corp. and the NBC Concert Service have already sold out 85-90% of all the dates they will have this year. At the present time both organizations report an increase of 5-7% in concert bookings above those of last year when the two, biggest in the field, grossed about $2,500,000 for Columbia and $1,500,000 for NBC.

Counting all dates, meaning concert, radio and operatic appearances, Columbia has sold 2,500-3,000 spots where concerts will be given, and NBC about the same. Columbia is booking 125 artists or organizations and NBC about 85. The latter group, while having less concerts and less people to sell, equals Columbia's total of dates by more operatic appearances of its artists and more air time, although less gross. Together these organizations control four-fifths of the concert business in the U. S.

Columbia's biggest sellers are Rose Bampton, Helen Jepson, Lotte Lehmann, Dorothy Maynor, Lucy Monroe, Grace Moore, Lily Pons, Bidu Sayao, and Helen Traubel among the sopranos; Rise Stevens, Bruna Castagna and Anna Kaskas, contraltos; Jussi Bjoerling, John Carter, Richard Crooks, Charles Kullman, Robert Marshall, Nino Martini and James Melton, tenors; Nelson Eddy, Lansing Hatfield, Lawrence Tibbett, Robert Weede, baritones; Salvatore Baccaloni, and Paul Robeson, basses.

Pianists

Pianists include Robert Casadesus, Dalies Franz, Josef Hofmann, Vladimir Horowitz, Jose Iturbi, Eugene List, Guiomar Novaes, Rudolf Serkin and Reginald Stewart. Zino Francescatti, Jascha Heifetz, Yehudi Menuhin and Albert Spalding are the violinists. Duo-pianists include Bartlett-Robertson and Vronsky-Babin, plus cellist Gregor Piatigorsky. Dancers are Carmelita Maracci and Maria Gambarelli, while special attractions include Adolf Busch, violinist and Rudolf Serkin, pianist, as a duo; General Platoff's Don Cossacks, the Trapp Family Singers, 'The Marriage of Figaro' (Juilliard School graduates), Baccaloni and company, and the Barrere Trio. All have 25 dates or more for the year, ranging from $500 bookings to the $9,000 obtained by Nelson Eddy occasionally while playing percentage.

NBC's biggest sellers include Jean Dickenson, Lucille Manners, Jarmila Novotna, Margaret Speaks and Josephine Tuminia, sopranos; Gladys Swarthout, contralto; Felix Knight, Giovanni Martinelli, Lauritz Melchior and Jan Peerce, tenors; Donald Dickson, Ezio Pinza, Conrad Thibault, John Charles Thomas and Thomas L. Thomas, baritones and basses; Mischa Elman, Roland Gundry, Fritz Kreisler, Nathan Milstein and Joseph Szigeti, violinists; Alexander Brailowsky, Oscar Levant, Sergei Rachmaninoff and Artur Rubinstein, pianists; Luboshutz and Nemenoff, duo-pianists, and special attractions include the Original Ballet Russe, Ballet Russe de Monte Carlo, the Don Cossack Chorus, and Ruth Draper, monologist.

Total concert bookings of smaller managers in the U. S. do not exceed $1,000,000. This total does not include major or lesser symphony orchestras, radio singers not affiliated with Columbia or NBC, and the many singers supporting themselves without recognized managers.

Tentoni Returns To Duluth Debut Spot

Duluth, Oct. 7.

Rose Tentoni, Met soprano, returns tonight (7) to the stage of the Duluth Armory, where 13 years ago, as a high school student, she made her professional debut.

Orchestra again was the Range Symphony, with Luigi Lombardi as conductor.

Obsolete Customs Ruling Revived By U.S. to Permit Don Cossacks' Re-Entry

Mazatlan, Mexico, Oct. 7.

The Don Cossacks, under General Platoff, have arrived here after being denied entry to the U. S. except by water. Troupe had been held for five days at Nojales at the border and were due to open in Prairie View, Texas, Oct. 5.

U. S. Immigration authorities revived a practically obsolete customs regulation that declares any alien with a re-entry permit who leaves the country by water must come back the same way. The Cossacks will proceed circuitously to Vera Cruz, since rail service near here has been washed out by rain. From there they will sail for Havana tomorrow (Wednesday). They arrive in Havana Oct. 10 and Miami the following day.

Columbia Concerts had to wire them $2,500 for expenses. Government ruling cost them two weeks' bookings, or $5,000, plus $3,000 in other expenses.

Landi Freed

Bruno Landi, Met lyric tenor, has been released by U. S. Government officials and allowed to enter the country after being held for several days at Ellis Island. Landi posted a $500 bond and has been allowed a seven month stay.

Tenor will do a revival of 'Elixir D'Amore' at the Met with Salvatore Baccaloni and Bidu Sayao. He will also make appearances with the Philadelphia and Trenton Opera companies.

AGMA'S J. C. PETRILLO EXAM ON FRIDAY (10)

Application of the American Guild of Musical Artists to examine James C. Petrillo, president of the American Federation of Musicians, before trial will be argued in N. Y. supreme court Friday (10). Plea had been postponed from Monday (6).

AGMA is seeking to ask Petrillo 45 questions relating to the latter's powers as president of AFM. The plaintiff wants to prevent Petrillo from carrying out a threat to bar AGMA instrumentalists from the air, concert appearances with orchestras, recordings, etc., unless they resign and join the AFM.

AGMA had lost decisions in the supreme and appellate courts, but last July the Court of Appeals reversed the decision of Justice Aaron Steuer which had dismissed AGMA's suit.

Julius Huehn, Met baritone, besides performances of 'Tannhauser' with the San Francisco Opera Company in Portland, Ore.; Seattle, Los Angeles and San Francisco this month, is set for five concerts on the Coast, opening Oct. 14 in Bend, Oregon. He reports to the Met for rehearsals Nov. 12, but takes time off to appear in recital on Nov. 21 with the Peabody Conservatory, Baltimore.

TEMPLETON'S DET. DATE

Detroit, Oct. 7.

Alec Templeton, blind pianist, has been inked for a concert Oct. 29 in the Masonic auditorium.

Appearance is under auspices of the Variety Club as a part of its annual charity drive.

Cugat, $62,000, Savitt, $38,000, Both Fine in N.Y.; Philly Heat Hurts Clinton, 18G, Shaw, Cleve., 19G

(Estimates for This Week)

Bob Crosby, Los Angeles—(Paramount; 3,595; 30-44-55-75)—Crosby, in second week with 'Hold Back the Dawn' (Par), helping to satisfactory $16,000.

Larry Clinton, Philadelphia — (Earle; 2,768; 35-46-57-68-75) with 'Married Bachelor' (M-G). Taking licking from the heat with only $18,000. despite good local following and rave reviews on pix.

Xavier Cugat, New York—(Paramount; 3,664; 35-55-85-99). With 'Hold Back Dawn' (Par) as film. While major draught for smash $62,000 first week, ended last night (Tues.), is credited largely to picture, Cugat and acts on the stage are helping. This particularly true during past week, when town was filled with visitors who always seek out houses playing stageshows.

Ted Fio-Rito, Los Angeles — (Orpheum; 2,200; 30-44-55) — Fio-Rito carries the main load, flanked by 'Scattergood Meets Broadway' (RKO) and 'Hurry Charlie, Hurry' (RKO) for satisfactory $8,000.

Horace Heidt, Omaha—(Orpheum; 3,000; 20-40-55) with 'Wild Geese Calling' (20th). Getting big $19.500 and close to the $21.000 grosses set by Orrin Tucker and Sammy Kaye. Picture has Henry Fonda, local boy, who is always big draw here.

Tony Pastor, Pittsburgh—(Stanley; 3,800; 25-40-60) with 'International Squadron' (WB). Looks like pretty disappointing week, maybe $16,000, but combo will have to hurry to get even that. Nobody's fault, however, least of all Pastor's, since 'Sergeant York' (WB) down the block at the Penn is deflating everything in town this week.

Artie Shaw, Cleveland (Palace; 3,700; 30-35-42-55-66) with 'This Woman Is Mine' (U) Shaw's new 32-piece band potent at b.o. here and take will be around $19,000, good.

Jan Savitt, New York — (Strand; 2,756; 35-55-75-85-99). With 'Maltese Falcon' (WB) on screen. Savitt providing strong support for picture; has good chance to hit $38,000, nice, and holds over.

Joe Venuti, Boston—(RKO Boston; 3,200; 28-33-44-55-65) with 'Badlands' (U) on screen and Andrews Sisters topping stage show. Latter chiefly responsible for zippy $24,000.

Heidt's Pep Talk To Audience Evokes Slight Rebuke From a Critic

Omaha, Oct. 7.

Looking at the first audience at the Orpheum Friday (3), Horace Heidt considered the business disappointing and nettled some of his audience with a pep talk in which he pleaded for more customers. 'When we played here two years ago, we didn't do so well,' Heidt confided to a half a house that saw the first matinee (the Orpheum seats 3.000). Continuing, he said, 'Now that's why we didn't come back last year. Well, we're back again and we want to do better than this,' indicating 'this' with a sweep of his hand toward the audience. So, he wound up, 'Go home and tell your friends if you enjoyed the show.'

Critic Keith Wilson of the World-Herald took up the cudgels for the home guard, replying tartly to Heidt in print; 'Maybe we're mossbacks, but Omaha theatre-goers aren't in the habit of being told to go out and hustle theatre patronage. Heidt's apparently distressed state of mind put a damper on the opening show and it was well past the mid-week mark before the maestro could work up any kind of a grin that didn't seem ghastly.'

Payoff is that Heidt's business was good and he'll reach $19,500 or maybe be even more before the week ends. Orrin Tucker and Sammy Kaye each did a little over $21,000. Pickup for Heidt had nothing to do with his talk—came, in fact, in spite of it. Business was big that night and right along. Show was well liked but the cash customers didn't relish being bawled out.

PAY OFF BILLY CATIZONE

Bachelors Club Fails To Open, But Band Collects Anyhow

Pittsburgh, Oct. 7.

Billy Catizone band here collected two weeks pay from owners of Bachelor's Club without lifting a finger, all because owners of swank nitery-casino got their signals crossed apparently. Spot, which was raided by police last spring and has been shut down ever since, all of a sudden decided to hire a Local 60 outfit after being non-union for several years and signed Catizone through Joe Hiller, agent, for the grand opening. But the grand reopening never took place. Operators were believed to have been told they could go ahead after election, but the big boys obviously meant the general election.

For a couple of days after the primary election, when word had got around that the Bachelor's was reopening, a crowd was on hand only to find the place guarded by several policemen who shook their heads and said nothing doing. Even Catizone and his men couldn't get in. But Local 60 saw that they were taken care of, the dough coming from sources unknown. Catizone, however, couldn't wait around to see whether the boys misunderstood or not. General election is in a few weeks but meantime bandleader and his boys have hired themselves to Colorado Springs for a booking at the Broadmoor.

Baron Elliott opened three-week engagement at Green's, Pittsburgh, Monday (6), replacing Henry King outfit. Latter opens at Hotel Cleveland, Cleveland, tomorrow (9). Elliott will be followed Oct. 27 by Leighton Noble.

ZIP BACK IN LIP

Uncle Sam Puts Sid Feller Back Into Tooting Condition

A stretch in the Army apparently sets a lot of things right. Some guys learn a trade, some benefit in other ways. Sid Feller, arranger-trumpeter, joined Jack Teagarden last year, and besides writing he was asked to play first trumpet. Feller declined, saying he was out of practice and his lip wouldn't stand it, but he'd take third chair in the section. Short time later he was drafted.

Mustered out recently because he's over 28, the musician is back with Teagarden—playing first trumpet. Duty in Camp Dix's military band put the zip back in his lip.

B.A.'S LONE JUKE IS IN NOISY SUBWAY

Buenos Aires, Sept. 30.

Thousands of Argentinians are currently getting their first look at a Yanqui juke-box. And in a subway station. Although a few disc spinners have been imported, the majority have been held up by government decree on protests of the musicians union which feels jukeboxes would cause loss of jobs.. Those few that have gotten in are mostly in better-class cafes.

Recently one importer got the okay to install a juke on the subway platform at Retiro Station, which is to B.A. what Grand Central is to Manhattan. Its arousing plenty of interest with crowds hopping off the subways to spin a trial number before catching the 5:15 despite the noise made by the tube-trains.

Unusual note, one American remarked, was that in the States jukes are found practically every place except the subway while here its practically the one place to find one.

Jive recorded by local outfits like Eddy Kay and Orquestra Brunelli are getting the most ten centavo pieces (2½ cents U.S.).

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to Variety. *Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)*

1. Don't Want Set World Fire (7) Cherio	Inkspots	Decca
2. Joltin' Joe DiMaggio (2) Courtney	Les Brown	Okeh
3. Piano Concerto B Flat (4) Martin Concerto for Two (1) Shapiro	Freddy Martin Tommy Tucker	Bluebird Okeh
4. You and I (7) Willson	Bing Crosby Glenn Miller	Decca Bluebird
5. Guess I'll Dream Rest (7) Block	Glenn Miller Tommy Dorsey	Bluebird Victor
6. Yes, Indeed (10) Embassy	Tommy Dorsey	Victor
7. You Are My Sunshine (5) Southern	Bing Crosby Tommy Tucker	Decca Okeh
8. Yours (12) Marks	Jimmy Dorsey Vaughn Monroe	Decca Bluebird
9. 'Til Reveille (7) Melody Lane	Bing Crosby Kay Kyser	Decca Columbia
10. Kiss Boys Goodbye (10) Famous	Tommy Dorsey Tommy Tucker	Victor Okeh

DISKS GAINING FAVOR

(These records are directly below the first 10 in popularity, but growing in demand on the coin machines.)

Blue Champagne (Encore)	Jimmy Dorsey Frankie Masters	Decca Okeh
Time Was (Southern)	Jimmy Dorsey Charlie Spivak	Decca Okeh
Jim (Kaycee)	Jimmy Dorsey Dinah Shore	Decca Bluebird
Mama (Encore)	Horace Heidt	Columbia
Peaceful In Country (Porgie)	Charlie Spivak Harry James	Okeh Columbia
Why Don't We Do This Often (BVC)	Kay Kyser Freddie Martin	Columbia Bluebird
$21 Day, Once Month (Leeds)	Tony Pastor Dick Robertson	Bluebird Decca
This Love of Mine (Embassy)	Tommy Dorsey Tommy Tucker	Victor Okeh
You Made Me Love You (Broadway)	Harry James	Columbia
Ma, Miss Your Apple Pie (Loeb)	Guy Lombardo Dean Hudson	Decca Okeh
Do You Care? (Campbell)	Les Brown Bob Crosby	Okeh Decca
Cowboy Serenade (Marks)	Glenn Miller Russ Morgan	Bluebird Decca

Bands at Hotel B.O.'s

NEW YORK

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 P.M.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Eddy Duchin*	Waldorf (400; $1-$1.50)	0	†1,025	1,025
Harry James	Lincoln (250; 75c-$1)	3	900	2,650
Art Jarrett*	Biltmore (300; $1-$1.50)	1	500	825
Ray Kinney*	Laxington (300; 75c-$1.50)	25	1,325	33,300
Johnny Long*	New Yorker (400; 75c-$1.50)	17	1,750	26,475
Vaughn Monroe*	Commodore (400; 75c-$1)	0	‡950	950
Hal Saunders*	St. Regis (400; $1-$1.50)	20	400	8,050

Asterisks indicate a supporting floor show, though the band is the major draw; † 2 days; ‡ 3 days.

**Asterisks indicate a supporting floor show, although the band is the major draw.*

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Helped immeasurably by collegiates Friday and Saturday nights, Martin got 2,300 payees on the week. Nice take considering biz is off all over town.

Carl Ravazza (Biltmore; 1,150; minimum $1-$1.50). Keeping them coming at a rate of around 5,000 weekly and building. Band not too well known in these precincts.

Gene Krupa (Palladium; 6,000; 55c-83c). Off to around 12,000. Youngsters are either leg-weary or holding up coin. Krupa, a prime fav here, would pull way beyond that under normal conditions.

Clyde McCoy (Trianon, South Gate; 1,200; 40c-55c). McCoy brand of foot warming sets well with clientele of this industrial district. Week's attendence will hit around 8,500.

Ted Weems (Casa Manana, Culver City; 2,000; 55c). Off on the upbeat and should finish first week with around 5,000 customers.

San Francisco

Will Osborne (Rose Room, Palace Hotel; 500; 50c-$1.25). Sixth-final week ended up with mild 800. Plenty of reasons why biz should be off with strikes, taxes, etc., although hotel claims it was partly due to fact Osborne is too hot for the sweet-loving Frisco mob.

Paul Pendarvis (Mural Room, St. Francis hotel; 500; 50c-$1.25). Saturday nights have been strong here, with past frame picking up healthy 1,700 covers. This spot has been doing the dinner biz of late. Mark Hopkins is still struck.

Shaw, Tommy Dorsey Hit Capacity, New Haven Good to Basie, Fitzgerald

Band Bookings

Dean Hudson, Oct. 10, private party, Kingston, N. Y.; 18, Empire B., Allentown, Pa.; 19, Ritz B., Bridgeport, Conn.

Mitchell Ayres, Oct. 11, party, New York; 12, Arena, New Haven, Conn.; 15, party, Biltmore hotel, N. Y.; 20, five days, Strand, B'klyn, N. Y.

Carl Hoff, Oct. 10-11, Met theatre, Providence, R. I.; 17-19, Adams theatre, Newark, N. J.

Terry Shand, Oct. 11, Sunnybrook B., Pottstown, Pa.

Jack Denny, Oct. 10, St. George hotel, Brooklyn (one night).

Dick Stabile, Oct. 9, Lakeside Park, Mahanoy City, Pa.; 10, Geo. F. Pavilion, Johnson City, N. Y.; 11, County Center, White Plains, N. Y.; 12, Elks Club, Worcester, Mass.

Jimmie Lunceford, Oct. 24, Armory, Fairmont, W. Va.; 25, U. of Kentucky, Lexington; 26, Parkway B., Chicago, Ill.; 27, Palladium, Chicago; 28, Hillside Aud., Pittsburgh; 29, Snell's Dancing Academy, Syracuse.

Erskine Hawkins, Oct. 13, Aud., Kansas City; 14, Aud., Junction City; 15, Casa Loma, Tulsa, Okla.; 16, Aud., Oklahoma City; 18, Memorial Gym, Bloomington, Ill.; 19, Savoy B., Chicago; 20, Castle B., St. Louis; 21, Paradise Dance Hall, Nashville, Tenn.

Inkspots, Oct. 16 (week), Hipp theatre, Baltimore.

Bill Bardo, Oct. 18, four weeks, Lowry hotel, St. Paul.

Bobby Byrne, Oct. 17, U. of Maryland, College Park; 18, Penn A. C., Philadelphia; 19, Arena, New Haven.

Dolly Dawn, Oct. 20, Ambridge theatre, Ambridge, Pa.; 21, Met theatre, Morgantown, Pa.; 22, Columbia theatre, Sharon, Pa.; 23, Liberty theatre, New Kensington, Pa.; 24, week, Stanley theatre, Pittsburgh.

Sonny Dunham, Oct. 17-18, Cotillion C., VPI, Blacksburg, Va.

Chuck Foster, Oct. 24, Convention Hall, Enid, Okla.; 25, Aud., Oklahoma City; 26, week, Blue Moon C., Wichita; Nov. 2, Meadow Acres, Topeka, Kan.; Nov. 7, four weeks, Baker hotel, Dallas.

Johnny Long, Oct. 16, Tantilla Gardens, Richmond, Va.; 17-18, German C., VPI, Blacksburg, Va.; 20, Aud., Bluefield, W. Va.; 21, Beckley theatre, Beckley, W. Va.; 22, Little Spring B., Knoxville, Tenn.

Count Basie (Arena, New Haven, Conn., Oct. 5). Two-performance total of 4,500 patrons at 45c to $1.10 not bad considering torrid weather.

Tommy Dorsey (Arena, Trenton, N. J., Oct. 5). Dorsey hit solid $4,000 with about 5,000 attendance in three shows. Scale, 55c to $1.10. At Brookline C. C., Phila., night before (2) Dorsey hit almost capacity biz with 1,950 at $1 and $1.25.

Ella Fitzgerald (Shubert theatre, New Haven, Conn., Oct. 5). Brutal heat killed mat but four-show total rolled up good 4,000 at 35c-65c.

Glen Gray (Totem Pole B., Auburndale, Mass., Sept. 29-Oct. 4). After strong previous week ($12,285) Gray drew $13,050 from 18,000 hoofers; that's 200 less than last week, but $1.35 couple price has been upped to $1.45 due to tax rise.

Glenn Miller (Empire B., Allentown, Pa., Oct. 3). Miller hit slightly over 4,000 at $1 and $1.25, big. Op. Andy Perry said draw was cut 1,500 by bad weather, fogged mountain roads. Next night band took one of its few brodies at County Center, White Plains, N. Y., opening a dance policy. Drew 1,850 at $1.10. Center, capacity 5-6,000, has never made a dance policy stick. This was heavily advertised; loss big.

Boyd Raeburn (Elks Club, Cedar Rapids, Ia., Oct. 4). Restricted to membership only, Raeburn played to 300 at $1 per couple.

Artie Shaw (Rainbow Gardens, Fremont, O., Sept. 28). Shaw opened new spot with capacity 1,200 at $1.70 each. Stand is miles from population center.

Ted Weems (Rainbow Rendezvous, Fresno, Cal., Sept. 29). Pulled 1,800 at 60c head.

Palmer, Nee Potzner, Heads Ex-Carlsenites

Milwaukee, Oct. 7.

Joe Potzner, who used to be bass player in Bill Carlsen's old band, has become a leader and now is known as Joe Palmer. Has band of 13 men.

Includes several of the old Carlsen organization—Mickey Dowd, Otto Scharf, Eddie Barr, Pokey Waddell and Roy Peters. Palmer opened an indefinite engagement Saturday night (4) as house band at the Wisconsin Roof.

COINBOXES OUTSIDE 5% TAX

Musicians Union and Aviation Corps Glower at Each Other in Canada

Montreal, Oct. 7.

A delicate situation has arisen in Canada between union labor, as represented by the American Federation of Musicians, and the Royal Canadian Air Force, which wants to use its bands over the government-owned Canadian Broadcasting Co. network to speed recruiting. On principle, A. F. M. resents and resists the use of service bands, as with any other non-union entertainment, feeling that every and any exception is a bad precedent. At the same time the military authorities dislike any 'dictation' from unions. Whole issue is realistically recognized as a hot potato in a democracy.

Federal Air Minister C. G. Power has released to the press information taken from a letter he recently sent to Walter Murdoch. Canadian member of the board of the A. F. of M., instructing the latter that R. C. A. F. bands would play 'where and when' the Air Council or officers commanding Air Force districts so decided. But apparently this 'where or when' will not include CBS networks, even on engagements which might be arranged exclusively for recruiting forces. 'There was some trouble about it (Air Force bands playing on radio networks) and CBC got fussy about it,' said Major Power.

CBC headquarters state that its officials were given to understand 'that if the Air Force band went on the air again all NBC, CBS and Mutual exchange programs from the U.S. might be cut off the Canadian network by Federation action. But Murdoch declared that he has never 'threatened' the CBC against broadcasting Air Force music and added that he had merely 'protested' its effect on unionism to Major Power.

The question is being put squarely up to A. F. of M. by the fact that the R. C. A. F. started Sept. 29 broadcasting over CBC western network a program from Winnipeg at midnight, E. D. T., which is scheduled to run every second Monday indefinitely.

Meanwhile every effort is being made to compose these difficulties by preventing any conflict between performances of service bands and professional musicians.

Chas. Baum Directs Band Left by Nat Brandwynne For Wm. Morris Agency

Band now being led by Charles Baum at the Copacabana nitery, New York, is the same outfit that has been in the spot for some time under Nat Brandwynne's leadership. Latter got an offer of a job at Ciro's, Hollywood, recently, but it had to be with a Los Angeles local 47 band. He left the one in N. Y. and went west to build a new crew and opens at Ciro's next week.

Irving Lazar, of the Wm. Morris agency, N. Y., put Baum in front of the more or less deserted combo and now it's a Wm. Morris band whereas under Brandwynne it had been booked by MCA. Though Baum is leading the band it is not his. Lazar, before Baum entered the picture, had signed each man in the outfit to a Morris contract.

Tomei Sues Transit Line

Philadelphia, Oct. 7.

A. A. Tomei, a member of the Philadelphia Orchestra and former president of Local 77, American Federation of Musicians, filed suit last week against the Philadelphia Transportation Corp., for $5,000 for injuries he received when his car was struck by a trolley in South Philly three weeks ago.

Still reportedly suffering from the effects of the accident, Tomei, however, was present when the orchestra began its season Friday (3).

NELSON MAPLES SOLO

Gives Up Orchestra To Play and Sing In Refined Bar-Rooms

Pittsburgh, Oct. 7.

Nelson Maples, veteran band leader here and a long time ago leader of original Leviathan outfit, has given up his orchestra and is now doing a single at Cork and Bottle, local cocktail lounge. He's playing piano, solovox and singing the kind of little ditties they go for in refined barrooms.

Maples says he's going to stick to the solo stuff and most of his musicians have been absorbed already by other Pittsburgh maestros.

Name Band Issue Lingers Despite Mich. Fair B.O.

Detroit, Oct. 7.

Figures on the recent Michigan State Fair here revealed the second largest attendance in the 91 years of its history. Total paid attendance during the 12 days was 589,137 with the figures for total attendance shooting over the 700,000 mark through upward of 100,000 oaklies issued to children and veterans.

Figures, according to the breakdown, actually were the best in the fair's history since it went for only 12 days. The previous high of 728,947 was compiled in 1938 when the State Fair went for 16 days.

However, it will not mark an end to the feud over whether the fair should be given over to the farmers or the play made for the city population. It also provides ammunition for the name bands versus one-band feud. This year's figures were hung up with the emphasis on the farm trade, a solidly booked band and a circus and rodeo for the big attractions. However, the peak attendance was hung up the year a parade of name bands and entertainers were used—despite an infantile paralysis outbreak and a series of major strikes.

ST. FRANCIS PICKETED AS FRISCO STRIKE SPREADS

San Francisco, Oct. 7.

A second major hotel dining-room was blacked out here when pickets were thrown around Hotel St. Francis at 4 p.m. Friday (3). Action darkened the Mural room and silenced Paul Pendarvis' orchestra. Slowly spreading hotel strike previously hit Herbie Holmes' band at the Mark Hopkins when picketing began there Sept. 15.

The striking of the St. Francis leaves only the Palace still operating with a name band, Paul Whiteman having opened an eight-week run there Thursday (2). Inasmuch as he's in on a percentage the maestro is doing plenty of hoping at the moment.

Strike is really rousting Holmes around. When the Mark was picketed, he moved to the St. Francis. Now he's had to seek other quarters.

St. Francis may install a juke box, at least for football rallies. Mark tried the mechanical music for a grid rally last week and pulled a mob of around 1,000.

Harold Hauser orch replaces Henry Cincione in Century Room of Neil House, Columbus, Thursday (9) for indefinite engagement. Comes in from Mounds Club, Cleveland. Cincione takes over pit-stage band at RKO Palace, Columbus.

EXEMPT FROM CAFE COST RISE

Treasury Ruling Seen of Especial Benefit in Detroit Area With 5,000 Installations—Will Favor Mechanically Supplied Dance Spots

ECONOMY EDGE

Detroit, Oct. 7.

With more than 5,000 machines in the counties making up this metropolitan area, coinbox operators are looking for a bigger boom than ever through the advantage which falls their way through the new 5% luxury tax. Treasury Department experts have ruled that the heavy tax on 'roof gardens, cabarets or any similar places furnishing a performance for profit' does not affect nickel-machine places even if they have floor space for dancing. The luxury law levy, according to the experts, applies only to places providing an orchestra and a space for dancing.

As a result of that ruling the nickel-a-platter spots, particularly in areas where the heavy defense industry has brought in plenty of bucks, are figuring on cleaning up on the waves of uncertainty on spending which has hit the local public and on the fact that the younger fry will now cutout the more expensive night clubbing to hoof it exclusively to records.

Niteries have sprung up plentifully in Detroit because of those $750,000,000 dumped in here already for armaments, but now that the automobile industry has been curbed nearly 50% on production, with a lay-off certain for thousands, the public is inclined to spend less extravagantly, The niteries are therefore worried about the new tax. Levy is figured to hurt heavily, since it applies to admissions, cover charges service, refreshments, merchandise, and all-around clip to scare off the more frugal.

Al Donahue Readies For Return to Biz

Al Donahue is set to start anew in the band business. Recovered from the illness which forced him into temporary retirement couple months ago, the leader is planning to return east within next two weeks and begin rehearsing a band composed of most of his old men. Only two or three replacements have been made. Frankie Walsh is gathering the outfit.

When he became ill Donahue sold his Manhasset, L. I., home and shipped his family and furniture to a new house at Chatsworth, Cal., where he has been since bowing out.

Trade Hopes Meeting in New York Will Find Solution to Tax Jam

Officials and counsel for the theatre interests and the American Federation of Musicians will meet in New York Friday (10), and out of the confab may come a settlement of the dispute over the AFM's new form contract, which places the burden for paying social security taxes on individual musicians in name bands on the theatres rather than the bandleaders. Meanwhile, bands are continuing to play the N. Y. houses on a special reprieve from James C. Petrillo, AFM prexy, who is trying to smooth things as much as possible for both theatres and musicians pending a final thrashing out of the problem.

Chiefly responsible for Petrillo's leniency on the new contract, made mandatory as of Sept. 1 by the last AFM convention several months ago, is the fact that there are numerous contracts outstanding that were set between theatres and bands prior to the adoption of the new form.

AFM's executive board meeting in Chicago last week, which Petrillo attended, is said to have decided to hold fast to the new contract and force the theatres to pay the s.s. taxes. In view of this it's a moot point as to what settlement can be reached in N. Y. in the meeting of both sides, although the theatre interests still expect the AFM will be conciliatory.

That Old Debbil

Plus the fear of theatre interests that, should they now agree to pay the s.s. taxes, the Internal Revenue Bureau will hold them liable for taxes retroactively to 1937, is the concern about workmen's compensation and state unemployment insurance payments, also a responsibility of employers and much more costly than s.s. Theatres have been fighting the latter two strenuously. There have been several cases already where the N. Y. Court of Appeals has reversed decisions of Unemployment Insurance referees, who fixed responsibility of payment for musicians and acts, on theatres and hotels. However, all of these decisions have been appealed by the State and final rulings have yet to come from the Appellate Division, N. Y.'s highest court.

NOW A BALLROOM

Sea Girt Inn Changes Status For Winter Operation

Sea Girt Inn, Sea Girt, N.J., will eliminate the Inn part of its tag and run through the coming winter as a Sunday night ballroom operation. Opens the policy Oct. 12 with Dean Hudson.

Heretofore the spot opened in the spring and folded in the fall, using different bands each month in conjunction with a restaurant-liquor policy. Prices for the Sabbath hops will vary, of course, with calibre of bands pulling up there.

Failure to Open Becomes Hazard Of Band Trade

Another new spot failed to open on schedule last week (1) when cops refused a liquor license for the Arrowhead Ballroom, Cleveland. Dick Stabile's band had been set to unveil the place and at the last minute was left without bookings for the succeeding couple weeks. Palladium, Chicago, now open, went through the same sort of difficulty two weeks ago, but finally got going.

Stabile's open time has been partially covered by quick bookings by Harry Moss, MCA one-night head. Arrowhead is to be operated, if it eventually gets underway, by Al Delmonico, who was interested in the running of the Arrowhead Inn, Saratoga Springs, N. Y., past summer.

MUGGSY SPANIER COMES INTO NEW YORK

Muggsy Spanier's new band begins its first New York location date Friday (10) at the Arcadia Ballroom. Because Spanier, who's rated one of the all-time greats among trumpeters, has kept his combo pretty much in the dark since its formation six months ago, there's a lot of interest in it: Arcadia opening is one week earlier than originally scheduled.

Personnel: Ralph Mazillo, 'Red' Schwartz, Frank Bruno, trumpets; Joe Herde, Benny Goodman (sic), Tony Martell, Johnny Smith, Nick Caiazza, saxes; Vernon Brown, Bud Smith, trombones; Ken Broadhurst, guitar; Jack Kelleher, bass; Dave Bowman, piano; Don Carter, drums. Jeanie Ryan and Dick Stone, vocal.

MCA's 'Exclusive' Right to Book All N.Y.U. Dances Costs GAC %

Last week a committee from New York University bought Johnny Long and Dolly Dawn's bands for a prom at NYU from Dick Gabbe, General Amusement Corp. one-night booker. Later they learned from school officials that Music Corp. of America had an 'exclusive' on bookings at that school.

Going to Harry Moss, one-night head at MCA, they explained that they were sold on and liked Long and Dawn, but would obey the exclusive arrangement the school had with that agency. So now they have the two bands and GAC and MCA split the commission.

Carl Hoff Quits MCA

Carl Hoff's new band secured a release from Music Corp. of America last week and signed with General Amusement Corp. Contract with the latter, for 60 days, becomes a five-year agreement when the agency delivers a location job following one on which the band starts Oct. 23. Opens at the Roosevelt hotel, New Orleans, on that date.

Hoff's band went through a summer-long buildup at Blue Gardens, Armonk, N. Y.

Girl Musicians Now With 3 Name Bands

When Woody Herman's band resumes work on Oct. 16 it will take on a girl trumpet player for specialty work. She's Billy Rogers, of Seattle, who has never played with a big band, but worked through the past summer in the trumpet section of her brother's U. of Montana orchestra. In addition to trumpeting, she'll sing with Herman.

Will Hudson-Eddie DeLange's new combination is another with a girl member. They use Lana, an ex-leader of a girl band, as a regular member of their sax section. Ozzie Nelson also had a girl as a regular member of his trumpets.

Other changes in the Herman crew: Carolyn Grey, in place of Muriel Lane, as regular vocalist; George Seaberg, from San Francisco radio studios, in place of Steady Nelson trumpet.

Cecil Golly's Return

Cecil Golly, who was at Donahue's, Mountain View, N. J., for nine months straight a year or so ago, returns there Dec. 5 for another six months for air-buildup. Outfit spent the summer at a roadside stand near Philadelphia.

Dick Barrie is current at Donahue's, remaining until Golly comes in.

Escrow for 25% of Wages Novel Philly Stoppage on Kickbacks And the Chiz Boys No Likee

Philadelphia, Oct. 7.

There's plenty of fur flying around town here since Musicians Union, Local 77, announced that hereafter all employers must send pay checks to musicians direct to the union instead of giving it to the tooters themselves.

The order was issued to prevent any kickbacks, forced or otherwise, and as a further check the union is holding back 25% of the musicians salary in escrow. This is to make it virtually impossible for a musician to give any of the dough back to his leader—supposition is that the 75% of his salary is always needed for bare living expenses. And the escrow kitty is held until he's finished with the particular engagement, when there's no pressure from the employer.

One nitery operator, notorious as a kickback artist, tried to make a deal with his bandleader, whereby the later would petition the courts to declare the escrow system illegal. The boss offered to pay all legal fees and give the maestro a bonus to boot. Instead the batoner reported to the union and the spot-owner got a nasty letter from the local officials warning that a similar trick would cause them to pull out the musicians.

With the union upping its scales, in addition to effectively crimping the kickback racket, some night club owners sought to beat the deal by hiring sepia musicians. The Negro tooters have their own local here. whose wage scale is considerably lower than the ofay musickers. But Local 77 scotched this trick immediately. All spots negotiating with colored bands were placed on the 'restricted lists,' which means that they cannot buy any union music except through Local 77.

Two nitery ops tried to bring in non-union bands, but this stunt was effectively halted by the co-op arrangement between the AFM and the American Guild of Variety Artists. The actors local ordered its members to walk out of all spots which employed so-called 'scab bands.' With a double picket line around the spots, the owners came to terms with Local 77.

Ray Anthony's Break-In

Cleveland, Oct. 7.

Ray Anthony, former trumpetman for Glenn Miller, is breaking in his new orchestra here Nov. 1 at a dance for the Sigma Phi Delta at Hotel Cleveland. Stanford Zucker agency, with Hal Zeiger as local rep, is booking the crew for its first date in Ohio territory.

Outfit has 12 pieces, a vocalist and a sax section patterned after Miller's.

JIMMY DORSEY
and His Orchestra
Featuring BOB EBERLY and HELEN O'CONNELL
PARAMOUNT STUDIOS
HOLLYWOOD, CAL.
"THE FLEET'S IN"
DECCA RECORDS
Personal Management — BILL BURTON

On the Upbeat

Tone Carnevale combos closed at Park Lane, Buffalo.

Herb Hagener orch into Buffalo Statler following Dick Kuhn, who goes into Hotel Astor, New York.

Patricia Nash back singing with Sammy Dibert orch at the Wonder Bar, Detroit.

Billy Catizone foursome out of Pittsburgh back to the Broadmoor in Colorado Springs for six weeks with options.

Ralph Groves band, Adele Pam on the vocals, into the 'Trelon Cafe, Pittsburgh, succeeding the Tom Kerr outfit.

Four Kings, with Rita Ray, former Gray Gordon vocalist, opened Friday (3) at Pittsburgh's newest nitery, Club 51.

Mario's Pan American orc, finishing four-week stint at El Chico, Pittsburgh, has been picked up for four more.

Tommy Carlyn pencilled to follow Johnny Martone into Sky Vue, Pittsburgh, next week.

Ben Bernie band booked into Stanley theatre, Pittsburgh, week of Nov. 28.

Tony Di Pardo's band will end a six-weeks engagement at Hotel Texas Den, Ft. Worth, Oct. 25. Nick Stuart, former film actor, is slated to move in then with his orchestra.

Bob Chester band holds over at Log Cabin, Armonk, N. Y., until Jan. 1.

Paul Harmon, saxist and vocalist with Johnny Long, dons an army uniform Oct. 9.

Warren Lewis, trombone-ballad singer, joined Mitchell Ayres at Palace theatre, Akron, this week.

Leo Dryer's orchestra has begun a new series of remotes from Warwick hotel (Philly) via KYW.

Alice Reagan is the new vocalist with the KYW house band (Philly).

Eve Knight has left Joe Frasetto's WIP studio band to become canary with Clyde Lucas, now at the Ben Franklin hotel (Philly).

Ed Lewis, 'The Montana Kid,' and his western band, 'The Vigilantes,' started a six-day-a-week series over WSPD, Toledo.

Gabriel Neapolitan former trumpet player for Carl Moore's orchestra, inducted into army at Fort Hayes, Columbus, O.

Thelma McElroy joins Phil Spitalny all-girl orchestra as a bass viol player.

Glen Casino, outside of Buffalo, booking Tone Carnevale orch starting tomorrow (8). Band just ended stretch at Park Lane, Buffalo.

Walter 'Mousie' Powell orch set for long run at Club Gloria, Columbus. Follows Brad Hunt.

Eddie Fitzpatrick opens a two-week date at Jerry Jones Rendezvous, Salt Lake, tonight (7). Deal set by MCA office here.

"Thanks" to the Modern Design Quartette
HI, LO, JACK AND THE DAME
NOW — 2ND WEEK — STRAND THEATRE, New York
AND 5 TIMES WEEKLY ON NBC BLUE NETWORK
FOR THEIR SPECIAL ARRANGEMENT OF OUR NEW SONG
"HELLO THERE"
LEVISON-EVANS MUSIC CORP., 336 W. 24th St., N. Y.

HAL KEMP'S BIOG

Late Maestro's Mother Collaborates With Charlotte Newsman

Fred Smith, of the Charlotte (N.C.) Observer, is collaborating with Mrs. T. D. Kemp, Sr., on her biography of her son, Hal Kemp, dance maestro who died last year on the Coast from complications following an automobile accident.

Kay Kyser, Mrs. Evelyn Walsh McLean, David Ross and hotelmen Lucius Boomer and D. F. Hennessey (Statler chain), among other prominents, are contributing chapters.

Jack Shilkret's Action

Jack Shilkret filed suit Monday (6) in the N.Y. federal court against Musicraft Records, Inc., seeking an injunction, accounting of profits and damages against the recording of his new arrangement of 'Southern Roses Waltz' by Johann Strauss. Shilkret composed his new arrangement in April, 1941.

Damages of $1,000 plus $250 for each record made of the arrangement is sought.

Music Notes

Ralph Rainger and Leo Robin writing three songs to supplement those of Paul Dresser in 'My Gal Sal' at 20th-Fox.

Sol Meyer, Eddie Cherkose and Jule Styne collabed on the title song for Republic's 'Down Mexico Way.'

Larry Kent, former band leader, joined up in Hollywood as a member of the General Amusement staff.

Pinky Tomlin's new tune, 'That Does It,' taken for publication by Santly-Joy.

Juggy Gagles is leaving Berlin Music next week.

Emil Ricca, formerly of Warner Music publishing, has been named Frisco rep for Broadcast Music, Inc.

Dmitri Tiomkin signed as musical director of Edward Small's 'The Corsican Brothers.'

Ross DiMaggio writing the score for 'Double Trouble' at Monogram.

Emil Ricca, connected with Warners music publishing group in Hollywood, is the new San Francisco manager of Broadcast Music, Inc.

Victor Schertzinger and Johnny Mercer turned in eight songs for 'The Fleet's In' at Paramount.

Dr. Miklos Rossa using St. Luke's Choristers and a 60-piece symphony orchestra to record his original score for Walter Wanger's 'Sundown.'

Paul Sawtelle cleffing the score for 'No Hands On the Clock,' William Pine-William Thomas picture for Paramount.

Meredith Willson recorded album of 20 songs for Decca.

Nat Brandwynne, maestro due to open at Ciro's, Hollywood, has signed an exclusive writers contract with Jack Robbins.

Roger Edens cleffed 'Round the Corner' for Shirley Temple to sing in 'The Girl on the Hill' at Metro.

Frank Loesser and Harold Spina are doing songs for Paramount's picture, 'True to the Army.'

Roy Webb writing the score for 'Joan of Paris' at RKO.

Alfred Newman recording Welsh songs for 'How Green Was My Valley' at 20th-Fox with 80-piece orchestra.

David Buttolph's score for 'Bahama Passage' at Paramount is being recorded with Irvin Talbot wielding the baton.

Jack Scholl and M. K. Jerome writing songs for 'The Life of Slapsie Maxie Rosenbloom' at Warners.

Edward Ward to Mexico to acquire native music for a Hal Roach picture, still untitled.

Max Steiner scoring 'They Died With Their Boots On' at Warners.

Inside Stuff—Orchestras

Benny Goodman made four sides for Columbia Records recently without a drummer, but not because he wanted to. Sidney Catlett, band's colored trapster, failed to show up for the date and when someone suggested getting Joe Jones, Count Basie's time-beater, he was called. When Jones got to the studio, however, he found a union delegate barring his way to the date. He is not a member of N. Y. Local 802 of the AFM, so he couldn't play.

Goodman then went on and made the records without a drummer. Sides were 'How Deep Is the Ocean,' 'That's the Way It Goes,' 'Tis Autumn' and 'The Earl.'

Catlett, who recently joined Goodman after being with Louis Armstrong for a long time, is leaving Goodman's band as soon as the latter can find a suitable replacement. Cootie Williams, colored trumpeter, who came over from Duke Ellington about a year ago, is also exiting, supposedly to build a band of his own.

In a tieup with Sherman Billingsley's Stork Club, N. Y., the Stork Club album, recorded by Sonny Kendis with a 14-piece band, as against the usual sextet at the nitery, will be issued next month by Columbia.

The bistro boniface wrote a special foreword for the cover wherein tunes are credited as favs of newspaper columnists Walter Winchell, Damon Runyon, Ed Sullivan, Louis Sobol, Dorothy Thompson, Hedda Hopper, Dorothy Kilgallen and Louella Parsons are the recorded tunes. Songs are: 'Stardust,' 'If I Had You,' 'Pretty Girl Is Like Melody,' 'Stumbling,' 'My Blue Heaven,' 'Cream in Coffee,' 'My Buddy,' 'Diga Diga Do.'

Meyer Davis, who handled the Kendis booking with Manie Sacks, head of Col. recording, incidentally has also recorded a Vincent Youmans album for Columbia, also with an enlarged orchestra.

Disc Reviews

Best Release of the Week: *Woody Herman.*
Concerto No. 1, B Flat Minor'—'Love You More Every Day' (Decca 3973).

Art Jarrett: 'Everything's Been Done Before'-'It Must Be True' (Victor 27590). First is best side Jarret's outfit has made to date. Band's theme, it won't hit many machines, but it's a clean cutting in a slow, staccato brass groove. Leader's vocal isn't good, but it's better than he has been because tune fits him. Coupling, a familiar melody, is similar in arrangement, tempo and Jarret.

Sam Donahue: 'Pick Up the Groove'-'Beat Band to the Bar' (Bluebird 11285). Band that Donahue acquired several months ago is a pretty good outfit. It has a definite style in the method of using saxes; they're interesting and instantly recognizable. There's no reason why Donahue can't be pushed to a fairly prominent position. He's got the makings. These tunes, first a semi-jump and reverse smoother, are okay, but they indicate no special sales pull. Second is better.

Claude Thornhill: 'Concerto for Two'-'Jim' (Col. 36371). Thornhill hits good level on first side, a fine melody based on Tchaikowsky's 'Piano Concerto' (also the origin of Freddie Martin's current machine click, 'Piano Concerto B Flat'). Thornhill wrapped the exceptional melody in an arrangement that clicks, but which would have been much better without Dick Harding's vocal. Lyric spoils the continuity of the melody. Only an exceptionally fine set of words could do justice to it, and these are not that. Machines and counters will find good use for it, however.

Dick Rogers: '$21 Day Once a Month'-'Dixie Girl' (OK 6393). Rogers picked a good novelty for his record debut. Side is nicely done in medium-fast tempo, picked up near the finale, but it has Tony Pastor's side, a better job, to contend with in machines. It should get some play, however. Band doesn't sound too good. Reverse, in corn style, is hopeless competition to first side.

Carl Hoff: 'B-I-Bi'-'Hoya' (Okeh 6404). Hoff was lucky when he stumbled onto the Murphy Sisters trio. Their unaffected, free vocal tricks hypo his first side to another click novelty, with good machine possibilities. They do everything with the silly tune and it clicks solidly, far above other versions. On reverse band gets more chance and it moves smoothly in a neat rhythm pattern, but there's no ducking the Murphys. They do as much for 'Hoya' as they did for 'Bi.' Machines and counters should keep weather eye on Hoff and his gals, they're going places. Either of these two can satisfy buyers.

• •

Tommy Dorsey: 'Eli, Eli,'-'None But Lonely Heart' (Vic. 27597). Trumpeter Ziggy Elman does a muted-open horn solo on the Jewish hymn that's equal to and sometimes better than Harry James' recent performance. And it's arranged with outstanding taste. Machines will use a lot of it, and counter sales should be hot. Since Tschaikowsky's 'Piano Concerto' clicked he's getting increasing attention. His revival, however, will never cause any proverbial grave-spinning; his stuff is being beautifully handled. Dorsey's arrangement of 'Heart' is most understandingly arranged and played. Leader's trombone break stands out like a beacon.

• •

Horace Heidt: 'Trumpets Have Triplets'-'Be Honest With Me' (Col. 36380). Why is it that sweet-novelty bandleaders sometimes get an urge to 'cut' swing contemporaries? 'Triplets' side here shows a smattering of Raymond Scott, Will Bradley and it all sums up to something to be forgotten fast. Don Juan's lyric consists of two weak lines. Band does a saleable job on reverse ballad, however, using Fred Lowry's whistling, George McCrae's vocal-yodel and Don Juan, which constitutes a production, but one that will find machine favor.

• •

Glenn Miller: 'Man in Moon'-'Ma Ma Maria' (Blue. 11299). Miller is finding hit tune picking tough currently. First side, while it's pleasant ballad, isn't standout. Ray Eberle doesn't help the lyric. Band misses on reverse, too, a so-so number being hopped on by various bands. Vocalled by Eberle, backed by Modernaires, tune is done too slowly for best effect.

• •

Skinnay Ennis: 'Whistler's Mother-in-Law'-'You Mean So Much' (Vic. 27599). You either like Ennis or you don't. There's no halfway response to his vocal style. First side he lyrics in easy tempo a tune that's gathering momentum; it will get box and counter sales. Reverse is pleasant tune, nicely arranged and played. Carmine sings well.

• •

Dinah Shore: 'If It's You'-'Somebody Nobody Loves' (Blue. 11301). So far the first hasn't meant much in boxes, but it's such a fine ballad that eventually it should click. Miss Shore hits a masterful groove, a side that should get play when the break comes. Reverse is an in-and-outer. Rides smoothly one spin and bobbles melodically the next. It has box possibilities, however.

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and HIS ORCHESTRA
Now at the
Edgewater Beach Hotel
Chicago
Management
WILLIAM MORRIS AGENCY

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CURRENTLY AT
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Broadcasting Coast to Coast
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PUBS IN PIQUE AT DECCA

Broadcast Music's New Policy On Transcriptions Viewed by ASCAPers As Signifying Expected Fall-Off

Announcement by Broadcast Music, Inc., last week that it was clearing the performing rights of commercial transcriptions at the source was interpreted in ASCAP quarters as indicating that BMI anticipated losing a goodly portion of its station licensees once they started signing up with ASCAP. The announcement does not offer to grant combined recording and transcriptions, as provided for under the consent decrees that both BMI and ASCAP obtained from the Government, since BMI does not license the transcription rights of many of the publishers affiliated with it on performing rights.

Advertisers, stated the announcement, have been informed that where stations do not have BMI performing licenses the former can get them directly from BMI for commercial transcriptions recorded since Sept. 1, 1941. The performing rate will be the same as would have been paid by the station if it took out the program license. The maximum rate of 5.55% of the time cost will apply unless the station submits to BMI through the recorder data showing that it belongs in a lower Income bracket.

Under the contract which ASCAP will offer stations the fee for such recordings under a blanket license will be 2¼%, while the per program fee will be 8%.

SAUL BORNSTEIN RESTS IN FLORIDA

Saul Bornstein, general manager of Irving Berlin, Inc., left for Miami Saturday (4) to recuperate from an attack of pneumonia.

He will be gone about four weeks.

Miles Sues Robbins

Alfred H. Miles, composer, filed suit Monday (6) in the N.Y. federal court against the Robbins Music Corp., seeking an injunction, accounting of profits and damages against the publication of 'Anchors Aweigh,' which he composed with Charles A. Zimmerman, deceased, in 1906. It is alleged the defendant published the song without permission in a book called 'America Sings.'

Miles wrote the song while a midshipman at the U.S. Naval Academy. Song was published by Rudolph and In a book called 'The Book of Navy Songs' by the U.S. Naval Academy in 1926.

Common Sense

Despite reported defections from ASCAP ranks, and growing talk that 'it looks as if the broadcasters want to break up ASCAP,' the general commonsense attitude is that this would be most unwise from radio's viewpoint.

Major aspect is that the Society provides a central clearance source, and any disintegration of ASCAP, and doing business with individuals, would entail almost prohibitive clerical work.

N.A.B.'S 35-PAGE SPECIAL ON ASCAP

The National Association of Broadcasters last week contributed another ream of contractual material for perusal of broadcasters in connection with the ASCAP licensing agreement and got much space Monday (6) in the dailies with a statement of the ASCAP agreements that it was recommending to its members. The latter statement, as signed by Neville Miller, N.A.B. prez, who also heads up Broadcast Music, Inc., at an added salary of $10,000 a year, pointed out that the overall cost of ASCAP music to the networks will be increased by 60%. The networks in previous years did not pay any fees directly to ASCAP. The statement to the press, which was described as an analysis of all the ASCAP licenses, also stated that NBC and CBS will continue their support of BMI for the entire nine-year period of the ASCAP contract, 'provided that the stations likewise continue their support.'

The N.A.B.'s bundle of contractual data was in the form of a special bulletin. It ran to 35 pages, most of it in small type compactly condensed. The document included all the licensing contract forms, letters on the subject sent to affiliates by NBC and CBS, letters exchanged between ASCAP and the N.A.B. variious accompanying letters affecting the contracts, side covenants between broadcasters and ASCAP and pro and con advanced by N.A.B. official groups and what not on the acceptance of the ASCAP deals.

CURT ATTITUDE CAUSES BURN-UP

Recording Company's Enjoyment of Cheap Royalty Is Questioned Now That Decca Is Unreceptive to New Songs Before They Are Fully Established Hits

BAD FEELING

ASCAP publishers are waiting for the radio situation to clear up before tackling the Decca Record Co. in what gives promise of becoming an acrimonious fight. Several publishers have already indicated that as soon as their music gets back on the air they will notify Decca that the licensing arrangement whereby Decca pays a royalty of 1¼c is out and that hereafter it will have to be a full 2c royalty.

Reason for the sudden rise of hostility toward Decca is that recording company's new policy of not making new tunes until they have become hits. The pubs feel that if Decca must pursue that policy it would be presumptuous of the company to expect to go on benefiting from the 1¼c royalty, since that low base had originally been conceded because of Decca's former disposition to record new songs in wholesale lots. If Decca, say the pubs, wants to continue to dip into their standard songs without giving them a break on new numbers then the recording company should have no objection to paying a higher royalty.

'That's Gratitude!'

In expressing their resentment at Decca these publishers declare that it's the old story of encouraging a newcomer to the field with credit and other concessions only to find that the newcomer on reaching success not only forgets but engages in some fancy kicking around of old chums. The complaining publishers state that in doing business with Decca they have to contend with tactics that are not only humilating but sometimes insolent. As described by the pubs, for any one of their number to suggest even that a certain tune looks good for recording is a cause for rebuke at Decca. The company's executives tell the pubs that what has brought Decca to the top of its field has been their (Decca's) ability to pick hit numbers and that they are not interested in sales talk or pressure from publishers.

The pubs hold that if Decca won't co-operate with them in making new numbers there is no reason for maintaining the old give-and-take spirit

(Continued on page 42)

Coast Walkouts Shock Hard-Up Members of ASCAP in New York; Lawyers Meantime Caution Radio

Nothing since the break between radio and ASCAP has aroused so much heated discussion within ASCAP-writer ranks as the assent given by Jimmy Van Heusen and Johnny Burke for the publication of their Kay Kyser picture (RKO) score by a non-ASCAP publishing firm, Peer International, Inc. The recriminations heaped on Van Heusen and Burke by fellow ASCAP members during the past several days has been more virulent than anything directed at the broadcasting interests during the height of the fight. These fellow members expressed themselves as amazed at the Van Heusen-Burke action just when ASCAP, after weathering the most violent storm in its history, is return to NBC and CBS' facilities.

ASCAP headquarters reported Monday (6) that it was yet to be notified by Van Heusen and Burke that they intend to release the score to non-licensees of ASCAP. Such notice is required under the consent decree which ASCAP obtained from the U.S. government last February. The decree further makes it mandatory that if a member who does issue such licenses turn all the performing rights proceeds obtained from a non-ASCAP user into ASCAP's exchequer. The same decree bars an ASCAP member from issuing a license to Broadcast Music, Inc., or any 'persons, firms, corporations or enterprises' that may 'license or assign to others the right to perform publicly for a profit the respective copyrighted musical compositions of which performing rights are owned or controlled by the respective members of the Society.'

ASCAP's Stand

ASCAP's attorneys believe that the foregoing provision of the consent decree is so inclusive as to prevent any ASCAP member from issuing a license directly to NBC or Columbia. In other words, if an ASCAP member wishes to permit his works to be used by non-ASCAP radio he must issue an individual license for each number involved to all stations. ASCAP counsel declared Monday (6) that if Peer International, which is affiliated with BMI, licensed the Kay Kyser score through BMI and non-ASCAP stations broadcast the numbers there would be immediate court action. BMI would be hauled before the N.Y. federal bench on charges of contempt of court and infringement suits would be brought against those stations airing the songs.

ASCAP counsel remarked that it saw a difference between the circumstances of the Kyser score deal and the arrangement hereby Irving Berlin, Inc., was permitted by

(Continued on page 42)

15 Best Sheet Music Sellers

(*Week Ending Oct. 4*)

Don't Set World on Fire	Cherio
You and I	Willson
Jim	Kaycee
'Til Reveille	Melodylane
Do You Care?	Campbell
Blue Champagne	Encore
Concerto in B Minor	PD
Yours	Marks
Green Eyes	Southern
Tonight We Love	Maestro
Shepherds Serenade	Sheppard
Guess I'll Have to Dream Rest	Block
Time Was	Southern
You Are My Sunshine	Southern
Maria Elena	Southern

'HIRED HANDS' NOT POPULAR ON COAST

Hollywood, Oct. 7.

Release by Jimmy Van Heusen and Johnny Burke of their Kay Kyser score to a BMI affiliate, Peer International, for a down payment of $5,000 has resulted in a welter of rumors in Hollywood's songwriter colony. One report has it that at a meeting held in the home of Harry Warren last Friday night (3) ASCAP writers voted that a petition be sent ASCAP urging that disciplinary action be taken against Van Heusen and Burke. Another report was that Harry Revel and Mort Greene were working on a deal to make their score for 'Street Girl' (RKO) available for exploitation on NBC and CBS.

Van Heusen and Burke were on a one-picture deal at RKO, in which studio Danny Winkler, a vet music man, is a studio exec.

Social 'Coventry'

Warren declared Monday night (6) that the meeting at his home had gone over the Van Heusen-Burke walkout but had not decided on making any recommendations of censure to the Society. If there's to be any discipline it will be solely along social lines.

RKO was still trying to induce Revel and Greene to consent to the release of their 'Street Girl' score

(Continued on page 42)

A NEW "JOE DAVIS" SONG HIT

PLEASANT DREAMS

A BEAUTIFUL FOX-TROT BALLAD

BEACON MUSIC CO.

—JOE DAVIS, Owner—
(Bob Cole, Chicago Representative)

1619 BROADWAY,
NEW YORK, N. Y.

Victor Quarterly Royalty Check To ASCAP Pubs Only 3% Under 1940

Royalty checks paid by Victor recording to ASCAP publishers collectively for the quarter ending Aug. 31 is but 3% less than what it was for the like period of 1940. With Victor having sharply limited the number of new tunes from this quarter because of ASCAP's absence from most of radio's facilities, the small difference in the payment is interpreted by ASCAP publishers as being that quality counts in the end.

With the ASCAP repertoire off the air disc buyers apparently stocked up more than ever on the familiar old tunes, giving the recording companies the breaks that had been predicted for them early this year. Victor this year has enjoyed the biggest sale of its backlog since the record business started staging its comeback in 1936.

R. V. Beshgetoor Is Called Back by RCA

Buenos Aires, Oct. 1.

R. V. Beshgetoor, since 1932 president of RCA-Victor Argentina, has been recalled to the States to take over special production activities in Camden, N. J. Credited with having pushed RCA up to first place in radio and disc sales, he's also been active as member of the board of the American Chamber of Commerce here.

He will be succeeded by E. M. Roberts, since August, 1940, v.p. and treasurer of the Argentine company. Roberts was formerly managing director of RCA-Victor of China with offices in Shanghai.

Vic Blau to Hollywood

Victor Blau, of the Warner Bros. publishing group, leaves Friday (10) for a two-week stay in Hollywood.

While there he will go over the forthcoming scores of Warner releases and look over the filmusical situation in other studios.

'Hired Hands'

Continued from page 41

but up to yesterday (Tuesday) there was no sign of the two writers budging.

Meanwhile the controversy over the release of the 'Dumbo' score goes on. Ned Washington, one of the writers and an ASCAP member, was emphatic in his statement that he had not signatured a release and the impression in copyright legal circles is that Washington's balk may cause broadcasters to hesitate before they air the 'Dumbo' tunes. In contrast with Washington's stand there's a wire sent here from Miami by the ailing Saul H. Bornstein, general manager of Irving Berlin, Inc., which is publishing the score. Bornstein telegramed, 'Neither Irving Berlin, Inc., nor writers have anything to do with the rights They belong to ASCAP and ASCAP is releasing the 'Dumbo' score.'

So far neither NBC or CBS in Hollywood has been advised of ASCAP's clearance of the Disney numbers. The same legal circles hold to the opinion that the networks would be courting infringement suits if they broadcast the score without Ned Washington's written consent.

ASCAP's New York office disclosed yesterday (Tuesday) that no requests had come from any non-ASCAP licensee to play the 'Dumbo' tunes and that so far the only web broadcasting them is Mutual.

Washington Music Bazaar, publisher of Washington, D. C., last week advised the trade that it had named Harry Fox as agent and trustee for the licensing of its mechanical rights.

Sidney Brokaw and Martha Raye turned in a ditty, 'Longingly Yours,' to Melody Lane for publication.

Pubs vs. Decca

Continued from page 41

and that they might as well forget Decca as a prospective customer of new numbers and look upon it solely as a buyer of standard numbers on a straight 2c royalty. These pubs are at the same time watching to see whether because of the raise in the cost of materials Decca ups its wholesale price so that they can without any intimation or reprisal boost the royalty fee from 1¼c. Under the license that Decca has been granted from almost since its inception that royalty fee applies only so long as the records are retailed at 35c or less.

Decca's October release list shows a drastic reduction in the number of all new recordings. The difference is almost 50%.

ART SCHWARTZ LOSES ASCAP APPEAL

Arthur Schwartz, composer, who has collaborated most frequently with Howard Dietz, lost out on his appeal before the ASCAP board for an upped rating from A to AA classification. The decision was handed down Thursday (2) at the American Society of Composers, Authors and Publishers, after Schwartz came to New York from Hollywood to present his case.

Songsmith has retained Secretary of War Henry L. Stimson's law firm in New York, Winthrop, Stimson, Putney & Roberts, to possibly appeal in a court action, taking the position that while he (Schwartz) is no wealthy man and can't afford to be a crusader, he does think that the general welfare of the songwriters are so involved as to warrant a shakeup in the classification system.

Of the 20 members of the board of 24 present last Thursday—Saul H. Bornstein being sick and Jack Robbins and Deems Taylor out-of-town—only 18 could vote, since Richard Rodgers and Gustave Schirmer had not attended a previous session. They, too, were away from New York at the first hearing and, under the circumstances, they cannot sit in judgment. Only 18 board members voted, and it is grapevined that Schwartz's petition for reclassification was lost by 11-7.

Schwartz has been prosecuting his appeal for AA rating since June, 1939.

The consent decree is supposed to help clarify such grievances by set formula, and on this premise Schwartz may take further action.

This is the first time that a name songwriter of Schwartz's standing has made an issue of classification to this degree. Heretofore several publishers have complained, filed suit, made open threats, and invariably compromised by getting a new deal.

Among the things that seemed to have militated against Schwartz's obtaining a favorable verdict from the ASCAP board was the circumstance that in many cases Schwartz's works did not come under the complete control of ASCAP since because the producers of his scores insisted that they put in the restricted list. It was also pointed out by the writer boardmen who opposed the boost that Schwartz was as yet to contribute an ample number of songs which could be considered as an integral and valuable part of ASCAP's backlog.

Music Pub Asks 25G From Par on Short

The Clarence Williams Music Publishing Co. filed suit Friday (3) in the New York federal court against Paramount Pictures and Juanita Hall, seeking an injunction, accounting of profits and damages against Paramount's short 'Sugar Wind.'

Plaintiff claims two songs belonging to it were used in the picture without permission. Songs are 'Sweet Charlie,' written in 1922, and 'Bajan Girl' in 1939, both by Lionel Belasco. Miss Hall is a defendant because she sang the songs in the picture. Damages of $25,000 for the alleged infringement are sought.

Lennie Hayton assigned to handle the score on 'Steel Cavalry' at Metro.

Bregman Denies 'Havana' Release

Jack Bregman denies that Bregman, Vocco & Conn is releasing the 20th-Fox score to 'Weekend In Havana' to all networks although admitting that Mack Gordon, one of the collaborators with Harry Warren and James V. Monaco on the tunes, has undbubtedly favored acceding to the studio's demands along those lines. However, it is known that neither Warren nor Monaco would sanction any schism or cleavage within ASCAP ranks just to oblige the 20th-Fox studio which, naturally, favors an immediate radio plug of the filmusical excerpts.

Bregman, however, admits that since 20th-Fox owns the basic copyright on the score, and that the writers worked under 'employment contracts,' the BVC firm would have no alternative but to release, providing all writers signed the necessary clearances. Anyway, as he understands it in New York, all hands are waiting the Oct. 15 'deadline' for ASCAP music back on the air.

'Dumbo' Held Up

On the matter of the 'Dumbo' score it was stated at NBC yesterday (Tuesday) that it had not as yet received a release from ASCAP, even though it had been informed by Irving Berlin, Inc., last week that this would be forthcoming immediately. Legal issues involved are meanwhile under discussion between NBC's legal staff and Berlin's lawyer, Francis Gilbert.

Coast Walkouts Shock

Continued from page 41

ASCAP to release on a non-fee basis Walt Disney's 'Dumbo' score to non-ASCAP stations. In the case of the Disney score all the requirements of the consent decree were carried out to the letter, whereas in the instance of the Kyser score two ASCAP members saw fit to assign their performing rights to a publishing firm which is affiliated by contract with BMI.

Writing for Hire

RKO, which instigated the deal with Peer after all the ASCAP publishers it approached declined to guarantee immediate exploitation, has taken the position that it holds control over the score's performing rights since the works were created while Van Heusen and Burke were under hire to its studios. In the Tobani and 'Come, Josephine in My Flying Machine' litigation the court held that where a work involved writers for hire the employer is the author and he has the absolute rights to the renewal rights to that work, and that it is not necessary for him to consult the writer about the future disposal or use of that work. Some picture companies contend, though they have never gone to the extent of testing this argument, that such employer-ownership includes the performing rights. ASCAP's position is that the employee-for-hire control does not apply to performing rights when the writer has previously assigned the performing rights of his future works to ASCAP. What the film company had received from such a writer is a contract subject to previous commitments made for a particular right and therefore the studio has no legal right to assign elsewhere the writer's end of the performing rights. Some copyright lawyers argue that such an exemption trespasses upon the common law property right of the employer, while others say that this sort of plea would not hold in court because it has been a recognized custom in the picture trade for years to accept this previous indenture.

Important Politically

Hub-bub caused by the capitulation of Van Heusen and Burke has been described by the publisher leaders of ASCAP as 'just a tempest in a teapot,' but the ASCAP writers in Tin Pan Alley appear disinclined to wave aside the incident. These point out that the disaffection is being used by anti-ASCAP interests as an item of support in their argument that the ASCAP membership is on the verge of cracking wide open and that if radio waits a little while longer it will be able to pick up the pieces and make itself the dominating force in the American performing rights field. On the other hand the event has succeeded in arousing many ASCAP writers to flood ASCAP with letters assuring the organization of their continued loyalty. One such letter, from Lee David, declared that:

> *'Now is the time to hold together and scorn those rumors that members are ready to publish with non-ASCAP firms and cause a break in the ranks.... Let's have faith in that which we struggled to build up. We surely must have the fine music which sooner or later the radio interests will want and which the sponsors will demand. I know it is difficult for most of us to go on without some kind of an income. But if we hold together, fight with honor and pride, right will persevere. And so I say do not permit rumors to undermine your loyalty. I know that there are many who feel as I do. We want to stick: We don't want to break away. We still have faith in that great ideal and institution, ASCAP.'*

NBC-CBS Plugs

Following compilation of plugs on NBC and Columbia's New York outlets covers the week beginning Sept. 29 (Monday) and ending Oct. 5 (Sunday), from 8 a.m. to 1 a.m., and is based on daily recapitulations furnished by the Office of Research-Radio Division of the College of the City of New York.

TITLE	PUBLISHER	TOTAL
Jim	Kaycee	48
Don't Want to Set World on Fire	Cherio	47
You and I	Willson	42
Time Was	Southern	31
Yours	Marks	29
Two in Love	Willson	28
Delilah	BMI	26
Do You Care?	Campbell	26
'Til Reveille	Melodylane	26
I'll Wait For You	Melodylane	23
Yes, Indeed	Embassy	22
B-I-BI	Rinker	20
I Found You in the Rain	Porgie	20
Booglie Wooglie Piggy	Mutual	19
Hi Neighbor	BMI	19
Peaceful in the Country	Southern	19
Guess I'll Have to Dream Rest	Block	18
I See a Million People	Radiotunes	18
Shepherd's Serenade	Sheppard	18
Green Eyes	Southern	17
Wasn't It You?	BMI	17
City Called Heaven	Warren	15
Maria Elena	Southern	15
Intermezzo	Schuberth	14
Blue Champagne	Encore	13
What Word Is Sweeter?	Reis	13
Cowboy Serenade	Marks	12
Lament to Love	Roe	12
Romantic Guy	Nationwide	12
Let Me Off Uptown	Reis	11
Vilia	PD	10

Mutual Network Plugs

The following tabulation of network popular music performances is not confined to WOR, New York release for Mutual Broadcasting System, but also includes the entire MBS chain. Compilation herewith covers the week beginning Sept. 29 (Monday) and ending Oct. 5 (Sunday), from 8 a.m. to 2 a.m. based on daily recapitulations furnished by Accurate Reporting Service and the MBS logs.

TITLE	PUBLISHER	TOTAL
Don't Want Set World on Fire	Cherio	32
You and I	Willson	31
Jim	Kaycee	19
Time Was	Southern	19
Kiss the Boys Goodbye—*Kiss Boys Goodbye	Famous	18
Yours	Marks	18
Do You Care?	Campbell	17
Guess I'll Have to Dream the Rest	Southern	17
Blue Champagne	Encore	15
Elmer's Tune	Robbins	15
You're a Natural	Witmark	15
Why Don't We Do This More Often	BVC	13
Don't Let Julia Foolya	Chappell	12
Angels Came Through	Remick	11
Ma, I Miss Your Apple Pie	Loeb	11
Joltin' Joe DiMaggio	Courtney	10

—*Filmusical

I DON'T WANT TO SET THE WORLD ON FIRE

Tommy Tucker—Okeh 6320, Horace Heidt—Columbia 36295

Guy Lombardo—DECCA 3999
Ink Spots—DECCA 3987
The Charioteers—OKEH 6320
Dick Robertson—DECCA 3981
Dick Todd—BLUEBIRD 11291
Mitchell Ayers—BLUEBIRD 11275
Skinnay Ennis—VICTOR 27586
Bon Bon—DECCA 3980
Harlan Leonard—BLUEBIRD 10019

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'Dealers Dinners' Rapped By Solon In Pa., as Coercive B.O. Scheme Of Nite Clubs Against Their Merchants

Philadelphia, Oct. 7.

The practice of local nitery operators to open the fall season with so-called 'dealers' dinners'—at which all merchants (butcher, grocer, etc.) having accounts with the spot are sent a wad of tickets at upped rates —got a rap from the State Liquor Control Board last week.

The board sent a note of warning to all cafe owners, citing a section of the State law which forbids liquor and wine distributors to accept 'any type of subsidy.'

'As long as the tickets cover dinner charges only, and are offered at the same price as to anyone else, there is no definite law violation,' the board declared.

'But there is a shadow of coercion cast over the operation when blocks of 10 to 15 such tickets are mailed to individual distillers, vintners and their representatives.'

The 'dealers' dinners' have been common in the past, and have served to lift a nitery nabob's nut, accumulated over a slack summer. Average price of the tickets have been $5 to $10, while some spots have charged as high as $25 and $50 at their 'openings.'

The State Liquor Board can act only in the case of alleged coercion on dealers in wines or spirits.

RAINBOW ROOM, N. Y., DATED UP TO FEB. 17

John Roy, managing director of the Rainbow Room, New York, has lined up talent into Feb. 17, when Monna Montes and Alexis Dolinoff, ballet dancers, will headline. On Jan. 8, Carmen Cavallaro's orchestra makes the RR debut, along with Charles Weidman with Katherine Litz and Peter Hamilton in support, plus Elsie Houston, Brazilian contralto.

Nov. 18 show will bring back Walton and O'Rourke's marionet show and Ruth Page and Bentley Stone, also from the ballet. Tonight (Wednesday) Billy de Wolfe returns to the RR, also Matty Malneck's orchestra and the Valero Sisters (Violeta and Jeanne) at the helm of their own male rhumba band. Adrienne (Matzenauer), daughter of Margaret Matzenauer, the former diva, who was at Cafe Pierre, N. Y., last season, is also in the new show, marking her debut at this spot, as are Miriam Winslow and Foster Fitz-Simons, dancers.

Other acts pencilled in for later in 1942 are Jack Cole, Chandra Kaly, Russell Swann, Jose Fernandez and Juanita Deering, plus Ozzie Caswell orchestra, the last three returners.

Still another RR innovation is Gene Gowing, who will call the new Square Dancing sessions Monday nights at supper.

Pittsburgh Cafe Owner Slain During Holdup

Pittsburgh, Oct. 7.

John Tehil, 45, West End cafe owner, was shot and killed here last week while protecting his wife from an attempted holdup. Slayer was alleged to have been Robert Hallowell, ex-convict, who is now the object of a three-state hunt by local police. Murdered man's wife, Mrs. Rose Tehil, was at the cash register, which held more than $1,300, when two men who had been drinking in the place brought out revolvers and told her to put up her hands.

Tehil came into the place from another room while robbers were menacing his wife and rushed at them with a pick handle. He was met immediately by a burst of gunfire and was killed immediately.

6 Held in Toledo Holdup

Toledo, O., Oct. 7.

Six Detroit men have been arrested in connection with the attempt, Oct. 3, to rob Harry Singal, proprietor of a local night club, of $2,400.

MCA Denies Report On S.F. Cafe Booking Exit

San Francisco, Oct. 7.

Music Corp. of America will not drop nitery bookings here as strongly rumored, according to Herman Stein, now handling the office. Instead, Stein said, he'll start an intensive drive to 'educate' spots to use big-name stars in place of '$75-acts.' Explains situation here is similar, on a smaller scale, to that he found while handling the London office.

'We brought names to London, and I think we can do the same here,' is Stein's idea.

New Orleans Police In Numerous Arrests For 'Indecent' Shows

New Orleans, Oct. 7.

Police have launched a drive on strip tease shows in the downtown area.

Charles V. Levy, manager of the Lafayette theatre, was booked recently on charges of operating an indecent and immoral show. Officers also booked two of the performers, Jackie DeLane, 21, and Ethel Chandler, 21. The arrest followed a midnight show at the house.

Two special investigators from the district attorney's office Friday night (3) disrupted the floor show at the Little French Casino by arresting four women and a male performer on a charge of violating the state morals code.

The women gave their names as Juanita Fess, 21; Alice Ross, 22; Francel Gordon, 25; and Gladys Snyder, 26. The man arrested was accused of being a 'barker' for the show. He gave his name as Philip Onizonto, 47.

Despite these raids, night spots in the French Quarter continue to advertise 'exotic strip tease dancers.'

JACK WILSON CHOSEN PITT AGVA PRESIDENT

Pittsburgh, Oct. 7.

Jack Wilson, nitery m.c., was re-elected president of local chapter to American Guild of Variety Artists, at annual election last week. V.p.'s named were: P. J. McDonough, monologist and also a deputy sheriff here; Lou Starr, dancer who used to have his own studio here; Phil Lowery, of the team of Lowery and Owens; Margaret Peka, of the dancing Peka Sisters; Cornell Cooper, singer, and Curtis Coley, of the team of Virginia and Curtis Coley. Eve Herbert, singer, was named treasurer and Carol Gould, recording secretary.

Nat Nazarro, Jr., former musical comedy and vaude star, continues as executive secretary by appointment of the national board.

Larry Adler Snagged On N. Y. Par Opening

Combination of circumstances prevented Larry Adler from opening at the Paramount, New York, last Wednesday (1) as scheduled. First he couldn't get out of his booking at the Jefferson hotel, St. Louis; then, after it was arranged for Tito Guizar to replace him, Guizar pleaded laryngitis and Adler had to remain in St. Louis until Saturday night (4).

Possible that Adler may go into the Paramount next week. He's especially anxious to play the theatre date because of the appearance there of Xavier Cugat, with whom Adler may do a joint tour later this season.

The Revuers, satirical turn, were replaced at the Radio City Music Hall after the second show opening day (2) by the Del Rios. Revuers didn't fit the show and were paid off.

Job Agency Restored

Harlem's 'Wishing Tree,' virtually destroyed some time ago when struck by an automobile, was partially restored Monday (6) at 131st street and Seventh avenue, N.Y.

Mayor LaGuardia officiated at the resetting of the colored show folks' 'good omen,' originally growing in front of the Lafayette theatre, while Bill Robinson kissed the battered stump, which, when rubbed, is believed by Harlemites to insure a job.

ANDERSON'S L.A. NITERY FOLDS; DROPS 45G

Los Angeles, Oct. 7.

John Murray Anderson's Folly, the mauve decader, Silver Screen, gave up the ghost last week after 16 days of operation as a class nitery. Understood that the ill-starred venture cost Anderson and his backers, including Carl Laemmle, Jr., a cool $45,000. Line of creditors have formed and claims will be weighed in federal court Oct. 13. Assets are listed at $34,730 and liabilities, $36,375.

Room ran into difficulties soon after its opening and when business started to slacken creditors became uneasy and started moving toward the boxoffice. After several conferences by Anderson, Kalmus Loeb, lessee of Wilshire Bowl, which had been converted into a Gay 90s tavern, and other partners, it was decided to shut down for a few days and install a new policy. Meeting followed meeting before the final closing order went out.

Anderson tried to woo customers with a nostalgic revue of oldtimers from the silent flickers, supplemented by not so dated performers. Among the idols of yesteryear were Clara Kimball Young, Betty Blythe, Keystone Kops, Tom Patricola, Betty Compson, Nick Lucas, Bryant Washburn and Clyde Cook. Show failed to catch on and the wise 'uns predicted an early demise.

Some blamed the stiff tariff for the stay-away of the night mob. Admission was pegged at $3.30, which included the feed. For non-eaters the scale was $1.50. Drinks were priced from 60c., considered high for the town.

Loeb will reopen the room with Darryl Harpa's orchestra (14) and a floor show with a line of girls and Latin performers. Entertainment will have a strong rhumba flavor.

'Stubborn' Ice Balks 'Icecapades' Show

Dallas, Oct. 7.

Engineers in charge of the refrigeration on plant at the new Texas State Fair ice arena didn't know they were getting themselves into 'hot water' when they said they would ready for 'Ice-Capades of 1942' Wednesday night (1).

Four thousand cash cusomers braved a downpour to get to the arena. The big moment of turning on the ice machinery oocurred as scheduled. But the 84-degree temperature of Dallas' tap water was a factor that had not been calculated. So the water simply didn't freeze in time. Two hundred tons of chipped icehouse ice was scattered to hold as much of the freeze as possible. But at show time the rink was rough and soggy.

Thirty minutes after show time the management broke the news to a good natured crowd. 'Rain checks' or cash were given to stubholders. And the situation was corrected the following night.

San Antonio Nitery To Be Reopened Oct. 17

San Antonio, Oct. 7.

Shadowland, this city's oldest night club, shuttered for several years, will be reopened Oct. 17 under the management of Dude Skiles. Skiles was formerly a musician with Fred Waring. Donald Novis heads the opening show.

Bill Cohen, connected with the club for years, will continue as manager.

Show People in Pitt. Forced to Shift For Themselves, Some Lose Jobs As Hotel Service Workers Strike

Pittsburgh, Oct. 7.

Pittsburgh's a nightmare, a headache and a great big pain in the neck these days for show people, what with the town's eight major hotels shut down tight. William Penn, Fort Pitt, Schenley, Roosevelt, Pittsburgher, Webster Hall and Keystone, all of which are patronized heavily by visiting performers, put up the 'closed' sign last Tuesday (30) at midnight when 2,400 AFL service workers called a strike and pulled bellboys, waiters, elevator operators, bartenders, chambermaids, cooks and all other organized help, with exception of engineers and electricians, who belong to another union, away from their posts.

It wasn't just a major inconvenience; for a lot of theatrical folk, principally musicians, it meant their jobs, too. At the William Penn, Wanda and Her Escorts were left at liberty; at the Roosevelt, it was the Skyliners; at the Henry, Manuel Contreras band and several assorted entertainers; at the Fort Pitt, the Ken Bailey outfit; at the Pittsburgher, the Frank Natale trio, and at the Schenley, Billy Hinds' band, which was supposed to open the fall season Saturday night (4) but, of course, didn't.

Guests Handle Service

Hotels told guests already registered they could stay but would have to walk up stairs, clean their rooms, make their beds and cart their own luggage away when they checked out. Among those who had to make the best of the circumstances were the bands of Glenn Miller, playing Stanley theatre, and Henry King, at Bill Green's; most of 'Native Son' company at Nixon and floor show principals at Nixon Cafe, Yacht Club, El Chico and couple of other spots. Gals and boys alike were seen, as their engagements closed, lugging big wardrobe trunks' and other baggage out into the streets; laundry was lost in transit and lot of musicians checked out rather than pass through picket lines.

At same time, hotels announced they would accept no new registrations until strike had ended, and company, unit and orchestra managers were rushing madly back to town to try and arrange last-minute accomodations this week for their people. Entire Al Jolson troupe, which arrived Sunday, had to be quartered at suburban hotels and out-of-the-way rooming places; Tony Pastor's band was scattered all over town and nitery entertainers had to take their sleeping quarters wherever they could find them, many going into private homes.

Burley Reformers Fortunate

Only the performers at Casino theatre (burlesque house) and Villa Madrid, a cafe, were lucky. They customarily put up at three of the smaller hotels, Mayfair, Edison and Seventh Avenue, none of which was affected by the strike inasmuch as they do not belong to the Pittsburgh Hotels Association. By last weekend these three spots were being offered premium rates by theatre crowd but there wasn't a room to be had at any of them. Considering fact that there are usually anywhere from 150 to 250 show people in town every week, situation is pretty acute.

Service workers' two-year contract with hotels expired last Tuesday and their demands for a 20% increase all along the line were met with a flat refusal by the innkeepers, who first offered 8% hike and then raised the ante to 11%. Mayor Scully for days tried to arrange a peaceful settlement and after series of conferences with hotel men and union officials finally got latter to agree to submit a proposal before the strikers which would call for 11% raise immediately, with the remaining 9% to be submitted to board of arbitrators. Union members, however, voted it down by more than 5 to 1 at big mass meeting last Friday (3), demanding the 20% or nothing.

Belle Baker Fined $100 On AGVA 'Guest' Violation

San Francisco, Oct. 7.

Belle Baker has been fined $100 by the local chapter of the American Guild of Variety Artists for assertedly causing guests to perform without pay, it was revealed this week by executive secretary Vince Silk. She has been given 30 days to pay, Silk said.

Miss Baker, according to Silk, called Jack Marshall and Jack Durant out of the audience during other recent Bal Tabarin engagement and each gave a performance. Latter were fined $25 each. Also taking uncleared bows were Eddie Garr and John Barton, Silk said, for which he lodged a strong protest with Theodore Hale, local Equity rep. Silk said he was present when the asserted violations took place and forthwith summoned the AGVA members involved to appear before a trial board.

Minevitch in Run-In With AGVA on Pay To 'Harmonica Rascals'

Hollywood, Oct. 7.

Dispute between Borrah Minevitch and the American Guild of Variety Artists is up for arbitration by a board consisting of Robert Komins, Harry Friedman and another to be appointed by the two.

Charge is that Minevitch is paying his 'Harmonica Rascals' $20 to $25 a week when the AGVA scale calls for $40. Leslie Litomy, AGVA chief in Los Angeles, insists on upping the pay of the mouth-organists and making it retroactive to June 11, when they started work in the Earl Carroll nitery revue.

NEW GROUP TO OPEN RIVERSIDE, M'W'KEE

Milwaukee, Oct. 7.

After being plugged to open Sept. 12 as a Warner Bros. house, with $6,000 advance rental paid, and then dropped because of a clause in Music Corp. of America contracts making the operators liable, and possibly retroactively, for touring bandsmen's social security expense, the Riverside theatre, only vaudefilmer here, has now been picked up by Standard Theatres, Inc., headed by L. F. Gran. Latter has a film-pooling arrangement with the Warner organization. Theatre is slated to open Oct. 24 with Henry Busse's orch. House has been closed since July 31.

Ed J. Weisfeldt, who for eight years handled the Riverside for Charles L. Schwerin, Chicago and Milwaukee realty operator, and who was rehired by Warner Bros. to run the house for them, has now been signed by the new lessees, who have organized officially as the Standard-Riverside Corp. Deal was closed for the house on Friday (3), details being ironed out and okayed by Charles Puls, legal rep for Standard, and Ben Salzstein, attorney for Schwerin.

Unpaid Hotel Bill Jails Ice Skater in Buffalo

Buffalo, Oct. 7.

An unpaid $65 hotel bill has chained Donald (Skippy) Wright, 27-year-old figure skater, to the local hoosegow until Saturday (11) when his case comes up. Ice artist, nabbed in New York, told cops he has three job bids, one with Sonja Henie, and would pay hotel if he gets into another show.

The Hotel Buffalo brought the charges after Wright skipped the bill following his appearance in 'Ice Circus' at the local Memorial Auditorium. Wright explained to Judge Buscaglia that he skipped because he had not received all his pay from the ice show.

Judge intimated he might be put on probation to pay.

CITED BEFORE OHIO SOLONS

Toledo, O., Oct. 7.

James Karas, proprietor of the Kentucky Klub, must appear before the State Board of Liquor Control.

He's been charged with various violations.

Lombardo, Miller, Goodman, Duchin, Monroe Tee-Off at New York Hotels

By ABEL GREEN

The hotels are starting to bring in their name bands and, to a more or less degree, bolstering them with one or another form of talent. Glenn Miller returned Monday (6) to the Pennsylvania with his own little stock company; Benny Goodman comes into the New Yorker tomorrow (Thursday); last Friday (3) Eddy Duchin returned to the Waldorf-Astoria, inducting the new Wedgwood Room (formerly Empire) augmented by two strong acts; the Lombardos are packing them into their old stand, the Roosevelt; the Hotel Astor's Orangerie is now the Columbia Room, with Harold Nagel's brisk sextet—and just to make doubly sure the Commodore augments Vaughn Monroe with a floor show.

This is the most pretentious package booking of all, set by Irving Lazar of the William Morris agency, akin to the deals he formerly handled when with MCA, i.e., selling not only the name band but the surrounding acts. Thus, Al White, Jr., who staged the Copacabana's new revue put on this show which includes Bill Gary, okay tapster; Martha Burnett, who used to sing with Bobby Parks orchestra, and sings acceptably such ditties as 'Begin the Beguine' and 'Sand in My Shoes'; Betty and Freddy Roberts, neat ballroomologists; eight good-looking girls, extraordinarily costumed by Billy Livingston (Brooks); maestro Monroe himself contributing vocally with 'Pagliacci' and 'Donkey Serenade,' plus Peter Rotonda's relief quintet for the Latin sets.

Withal it's great stuff for the tourists at $2 table d'hote dinner, which is what the Commodore's president Martin Sweeny had in mind when setting this sort of booking. And, naturally, Vaughn Monroe, as a 'coming' band, is part of the ballyhoo.

Rah-Rah Keynote

The Commodore's Century Room has been done over into a very Cohanesque motif, which is the same American-flag keynote as at the Hotel Astor's Columbia Room, where Harold Nagel (ex-NBC, Hotel Pierre, Waldorf, etc.), violin conducts a very sprightly crew. His support includes Paul Mulle, piano; Sam Berlind, reeds, and also vocals; Sal Mignola, accordion; Frank Miller, string bass; Speedy Raines, drums.

Monroe, incidentally, will be one of the most aired bands from a major hotel, with three shots on CBS, three via Mutual plus his new Wednesday night commercial for Camel (Chase Penthouse Party). Chief shortcoming of the Commodore's floor show presentation, especially as regards the eight girls (alumnae of the Copacabana) is the difficulty for entrance and exit, making it necessary to cross the room in costumers' view, and not helping the theatrical values any accordingly.

The Waldorf's new Wedgwood Room, with pianistic Duchin beating out the melodies, has Sheila Barrett with her standard impressions for dinner and supper and Paul Draper added for the supper session to a $1.50 couvert.

The lineup of bands in New York this season presages a dog-fight for patronage. Some of the most powerful b.o. bands in existence will be battling it out through the football season and into the winter. It ought to be interesting to watch.

Even the Hotel Madison (N. Y.) is putting in talent, supplementing Bobby Parks orchestra with Sigrid Lassen, singer last at the Rainbow Room, N. Y.

CHEZ PAREE, CHI

Chicago, Oct. 4.

Joe E. Lewis, Alice Kaven, Olga Coelho, Olsen & Shirley, Franklyn D'Amore, Fred Evans Girls (16), *Lou Breese Orch* (16), *Bobby Ramos Orch* (10).

It was home-coming night for Joe E. Lewis here, and Joey Jacobson and Mike Fritzel had to put tables on the dance-floor to take care of people who just wouldn't be turned away. It's like old times again at the Chez and from here on, as long as Lewis is around, the Chez will have trouble with turnaways.

Lewis works throughout the show, m.c.ing and generally keeping up the punchy tempo at every point. And on his own, Lewis really socks home. His material seemingly flows sharper, his gags crack out with snap and polish. His ad libs have flair and a perfect sense of time and place.

Chez has a great supporting show currently, well-rounded and with plenty of action. With Lewis here to handle the comedy, the rest of the show devotes itself to variety, and there is plenty of it. Standout for flash and strikingly effective dancing technique is Alice Kaven with her exceptional numbers, wardrobe and showmanship. Her Spanish cape routine, with a change of pace to a 'St. Louis Blues' tap and dance number particularly evidence plenty of ballet training, an innate dancing ability and showmanship.

Olsen and Shirley are young in the business, but plenty good with their contortion dance stuff. Franklyn D'Amore has been around in vaude for years, and, with his femme partner, does well here with his strong-arm stuff. Olga Coelho is a South American guitarist and singer with flash appearance and plenty on the vocal ball. Her numbers are interesting throughout but more could be done with her if she could just manage one or two attempts at some songs more familiar to American audiences.

Fred Evans again comes through with some of his excellent production numbers.

It's home-coming, too, for the Lou Breese orchestra, which remains a bang-up unit for playing a long, tough performance such as this. And for dance music the Breese band continues to hand out the kind of rhythm this crowd dotes on and any dance crowd must like. Bobby Ramos' rhumba band is excellent and supplies this type of music in selling fashion. *Gold.*

WEDGWOOD ROOM

(WALDORF-ASTORIA, N. Y.)

Eddy Duchin Orch (14) *featuring June Robbins, Lew Sherwood; Sheila Barrett, Paul Draper;* $1 *and* $1.50 (*Saturday*) *cover.*

The Waldorf-Astoria's Empire is now the Wedgwood Room, after that great English creator of the chinaware bearing his name. Done in characteristic cobalt blue, it's a gay and yet soft new decor. In addition, it's been made roomier, with banquettes lining the interior which, while cutting the seating capacity a bit is very worthwhile.

Eddy Duchin is back, which makes it sort of old home week, as he's a perennial at the Lucius Boomer hostelry. In addition, to insure that the $1 and $1.50 couvert is good value there is Sheila Barrett with her impressions for both the dinner and supper sessions. Paul Draper dances at supper only. Latter does samba and kindred stuff, he too having recently returned from Rio de Janeiro where Duchin followed him into the Copacabana Casino.

Miss Barrett is more effective than ever with her mimicry, some of it quite devastating but withal commercial. The rib on the prodigy; the Scarlett-Rhett a la Fannie Brice and W. C. Fields; Lionel Barrymore's 'Minnie the Moocher'; the sundry impressions in the course of 'Any Bonds Today' (Dixie-belle, Mrs. Prairie Farmer and very-sassiety) are good off-the-cuff yet socko satires; along with the lonesome-gal and slew finale. It's done with artistry and underplaying that doesn't pall.

Duchin's pianology is always surefire, with emphasis on 'requests' like Kern and Gershwin excerpts. In addition June Robbins, his vocalist, cuts up and Lew Sherwood, ace trumpeter of the band, has his innings. Altogether, Duchin looks settled for a nice winter stay at his old home-grounds. *Abel.*

MARDEN'S RIVIERA

(FORT LEE, N. J.)

Harry Richman, Gene Sheldon with Linda Preston, Frances Faye, Los Hermanos Williams Trio, Carol King, Chester Hale Ensemble; Pancho and Fausto Curbello's bands; $3.50 *minimum.*

This may be the swan song show for Ben Marden's Riviera for this very successful season, and it's a good one except in one instance. Only act that doesn't measure up is Gene Sheldon's panto hoke, but it's more a case of Sheldon not fitting the Riviera rather than weakness of the turn itself. Elsewhere Sheldon's yokel character and musical work usually click. Clifford C. Fischer released him for this date at the special behest of Marden.

Richman and Carol King are the current holdovers from the last presentation, including, of course, Chester Hale's ensemble, reprising the same routines it has been doing all season. Newcomers, and very clocko opening night, are Frances Faye, the swing singer, and Los Hermanos Williams Trio, two men and a girl in a corking acrobatic act in Latin tempo and costuming. Here is a fine novelty, the corking acrobatics coming as a surprise after the girl's singing. Miss Faye was slightly handicapped by the fact that her baby upright was fractured by the handlers, but she came through nevertheless with the instrument propped up by chairs. She's doing 'Daddy,' which should be dropped because it's being overdone and was done in the last show here by Joan Merrill; 'Yes Indeed' and boogie woogie tune which brings on a colored boy in mamy makeup and rubbing a scrubbing board as something of an illustration. It's unnecessary color for the jazzy singer.

Richman closes the layout, singing 'With a Little Co-operation From You,' a medley of some of his strongest show hits and finally 'Putting On the Ritz,' also an old fave. He delivers and gets over. Up ahead of him Carol King, a nifty looking ballerina, expertly whirls through a toe number that includes the Chester Hale girls for background.

Pancho plays the show and alternates for the dancing with Fausto Curbello's rhumba bands, both crews uncorking smooth music. *Scho.*

PERSIAN ROOM, N. Y.

(HOTEL PLAZA)

Jean Sablon, Gower & Jeanne, Dick Gasparre orch (12); $1.50 *and* $2.50 *cover.*

Looks like the Persian Room has, at last, after a couple of abortive seasons, recaptured the glory that once was this Hotel Plaza spot's when Eddy Duchin and the DeMarcos were a surefire combination. For in Jean Sablon, who conjures up nostalgic Paris (BV—before Vichy), and Gower and Jeanne, plus Dick Gasparre's compelling dansapation, the Persian Room seemingly has a telling and potent boxoffice combination.

Sablon, following his surprise click at the Versailles Club last spring, comes back with added stature as a chansoneur of surefire Gallic ballads which, even if this admixture of evacuee, refugee and good old American audience, didn't altogether savvy, still requires little linguistic interpretation the way Sablon does 'em. When NBC first brought him over a couple of seasons ago, perhaps that 'French Bing Crosby' handle was a tough one to hurdle; and, of course, subsequently he was eclipsed in the Carmen Miranda (Shuberts) musical by the brilliance of that cariocan satellite. Sablon actually had to leave America once more, this time for Rio de Janeiro, where he clicked so solidly, before getting over so in the manner he merited with the U. S. trade. He finally achieved that at the Versailles (N. Y. cafe), and currently cinches the impression in this class hotel room.

Sablon's repertoire is surefire, starting from 'Alone' (French lyrics), 'Stardust' and 'Le Fiacre' (with clucking, hoofbeats effect, and a synopsis of the saucy theme) to 'Brasil' (salute to Rio, where he clicked), 'Banks of Old Seine' (French), 'J'Attendra' and others. The staid Persian Room resounded time and again with insistent requests for encores, something rarely heard so vociferously in this boite.

Gower (Champion) and Jeanne (Tyler), after a stock engagement at Ben Marden's Riviera, reopened the Persian Room with Sablon and are still socko, despite their long stay hereabouts. This team is not only destined for the terpsichorean heights, having already made indelible impression in their three or four years in the business, but Gower Champion and his partner are developing constantly. They now handle lines in tiptop style, which is not only restful for the dancers, but it breaks the monotony of successive routines.

Keynote, per usual, of their presentation is the distinctive scoring, recoursing to the classics so that the accomps can never pall musically. Their Strauss Pizzicato Polka, the satire on the oldtime vaudeville team, the military mazurka, the opening waltz and all the rest are consummately skillful and professional.

At the door is Fred (Barbero), erstwhile aide to Paul (Boiardi), who was a somewhat stern headwaiter in jealously watching over the atmosphere and clientele of his Persian Room. Fred's dispensation is a bit less severe and the clientele has voted it a constructive lasting move, especially since Paul, wealthy in his own right, with his spaghetti works at Milton, Pa., has been called to a wider market through a government contract for his products.

Persian Room is one of the few hotel spots getting a $1.50 and $2.50 (Sat.) couvert, and more than paying off its show nut from that source alone. *Abel.*

COPACABANA, N. Y.

Aurora, Don Loper & Maxine Barrat, Federico Rey, Estelita, Toni Todd, Samba Sirens (6). *Charles Baum Orch* (10), *Frank Marti's Samba Band* (6); $2.25 *dinner,* $2-$3 *minimum.*

Monte Proser's Copacabana has reopened with a new personality, Aurora (New Acts), sister of Carmen Miranda, heading the gay, cariocan revue which is replete with a wealth of beauty and talent. Not the least of this are Don Loper and Maxine Barrat, with their finished dancing, doing an unusual American dance routine to 'The Bandwagon' score and encoring with 'Tico Tico No Fuba,' in keeping with the Latin legit motif of the revue.

Then, too, there is Federico Rey, who used to be a costume designer for Clifford C. Fischer but who became a dancer, and good too. Estelita, as the street gamin, is a hoydenish personality with her Cuban song-and-dance. She was with Circasses' band at the Casino Nacional, in Havana, at about the same time that Miguelito Valdez was snared by Xavier Cugat for his band. Estelita is a fiery Cuban wench who ties things up as much on her sight values as the basic song and dance.

Per usual, Proser has assembled six champ lookers for the Samba Sirens, each an eyeful and worth the minimum just for the easy-on-the-optics values. They've been exceptionally costumed by Miles White (who incidentally clicks with his designs for George Abbott's new 'Best Foot Forward'). The hair-dos, too, are rather unusual and program-credited to Gloria Bristol. On the matter of costume credits, Loper did the designing for his partner's unusual gown. Al White, Jr., who put on the dances, has done an equally distinguished job in the general staging of the terps.

(Miss) Toni Todd number leads the vocals; she, too, is new in the east, hailing from the Coast, and likely to step out on her own as a chansoneur in the smaller, smart boites.

Charles Baum, who rates as among the top pianist-conductors in the so-called 'society' band field, heads up a crack crew. It is really Nat Brandwynne's combo, latter having gone to Ciro's, Hollywood, where he will assemble a local combination as a means to save the union travel tax. Hence, it's a smooth band, Brandwynne having been incumbent at the Copa all last season. Frank Marti again is at the helm of the conga-rhumba combination, with emphasis on sambas, as befits the cariocan character of the room. Otherwise, the same staff with Proser the front man and his partner, Julie Podell, supervising the kitchen; Jack Entratter, managing director; Joe Lopez, who used to guard the Stork's portals, at the door here, and Gus Christo as co-headwaiter. This sea-dinner frolic to $2.25 minimum and $2 and $3 (Saturday) supper minimum. *Abel.*

BLACKHAWK, CHI

Chicago, Sept. 26.

Les Brown Orch (16) *with Betty Bonney & Ralph Young, Smoothies* (3); $1.25 *minimum.*

Blackhawk has come up with a live one in the Les Brown orchestra. Comparatively new in the band field this orchestra has come along at a fast stride.

This is Brown's second appearance in town, after previously having been at the defunct Theatre Cafe, where he did an outstanding job. Now downtown, in the heart of things, Brown should do even better and wind up establishing himself more solidly, not only with the Chicago nitery and dance fans, but with radio listeners and dancers throughout the territory covered by WGN and its affiliates. He has come up with what looks like a jukebox winner in 'Joltin' Joe DiMaggio,' and now with powerful radio time, Brown is on his way.

Brown group is fine musically. It has an all-around appeal. Outfit's outstanding musical strength is punched through every now and then with the arrangements and selling of classicals in pop setups. When the orch goes for swing, it also achieves results nightly. This is a change of pace that makes the unit surefire.

With the Brown band is a fine clarinetist, Al Most. Betty Bonney is a looker with fine pipes. Ralph Young is a straight vocalist with good delivery, but who needs polish.

Smoothies trio holds over from the previous show and do well enough with their vocals. *Gold.*

FIESTA ROOM, N. H.

(HOTEL GARDE)

New Haven, Oct. 4.

Tiny Day, Linda Mason; no cover, no minimum.

Myron Gilbert, manager of the local Garde hostelry, had an idea that what this town needed was a small capacity cocktail lounge serving good food and liquors, topped off with entertainment on the intimate order. So he put about $6,000 into a renovation job that emerged as the 100-seat Fiesta Room with an attractive South American motif.

If the response that greeted the opening of this spot is any criterion, then Gilbert guessed right. First-nighters went for the colorful atmosphere and the intime festivities in a big way.

With prices not too steep, and a no cover, no minimum policy, patrons have a nice organ-vocal team thrown in as divertisement. Pair are Tiny Day (male), at the Hammond, and Linda Mason on songs. Day represents clever manipulating of the console and Miss Mason varies a well-trained soprano from pop numbers to semi-classics. Duo fits nicely in this particular setup.

In keeping with the fiesta motif, spot features a handsome mural along those lines and guests get miniature sombreros. Whole layout is plugged as the Garde's contribution to 'Good Neighbor' movement. *Bone.*

New Acts in Niteries

FRANK FAY
With Fred Hildebrand and Rose Kessner
Comedy
28 Mins.
La Martinique, N. Y.

Frank Fay is hardly a newcomer, but he's been away from personal appearances, especially in niteries, for so long that he rates reviewing under New Acts. Here, in an intimate night club, glove-fitting his suave, smart delivery, the nimble-witted redhead again indicates he's a crackerjack entertainer, though his act is not entirely a smooth-running affair.

Not all of Fay's material is funny, but those 28 minutes provide plenty of leeway for revisions and cutting where necessary. That Fay is sensitive to weaknesses in his act was clearly indicated his second night (2) here, when he presented a distinctly different and, from reports, much better comedy routine than he did at the premiere. There's no doubt he'll do some more changing and in a week or so will probably have a compact and commercial turn for theatres as well as the nocturnal joints.

In all probability this is a Fay warmup for bigger and better things. For one, he tees off Oct. 23 a half-hour program on 75 NBC-Red stations under the auspices of Tums. With an air spot of such importance, Fay, in delivering on the radio, will himself again be a decidedly commercial name. That will automatically mean 'open sesame' in theatres and, if he has a click stage act by that time, Hollywood will undoubtedly again beckon. All Fay has to do is keep his feet planted on the treadmill.

Second night here Fay planted Fred Hildebrand, who came out of his writing niche to turn actor again as a favor to his pal, and grey-haired Rose Kessner in the audience as heckling stooges. They went to work after Fay himself spent about 10 minutes warming up the house with a kidding monolog, chiefly anent the broken ankle he suffered on the Coast. The real reason for the fracture is very funny, but Fay, still limping, didn't tip off. The laughs began to pile up after Hildebrand went into his nu'sance drunk,' cuing Miss Kessner into wacky poetry and, for a grandmother type, an agile high-kick dance. Rid of them, Fay slipped into the monolog again, winding up paraphrasing the pop song 'You and I,' a stunt he inaugurated back in 1936 on a guest shot for Rudy Vallee and a subsequent commercial for Royal Gelatine.

At this catching Fay continuously referred to Hollywood, and that's one of his chief mistakes because of the lack of humor involved. Monologists are rare nowadays, and this should cue Fay into things more topical and wide open for his satirical style.

One thing is certain: he can give most performers cards and spades and still beat 'em on poise. *Scho.*

AURORA (Miranda)
With Nestor Amaral and Jose Olivera
Songs
8 Mins.
Copacabana, N. Y.

Carmen Miranda's sister, Aurora, only uses her first name professionally and, naturally, her thematic keynote is last year's Rio carnival song hit, 'Aurora.' This tune was effectively trailerized all last season as the finale routine at the Copacabana, so that when Monte Proser discovered Carmen Miranda had a kid sister of that name it was a natural to herald as the 'inspiration' of the Brazilian song importation.

Possessed also of personality, Aurora works with three instrumentalists for back-up, akin to the Banda la Luna (6) that Carmen utilizes. Nestor Amaral and Jose Oliviera are billed but there's a third, and all three are borrowed from Carmen's group until she opens in the new Shubert musical.

Singing in the South American way, which means accent on Portuguese, Aurora is an electric personality for a class atmospheric room like the Copa, and a cinch anywheres, particularly so long as Latin-American goodwill is a keynote. She gets over solidly here. *Abel.*

ANITA ALVAREZ
Comedy Dancing
8 Mins.
La Martinique, N. Y.

Here is originality as well as talent, plus good looks and a neat chassis that set Anita Alvarez apart from the run of the mill specialists. She's Latin, hot and amusing with her eccentric interpretations of the rhumba, conga and a comedy routine set to 'Father, Please Father, Come Home.'

Works barefooted and in imaginative, wacky costumes. Besides being interpretative, the cute trick also evidences acrobatic training and some of her steps and leaps are great applause-getters.

She is a distinct click here and shouldn't miss anywhere. *Scho.*

The Good Old Days

Herewith appears a VARIETY *review of a N. Y. Palace bill of 20 years ago. The intention is to reprint these weekly using the relative week of 1921 with the current date of issue. No special reason in reviving these reviews other than the interest they may have in recalling the acts which were playing at that time, the manner of putting together a big time show (booking), which radio stations may find pertinent, and as a resume of the style of vaudeville reviewing of that day.*

(*Reprinted from* VARIETY *of Oct. 7, 1921*)

PALACE, N. Y.

These $10.000 bills are bears for the boxoffice. The Palace had to stop selling standing room at 83c. per person at the Monday matinee, while at night it must have been the same, for the house was packed, with standees at $1 per. The Shuberts could be charged a commission for the Palace turnaway. With the ticket speculators on either side of the Palace Monday night running out of Palace seats before eight, they started to plug for the 44th Street or the Winter Garden.

The specs had a naive way of trying to do business. This office had but one single seat left for the Palace. Two people came in, man and woman. Conversation: 'Palace? You don't want to see the Palace. You mean the 44th Street. Look at that bill (reading names of acts). There's a show for you. Go to the 44th Street. No? Well, here's the Winter Garden, the Shubert show. Great vaudeville. I was there this afternoon.' But the couple walked out on the spieler. It sounded as though the specs had bought of the Shubert houses without a return privilege. Asked why he was plugging for the Shuberts and if he were stuck, the spec gave a look of disgust at his questioner and refused to answer, after digging up the $1.10 single coupon, charging $2 for it.

The current bill at the Palace does not quite reach $10,000 in salary cost, but it's just as imposing on paper as the Palace's show last week that cost over 10 grand. It may be more in money than the Palace has spent in the past, but shows like this draw the business, and the Palace can hold money, an awful lot of money, in 14 performances. Opposition or no opposition, capacity is what every theatre manager is after and is willing to pay for. The discussion remaining is, if the Palace uses up headliners in the way it has been doing of late, four to a bill, where is the supply to come from in the future, and can the returns stand repeating, with meanwhile other Keith-booked houses, out-of-town calling for names or features, while houses in opposition towns are strengthening bills weekly. Still, will probably take care of itself as the occasion arises.

It may have been the Jewish holiday Monday, or the rain, or the absent ball game, but the matinees all over Times Square were jammed that afternoon. Each house had a turnaway with the overflow going to the other. The ball games last week bumped the matinee business, as the series games are now doing, and will do while they last, but a show like the Palace's with its names, Gertrude Hoffmann, Paul Whiteman's Band (first time), Leo Carrillo and Edith Taliaferro must do business. That is what they are there for in a bunch.

Starting the show at eight, Miss Taliaferro in 'Under the Same Old Moon,' opened at 8:30, with the finish of the program coming at 11:25. The Taliaferro playlet ran 29 minutes. Miss Hoffmann, closing the first half, did 45 minutes; Leo Carrillo, opening after intermission, did 28 minutes, and the Whiteman act consumed another 32 minutes, immediately following. The other turns of the nine-act program filled in the remainder, together with the Topics film.

The Whiteman number (New Acts) was the big applause noise, with the Hoffmann turn (New Acts) the big entertaining bit. Mr. Carrillo had to do 28 minutes; that speaks for itself, when considering he is a single and a monologist. The Taliaferro sketch ran its limit through construction, but it drags and dragged, and is far away from the best Miss Taliaferro has had. What might have saved it, at the conclusion, the northwestern bit, was ruined by its implausibility.

Next to closing were Rome and Gaut, the tall and short fellows. On the Shubert time are Rome and Cullen, said to be similar. The two at the Palace got away finely with the short one's dancing and the big one's legs and comedy. This couple did a bit of business employed by another two-man act. No. 4 on the same bill, Fenton and Fields. It was one standing on the other's foot, with the footholder being pushed away. It's not a new piece of business for either, but hasn't grown so popular within the last 50 years it should happen twice on one big-time program.

The Fenton and Fields turn is blackface, with one of the boys owning personality. They went through to a strong finish with peculiar applause attending, starting desultory, increasing in volume as the couple appeared, dying down as they passed away, and then again swelling up for no visible cause. However, it held up the show and the Hoffmann act (New Acts) that came after it.

'Shadowland,' closing the performance, picked a tough assignment for a dumb sight turn. As the silhouetted figures of four girls appeared behind the lighted sheet, the audience hung on. But they did not hang until the finish, starting to walk about midway, thereby missing the silhouetted union suits that help to place this act in the novelty class, a new departure in posings, with the young woman doing the Liberty statue not getting nearly enough for her effort. She retains the pose through the entire 16 or 17 minutes the act runs. It's presented by Max Tuber, and in a way, though somewhat vaguely, in the coloring effects recalls 'The End of the World.'

No. 2 held Pietro, pretty early for him and his piano-accordion, around 8:15, while they were piling in. But Pietro held to his cheerfulness and his prop smile, doing well enough for the spot. Bill, Genevieve and Walter, the first name billing of a comedy bicycle three-act, opened the show. Walter is the comedian, with no varying style, but a good bike performer, doing some dandy and new stunts on a single high wheel.

Leo Carrillo had half of a new act, the new material coming at the opening in the form of smart chatter about flying. It got something in the five minutes taken up. Then Mr. Carrillo went into the 'China John' stuff, doing as well as ever with it. For an encore he brought on that peachy police dog he owns, 'Pershing,' and had 'Persh' remove his cap, as he said, 'Pershing, there's a lady in the house.' To the insistent applause he did another encore bit, the French soldier recitation. Carrillo mentioned that was in behalf of the American Legion and in the line of a 'Lest We Forget' remembrance. The house liked that also, probably because they liked Leo.

Sime.

Saranac Lake

By Happy Benway

Saranac, N. Y., Oct. 7.

Ella Perry, former juggler, who graduated from here and ozoned in Arizona, is now in Providence and doing well.

Donald Wayne, author and formerly with Max Gordon, made the grade at the Will Rogers. He's gone back to New York.

Virginia Brown, Helen Lassmann and Hazel Smith all doing okay.

The Tom Smith ozoning on Upper Saranac Lake is not the one of Smith & Austin. The former was connected with the theatre in England and Canada. He is doing extra well at ozoning.

Al ('Weedy') Pinard, musician, has licked a serious operation and is recuperating at his Springfield, Mass., home.

Richard Bergseth is making rapid improvement.

This VARIETY mugg is up after two weeks in bed, licking a penciled-in operation thanks to Drs. George Wilson and John Murphy.

After being too long in bed, Harry ('Slipfoot') Clifton is staging a real comeback.

James Heagney, ex-Broadway legit aide, doing very well at the get-well routine.

Write to those who are ill.

Memphis Cafe Reopens

Memphis, Oct. 7.

Hotel Claridge will relight its Balinese Room Friday night (10) with the 'Star Spangled Ice Revue' and Larry Funk's orchestra. Funk, who will be playing his third Memphis engagement, will m.c. the ice show, a Frederick Brothers booking. Troupe stars Dot Franey.

Claridge has been dark since Art Kassel's departure from the Magnolia Roof Gardens two weeks ago.

Columbus Gets Steady Vaude 1st Time in 10 Yrs.

Columbus, O., Oct. 7.

For first time in 10 years, Ohio's capital city will see vaudeville on local boards every week. Starting last Friday (3), the RKO Palace inaugurated a policy of presenting stage bills with Harry Howard's 'Beachcombers of 1942.' In recent years Palace was content to offer spot bookings of top bands and touring units; new policy will continue to draw from such talent, but will fill in with straight variety programs.

Opening Friday (10), with Henry Cincione's pit band working on stage, is a show headed by Fannie and Kitty Watson. Others include Paul Remos' Midgets (3), Paul Winchell, Geraldine and Joe, and Lester Cole's Debutantes (7). Inked in are George White's 'Scandals' (17), Earl Carroll's 'Vanities,' Dorothy Lamour, Artie Shaw, Tommy Dorsey, Jimmy Dorsey and Kay Kyser.

With a stage policy at the Palace, top film bookings go to the 1,200-seat Grand, formerly used for extended runs and slough product. Palace stage booking is by Bill Howard out of New York.

Loew's Broad goes into an 'occasional' show policy with Tony Pastor's orchestra and revue opening Friday (10).

Chi's Oriental Readies Vaude.

Chicago, Oct. 7.

The Oriental is readying to go into vaude policy within two or three weeks, coincidental with shift of Balaban & Katz State-Lake from vaudfilm to straight pictures with 'Sergeant York.'

Harold Costello, head of Iroquois Realty Management, which has been operating theatre for the estate, is setting up booking policy. House will be booked out of Charlie Hogan's office.

Atlanta Preps for Vaude

Atlanta, Oct. 7.

The Capitol, Atlanta, is closing in two weeks for renovation in anticipation of opening about Oct. 24 with stage shows.

For the last two years vaude booked on a weekly basis has proved unprofitable; so the Capitol intends this year to book three-day shows—Thursday through Saturday. Instead of using the usual units exclusively, the Cap will try a more flexible policy, two unit shows, a name act, and a name band throughout the month. Unit shows are booked from Southern Attractions, Charlotte, N. C.

The A. B. Marcus unit is scheduled to open here Oct. 16, at either the Roxy or the Paramount.

Albany Vaude

Albany, N. Y., Oct. 7.

The Palace, Albany's largest theatre, will play the Andrews Sisters and Joe Venuti's orchestra for a week beginning Friday (9). Carroll and Home and Spencer and Forman will appear with unit.

The booking, the longest for a stage act in some time at the Palace, was prompted by the recent success which Glenn Miller's orchestra scored on a four-day engagement. 'Our Wife' will ba the picture.

Jimmy Dorsey's band is due to play the Palace later in the season.

Providence Opening Up

Providence, Oct. 7.

Fay's theatre is going back to its vaudefilm policy, bringing in Duke Daly to handle the orchestra. Music in past has been batoned by Joe Spaziano.

Daly's only other appearances here have been in the Garden Restaurant, Hotel Biltmore.

Mpls. Mayor Admits Impossibility Of Keeping Town Under Air-Tight Lid

Minneapolis, Oct. 7.

In a statement to the grand jury investigating vice conditions, quoted in the press, Mayor Kline, who recently took office and announced an 'air-tight lid,' admitted 'it's absolutely impossible for anyone to make Minneapolis a spotless town.'

Grand jury investigation was prompted by reports that undercover nitories are opening up again, although Police Chief E. B. Hansen, who mysteriously disappeared and then returned and resumed office, also has asserted that the town would 'stay shut.'

'I had some ideas about what should be done when I first took office, but I've found since then there are practical problems connected with what I had in mind,' the mayor told the grand jury.

'We now are developing a policy of making Minneapolis a reasonable town consistent with what the majority of our people seem to want, but there'll be no payoffs whatsoever. If you try to clean up one section of the city, things pop up in another. It's my idea to restrict everything, keep things under control, so to speak. Things are certainly well under control now. I don't intend that they should run wild.'

Spiking a report that '14' and other dice games were to be permitted again in night clubs, taverns and cigar stores, the mayor instructed the police 'dice gambling is definitely out in Minneapolis.'

Bill Morris Shelved

William Morris, Jr., will have to lay off roadbuilding for at least three weeks, and may even be confined to his home for that entire period, because of a badly strained back sustained in manual labor last week at the Morris' Camp Intermission at Saranac.

Back in New York, Morris helped direct the Fight for Fredom's 'It's Fun to Be Free' rally at Madison Square Garden Sunday night (5) via telephone—and that's also how he's temporarily taking care of his office matters.

Syndicate in Deal For Preservation of N. Y. Beachcomber's Title

Under a deal with Don the Beachcomber of Hollywood, the title of the Beachcomber, New York nitery, has been preserved for useage by attorney Gene Ramey, fronting for a New York and Chicago syndicate. Cafe opened last night (Tuesday). Ramey's wife, Mildred Ramey, former dancer, put on the revue, featuring Chandra Kaly Dancers, Tito Coral, Juanita Juarez, Leonor Sola, a line of six (staged by Frank Shepherd, dancer in 'Hellzapoppin'), plus Barry Winton's and Machito's orchestras.

Joe Moss is managing director; Fred Cheviantone, former headwaiter at French and International Casinos, is maitre d'hotel; Ricci, last at La Conga, N. Y., is headwaiter; no minimum or cover excepting Saturday when $2.50 minimum applies.

Fefe's Monte Carlo Reopens

Fefe's Monte Carlo also reopened last night (Tuesday) with a new show under Felix Ferry and Gene Cavallero's direction. Russell Swann, Estelle and LeRoy, Maurice Manson and four showgirls, plus Ted Straeter's band comprise the show. Two performances are being given nightly, dinner and midnight, to $3.50 table d'hote and $2.50 supper minimum. Luther Davis, John Cleveland and Irvin Graham doing special material. Ferry's Monte Carlo Beach, opened this summer as a hot-weather annex, will also continue operation, with an adjoining passage-way connecting both rooms. John Kirby's band will officiate there.

Ferry gave up the Cafe Pierre in the Hotel Pierre, N. Y., to concentrate on the Monte Carlo. That room will be relegated in importance to the new Cotillon Room which Capt. Alastair MacIntosh will preside over as host and greeter, with a chi-chi type of entertainment as the keynote for 'smart' patronage.

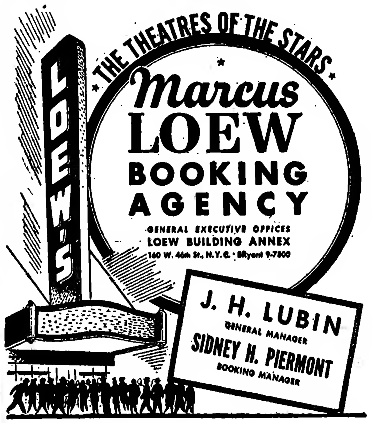
CITE OHIO GAL RUM SOLICITING

Columbus, O., Oct. 7.

Several night clubs throughout the state are expected to be adversely affected by a recent ruling of the Ohio Board of Liquor Control, which now has authority to revoke liquor licenses for 'good cause.' The board has revoked the night club permits of the Frisco Cafe and Embassy Club, both in Columbus, after learning that the management paid girls a 10c. commission on each drink costing 35c. or more that they induced patrons to buy.

Heretofore numerous cases of this kind were dismissed because of a doubt whether the law covered practices of hostesses. In August, however, an amendment to the liquor law became effective, broadening the board's authority to revoke licenses. It was under this expanded authority that the two Columbus licenses were revoked, and state enforcement agents siezed the liquor stocks of the two establishments.

Proprietor of the clubs admitted hiring girls to solicit drinks, but contended it was not unlawful.



MUSIC HALL, N. Y.

Robert Shanley, Arthur Mahoney, Jane Sproule, Del Rios, Louis De Milhau, Glee Club, Corps de Ballet, Rockettes, House Symph Orch conducted by Erno Rapee, Richard Leibert; 'It Started With Eve' (U), reviewed in VARIETY, *Oct. 1.*

The Music Hall has turned out a click, extremely imaginative 45 minutes of stage show this trip to go with the Deanna Durbin-Charles Laughton 'It Started with Eve.' Layout's Dreams' theme builds nicely to a punch-full finale.

Produced by Russell Markert, with excellent settings by Nat Karson, the fantasy is arranged in four scenes, each devoted to a different twist on the original idea. 'Pleasant Dreams,' for instance, takes the audience back through old melodies, ably sung by Robert Shanley and the Glee Club. 'Dream Walking,' 'Girl of My Dreams,' 'Grow Too Old to Dream,' etc., are strung together by special lyrics.

Next scene, 'Shepherd's Dream,' is cued from the side boxes by a night-gowned figure counting sheep. It tells story of a shepherd being visited in the night by a dancing figure (Jane Sproule), who arrives via a quarter moon. It's a striking bit that elicited spontaneous appreciation. Corps de Ballet finishes the interlude with routines that at times are not handled in the precision-like manner usually expected here.

Del Rios, balancing act that's one of the classiest of its type, takes the third 'Dream' solo. They're brought on by a between-scene voice, also from the side, which spouts about the old Palace days and 'First Nightmares.'

Del Rios replaced the Revuers after the second show opening day (Thursday) when the latter were forced out by material not suiting this routining. Pyramids and unusual balancing stunts of the evening-clothed Rios drew gasps from this audience, and they went off with a strong hand.

Finale, 'Rhumba Teacher's Dream,' combines comedy and the excellent precision work of the Rockettes, without which no Music Hall show is complete. Louis De Milhau is the 'teacher' plagued by living memories of his calling and he does a masterful job of simulating disturbed slumbers.

Costuming is eye-filling. *Wood.*

PALACE, CLEVE.

Cleveland, Oct. 3.

Artie Shaw Orch (32) with Paula Kelly, 'Hot Lips' Page, Hudson Wonders (2), Andy Mayo & Co.; 'This Woman is Mine' (U).

Artie Shaw's much ballyhooed new 32-piece orchestra, on its vaude break-in date here, is not disappointing the local cognescenti to jive although it falls short in stage showmanship. Bill carries two good standard acts but could stand another to lend more variety and punch to a show overloaded with music.

But to the legion of Shaw followers it doesn't make much difference. Forgetting the maestro's high-hatted attitude on his last visit two years ago, they jammed the Palace the first two days. Reactions to his setup of 15 strings and 15 brasses were mixed, but when Shaw took the wraps off his horns, they began clapping and stomping hysterically as they did in former days.

With his two contrasting sections Shaw has one of the biggest, most versatile crews in the band biz. It ranges from hot rhythms that virtually steam to several symphonic jazz numbers which are laced with sweet violin undertones and ear-tickling, muted brass effects.

But from the standpoint of theatrica' showmanship, the leader doesn't take enough advantage of his fiddlers. Three-fourths of the time they are literally sitting on their hands while his tooters go to town hot and heavy. Fifteen expert string men are featured in three early numbers, 'Temptation,' 'Star Dust' and 'Frenesi,' which are not only distinctively rich and smooth, but also illustrate the excellent balance of the two groups.

Hepcats, strange to say, don't seem to appreciate the strings enough. They were not satisfied at first performance until Shaw began doing pyrotechnical tricks on his clarinet, hitting the ceiling with his virtuoso notes in 'Beguine' and his most spectacular piece, 'Concerto.' At heart, he's still apparently the jiving boy of Swing Alley; crew seemingly is in best form when dusky 'Hot Lips,' Page's sizzling trumpet in 'St. James Infirmary,' nearly drowns out the strings. Page's gutteral singing is more Harlemesque than melodic, but the youngsters go mad about him.

As a warbler, Paula Kelly swings 'World on Fire' and four other numbers pleasantly, but doesn't come up to standards of troupe. She's too diffident and has little poise or personality. Shaw himself is more affable and displaying more naturalness than he ever did before.

He does a good job of cueing for the two Hudson Sisters, whose bouncing, agile acrobatic flips punctuate the third number smartly. Fifth spot is also enlivened by amusing antics of 'Pansy the Horse,' a stock, but always reliable turn, offered by Virginia and Andy Mayo & Co. With another comedy act and a couple of showier band pieces, Shaw-starred layout would be much more impressive. *Pullen.*

STANLEY, PITT

Pittsburgh, Oct. 3.

Tony Pastor Orch (16); Lowe, Hite & Stanley, Evelyn Farney, 5 Maxellos, Eugenie Baird, Johnny McAfee, Johnny Morris, Max Adkins House Orch (16); 'International Squadron' (WB).

Stanley stage is an animated jukebox this week. Every number Tony Pastor plays is 'our latest recording,' which is probably okay, since the Artie Shaw alumnus has his eye glued on those 50,000,000 nickels per annum. That the crowd which spends those 5c pieces is his No. 1 audience was plenty in evidence at the first show this afternoon—strictly sweaters, shirt-sleeves, balloon pants and whistles. They're legion.

Pastor's a personable guy with a horn and knows how to sell a song, too. His '$21 a Day Once a Month' is clicko, but there's some question about the lyrics of 'Let's Do It' for a mixed mob, one in which there's bound to be a lot of kids. The clever double entendre may be all right for the smart spots, but WB deluxer caters to the family trade. One can say this for Pastor: He does it straight, without any winks or eye-browlifting, but the meaning's there just the same.

Outfit's made up of four trumpets, three trombones, five saxes (including Pastor), piano, bass, drums and guitar, and it's a solid ensemble, with the emphasis naturally on the brass. Band has a tendency to blast just a little too much, but in its quieter moments can sing out a melody on those reeds that's plenty eareasy. Trouble is that Pastor doesn't dish out enough of this, but prefers the boiler factory for a model. As his repertoire stands now, he's in a dancehall instead of a theatre.

Aside from maestro himself, orch's biggest click is Johnny Morris, a whirling dervish of a drummer who illustrates perpetual motion with his 'Paradiddle Joe,' which closes the show. An unbilled trumpet ace also scores in a couple of solos, and Pastor's two vocalists, Eugenie Baird, a local gal who got her start here with Maurice Spitalny and Benny Burton, and Johnny McAfee, are both competent chirpers. Miss Baird is long on looks besides, and puts over 'Man I Love' and the inevitable 'Daddy' with room to spare while McAfee 10-strikes on 'Set World on Fire.'

Supporting acts are virtually at home in WB deluxer; they've played the spot so often. Maxellos, three boys and two girls, still among the best of the comedy acrobatic turns extant, and over big, particularly in their customary hoke interlude when they recruit a member of the band and give him the works. Hoofer Evelyn Farney was last at Stanley just a few months ago with the George Jessel unit, but gets better with each visit, acquiring more poise and class by the season, while assorted male trio of Lowe, Hite and Stanley are also hardy perennials locally, but just as big now as on their first stand here. Routine hasn't changed any, and it's perfect for the oddly sized threesome.

Max Adkins' house orch stays in the pit and gives out with a neatly arranged overture that's above the usual stop-gap class in presentation houses.

Biz off at getaway, but a steady rain all day no doubt had a lot to do with this. *Cohen.*

HIPP, BALTO

Baltimore, Oct. 4.

Lew Parker, 3 Sailors, Roy Smeck, Monroe & Grant, Evelyn Brooks, Novak Sisters (3), Felice Iula, House Orch (13); 'Never Get Rich' (Col).

Fairish layout is paced by Lew Parker in the last of a four-week stay here as emcee. No outstanding names or spontaneous sock in any one spot on the bill, but general doings add up all right.

Novak Sisters, trio of tumblers and fast acro workers who mix a bit of comedy in with their stint on a mat, start matters, with Parker holding things together from then on. Roy Smeck, in the deuce with punchy interlude of electric guitar stuff and ukulele whacking, adds a new bit of harmonica playing, a solid addition and good for a begoff. Makes spot for clowning by Three Sailors. Knockabout scores well along with the hoofery. Boys work with Parker in some bits throughout and know their way around with audiences here.

Evelyn Brooks (new acts) follows with vocals, after which Monroe and Grant, held over from last week, contribute their standard trampoline act.

Biz just fair, with holdover of film no help. *Burm.*

PARAMOUNT, N. Y.

Xavier Cugat and Orch (16), Jay & Lou Seiler, Raul & Eva Reyes, Miguelito Valdes, Carmen Castillo, Lina Romay, Raoul Solar, Ken Christy Choir (9); 'Hold Back the Dawn' (Par), reviewed in VARIETY, *July 23.*

Charles Boyer and Xavier Cugat will one-two-three-kick the Broadway Par's b.o. to healthy totals this week and for a couple more to come. It's a strong blend of celluloid and rostrum, with the Waldorf-Astoria maestro hitting the Par flagship at the peak of his career. Show is all-Latin, with exception of the zany Jay and Lou Seiler, funny fellows on semi-circular skiis who get amazing effects from their rhythmic performance thereon, plus their introductory soft-shoe comedy stepping.

Cugat keynotes his Hispanic revue on the premise that many of the present-day hits were first introduced by him to America, including 'Yours,' 'Green Eyes' (credited to one of his former piano players), 'Perfidia,' and even 'Mama y Caro' which is best known as a Carmen Miranda excerpt but for which Carmen Castillo—prima with the band and Mrs. Cugat in private life—rates the premiere distinction. Miss Castillo sings expertly in the flesh, as she does with Cugat's Columbia recordings.

Band of four reeds, three brass and nine rhythm includes a violin septet, with the maestro at the helm, which intermittently breaks up the routines.

The personable Raul & Eva Reyes with their rhumba, beguine and Cuban jitterbug stuff are solid hits at the midway. Pianist Raoul Solar gets spotlighting for the Tschaikowsky Concerto which looms as the next 'Intermezzo' type of hit. It is given extra production values with a full symphonic accompaniment, including the Ken Christy Choir of nine mixed voices, five of them male.

The personable Lina Romay, a Latin looker in her teens, whams 'em with 'Daddy,' 'Don't Want to Set World on Fire' and 'Minnie from Trinidad,' chiefly in English, with occasional Spanish interludes, but done in the U.S. manner in the main.

Then the Seilers, their 'Wooden Soldiers' nonsense on the elliptical skiis socking over. They'd be a cinch in a musical, and of course okay for cafes as well as vaudfilmers, where they have clicked in the past. They tied it up, as did Miguelito Valdes, Cugat's Havana importation and one of the best Afro-Cubana axponents, as manifested with his 'Babalu' and kindred type Congo-Cuban excerpts.

Cugat is being kudosed as the 'conga king' by the Cuban government in an official ceremony, with Mrs. Batista representing President Batista of Cuba in making the award of a distinguished native order. On Friday night last, a portion of the first mezzanine had been reserved for her official party to attend the Par show. They saw a snappy 50-minute revue which didn't require Larry Adler's presence,—that harmonicaist having been pre-booked but deferred until a later date. *Abel.*

TOWER, K. C.

Kansas City, Oct. 4.

Smith, Rogers & Eddy, Tom Swift, Bernard & Jenson, Emil & Evelyn, Lester Harding, Herb Six House Orch, Paul Halula; 'Great Guns' (20th).

This bill follows in the usual groove of the vaude bills of recent date at the Tower. Nothing outstanding about it, nothing too bad, and the 43 minutes come in with the usual entertainment total garnered by four standard acts, house band, Lester Harding and the weekly amateur night winner. This is the last bill of this type for some time as a unit and some bigger names are on the date books for the near future.

There is the usual orch opening on 'Golden Wedding,' and the initial turn is left to Tom Swift to twirl his ropes and spiel his chatter for fairish audience interest, but it might have been bettered with a more punchy timing of his chatter and perhaps a bit of deletion. Then come Bernard and Jenson, who build their act around impersonations of such film names as Garbo, Chaplin, Groucho Marks and Mae West, with regulation satire good enough to win a strong hand. Amateur entry, juve Paul Halula, is decidedly lightweight at fiddling.

Second half of the show gets under way with the teeterboard tossing of Emil and Evelyn. Emil doubles as bouncing liveweight who furnishes power to toss his blonde partner into the air and as anchor man who catches her in various types of balancing. It fulfills adequately as acro turn. Harding steps out of his m.c. work for more than a song this time as he makes an act out of baritoning, the 'Meditation from Thais' (recently published with modern lyrics) and a snappy swing version of 'Road to Mandalay,' which is acceptable.

Finale is a comedy dancing and knockabout bit by Smith, Rogers and Eddy, with two 'naive' boys turning out some comedy eccentric terping and feminina partner toeing it straight.

Somewhat in same manner as last week, film is proving somewhat above tha ordinary draw, with stage show counted on little at the b.o. *Quin.*

EARLE, PHILLY

Philadelphia, Oct. 4.

Larry Clinton Orch (15) with Peggy Mann, Butch Stone, Wally Brown & Annette Ames, Ray & Trent, Sunny Rice; 'Married Bachelor' (M-G).

There's plenty onstage to make one forget the unseasonable heat wave that struck Philly amidships over the weekend, with each member of the bill keeping things at a rapid pace.

With a swell surrounding cast, Larry Clinton's appearance rates on the par of his previous engagements at this Warner vaudfilmer, with a show that's chockful of entertainment.

The band's package of tunes is all that the alligators would want. All the Clinton jukebox faves are on tap: 'Kansas City Moods,' 'Dipsy Doodle,' 'Jazz Me Blues' and 'Old Man River.'

Clinton's two vocalists likewise clicked solidly, each being forced to take several encores before the mob would allow them to bow off. Peggy Mann, a brunet looker, has ear-soothing pipes which register nicely with the ballads such as 'You and I,' 'Got You Under My Skin,' 'I'll Understand' and the bouncy 'Oh, Look at Me Now.' Butch Stone almost halted the proceedings with his funny shuffle and laugh-provoking delivery with 'Nagasaki,' 'Hot Dog Show' and 'Feet's Too Big.'

Wally Brown and his pint-sized stooge, Annette Ames, are hilariously amusing and got a resounding reception. Brown, who has made a number of appearances here in the past, still garners plenty of laughs with his peculiar monolog. The tiny blonde also adds to the merriment.

Ray and Trent mix skill and clowning in their terp chore to add up to plenty entertainment while Sunny Rice proves to be a skilled ballettaps artist with an endearing manner in selling herself.

House was jampacked when reviewed (Saturday supper show) despite heat, with plenty of standees. *Shal.*

KEITH'S, BOSTON

Oct. 3.

Andrews Sisters (3), Senor Wences, Gloria Gilbert, Joe Venuti Orch (13) with Kay Starr; 'Badlands of Dakota' (U).

Coming in after a big film buildup and as queens of the jukes, the Andress Sisters, heading the current bill, have everything their own way. When caught on the second show opening day they were working under peculiar circumstances.

Maxine Andrews, making a flight to Boston, was grounded in Hartford and couldn't make the opening show. Her sisters had to go on and stall for a few minutes, leaving the crowd building up their yen for their tunes. Result was that a mob of hep boys and gals stayed over for the second show, when Maxine rejoined the act for a terrific round of numbers, each received by a barrage of whoops, whistles and plaudits.

Also, because of the bad break on the breakfast show, the entire routine of the second stanza was somewhat awry, so that the Andrews trio came on early, instead of closing the bill. In fact, they followed Kay Starr, the band vocalist, and played the trey spot. 'Aurora,' 'Daddy,' 'Boogie Woogie Bugle Boy,' 'Apple Blossom Time,' 'Bei Mir' and 'Sonny Boy' were not enough to satisfy the fans, but the girls managed to beg off after a sweet session of their sock rhythm, ace harmony and catchy arrangements.

Next best bet in this lineup is Senor Wences, standard ventriloquist, who goes over strong. Viewed here before, Wences amazes with his four-cornered conversation via phone and with two dummies (including that gabby head in the box). His incidental juggling which accompanies the patter is cut in the same clever pattern.

Gloria Gilbert, closing the show, came on for a brief offering of fast whirls and peppy toe dancing that was wisely trimmed to a minimum considering the jammed-up routine and the overtime taken by previous acts.

Joe Venuti, the porky maestro with a yen for the spotlight, grabbed off an encore for himself after doing a neat swing fiddle job on 'Summertime.' His 'Tea for Two' extra was okay. Miss Starr registered in her interpretation of 'Piggly Wigglie Boogie' and 'Jim,' and the customers clapped way into the next band number for an encore but didn't get it.

Fats Daniels, featured as vocalist in 'Yes Indeed,' received a fine welcome of recognition, and Barrett Deems, spotted in several drum breaks and a solo, also clicked solidly. The Venuti band generally plays solidly and shoves out plenty of volume. It adds up to a b.o. show, and the early matinee biz reflected it. *Fox.*

STATE, N. Y.

Hazel Scott, Diosa Costello, Lou Holtz, The Hartmans, Honey Family; 'Lady Be Good' (M-G).

There was a long stage show (74 minutes) early Thursday evening, but thereafter it was cut to around an even hour. Overboard running time came about because Lou Holtz was on too often. Business excellent.

Bill is strong on comedy and that's what makes it easy to take. Even two dance turns following one another to finale the show don't make any difference because they are wholly different from each other, acts being Paul and Grace Hartman and the sprightly brunet, Diosa Costello.

Holtz makes the mistake of going on after the little import from Puerto Rico. Comic then does a parody but after scoring in his other prior appearances, the added number is not necessary.

Holtz has gotten himself some new stories, including a fresh Lapidus laugh. His stuff is surefire most of the way and he has plenty of material for his clowning, particularly with Miss Costello, with whom he has worked before. She permits Holtz to get away with near-murder, but being a good trouper she doesn't seem to mind. He kids with Hazel Scott, too, adding a comic interlude to her pianologing.

Miss Scott is a favorite in smart night spots for the simple reason that she is an unusual pianist. Ragging the classics is her idea, but her principal theme number is 'Tea for Two,' which goes over so well that the colored lass more than earns an encore. Liszt's 'First Hungarian Rhapsody' is her first number at the keys, following a vocal introduction.

The Hartmans furnish much of the show's fun. No matter how nutty the dances, both have distinct grace and their flair for the ludicrous seems inate. Why they weren't lured into one of the new Broadway musicals is surprising. Kissing bit is good for more laughter. Team has routined its act to a nicety and doesn't tarry any longer than it is welcome.

Miss Costello and her nutty postures woo the house into further good humor. She has plenty of pep; fact that she's able to follow the Hartmans and get away with it tells the story.

Honey Family, hailing from Australia, open the show excellently. Hoofing-acrobatic sextet is still one of the best acts of its type. Neatness and dispatch with which the routine is given sent the artists off to a real score. *Ibee.*

ADAMS, NEWARK

Newark, Oct. 4.

Ciro Rimac Orch (10) with Chiquita Maria, Mechita Virella, Charley Boy, Alzira Camargo, Lynn, Royce and Vanya; Paul & Nino Ghezzi, Frank Gaby, Mills Bros.; 'Bride Wore Red' (20th).

Current bill is a marked departure from the swing stuff that has dominated the Adams format during the past five weeks. Ciro Rimac's orch, moving in here from the Colonial Inn, Singac, N. J., is a prime dispenser of Latin music, a metier that didn't jive any too well with the sneaker and sweater set which dominates this house.

Rimac's Cuban combo, consisting of four saxes, four rhythm and two brass, is at its punchiest in such Latin-American numbers as 'Quiereme Mucho,' 'Aquellos Ojos Verdes' and 'Maria Elena.' Band does an occasional American tune but results are far from clicko. Rimac's crew is badly spotted here, band being heard to best advantage in an intime spot such as the one it just vacated.

Remainder of the stage bill is mostly dominated by the Latin-American motif. Alzira Camargo, a carbon copy of Carmen Miranda, sings, 'Music, Maestro' and 'I Want My Mama' in Portuguese, both well liked.

Thrown in with the band are Chiquita Maria and Mechita Virella, a couple of conga and rhumba exponents, and Charley Boy, Rimac's son, a solo dancer who gets by. Also with the orch are Lynn, Royce and Vanya, the femme and two males still doing their comic tango number. They're still clicko. Trio, however, milked this audience.

Paul and Nino Ghezzi do their standard acros for solid plaudits. Frank Gaby's excellent ventro turn came in for plenty of guffaws.

Closing is occupied by Mills brothers. Boys are as adept as ever in their harmony. Quartet doesn't depend upon musical impersonations as much as it used to, the boys seeming to be content with straight harmony. Do such old standbys as 'Million Dollar Baby' and 'Basin Street Blues,' among others. Rimac had to start a fast conga before audience would let them off.

House moderately filled at last show Saturday (4). *Jon.*

STRAND, N. Y.

Jan Savitt Orch with Alan DeWitt, Valerie Thon, Harry Reso, Hi, Lo, Jack and a Dame; Billy Reye; 'Maltese Falcon' (WB), reviewed in VARIETY *Oct. 1.*

Jan Savitt's orchestra and four good acts provide a strong 56 minutes. Band, comprising six brasses (evenly split), five reeds and four rhythm, plays seven numbers in Savitt's characteristically blazing style. Given the high spot and played with pulsating beat is the outfit's newest disc click, 'Chattanooga Choo Choo.' It's built to a genuinely rousing climax.

Band opens with a barely recognizable number from the opera 'Carmen,' offers a bullfiddle solo of 'Darktown Strutters,' a clarinet version of 'Stardust' and finales with a boiling version of Rachmaninoff's 'Prelude.' All the Savitt numbers tend to bury the melody, but all possess an infectious beat. Instrumentation is generally well balanced, with the brasses agreeably held under control. Alan DeWitt, baritone, vocals 'World on Fire' and 'Dream the Rest' in 'romantic' fashion.

Among the supporting turns on the bill are three covered among New Acts in theatres.. They are Valerie Thon, Harry Reso and Billy Reye. Also on the bill is the radio vocal quartet, Hi, Lo, Jack and a Dame. They offer four rhythm-harmony numbers and are on for nine minutes. They're okay on performance and have a pleasing appearance and manner. The lone girl is a nifty looker. They need more stage experience, little things like the boys taking crosses in front of the girl suggesting their unfamiliarity with footlight work. Boys should also get new shoes all alike.

Business was capacity at final show Friday night (3). *Hobe.*

ORPHEUM, L. A.

Los Angeles, Oct. 1.

Ted Fio-Rito's Orch (15) with Candy Candido, Allan Cole, June Haver, Three Chicks, Jimmy Zito; Marjorie Daye, Gaudsmith Bros. (2), Lou Hoffman; 'Scattergood Meets Broadway' (RKO) and 'Hurry, Charlie, Hurry' (RKO).

The same customers who have proved loyal to a succession of hot bands give every indication of solid satisfaction with Ted Fio-Rito's sweet offering. The maestro keynotes his smooth style, both in the billing and from the platform, by designating it 'Skylined Music,' inspired by propeller's hum, engines' throb, the wings' deep whisper. Aside from all this, the outfit offers a pleasing and varied routine.

It's the same combination this group has used for years. Candy Candido, with his bullfiddle and trick vocals, toplines again. Jimmy Zito, 18-year-old cornetist, is new. So are Joe Marsh, playing hot tenor sax, and Ernest 'Red' Varner, a Texas boy who's good with a guitar.

Allan Cole takes the vocal after the band opens with 'San Antonio Rose,' with a good arrangement of sax, trumpet and guitar backing him up. Cole later baritones with the band 'You and I' and 'King for a Day.' June Haver, a new acquisition, is fair enough singing 'Kiss the Boys Goodbye' and 'Charlie My Boy.' To a bright arrangement of 'Irish Washer Woman,' a hot sax works in front. So does Red Varner with his guitar, to excellent reaction.

The Three Chicks are introduced for a three-trombone specialty from position. Jimmy Zito is also given verbal billing and goes over okay with a muted trumpet solo. 'No, No, Nora,' written by Fio-Rito about 15 years ago, gets a plug from the maestro, fine delivery from the orch and a good hand.

The audience acted as if it had never heard Tchaikovsky's ''Piano Concerto in B Flat Minor' before. Either that or it's become such a favorite that they go big for it out of current habit. Whichever, they gave the maestro a big cheer at today's opening show when he flourished through a swell arrangement of the public domain sock hit. Allan Cole interpolated with the lyrics used in Freddie Martin's sheets, 'Tonight We Love.'

The standout applause getter is Candy Candido, working down to the mike without his bullfiddle. At the opening show, they wouldn't let him stop, and he got plenty of big laughs with his 'Jumpin' Jive,' 'Three Trees,' 'Ma, He's Makin' Eyes' and 'Me, Myself, and I.' The orch pickups on Candido's mad leaps from high falsetto to deep bass set off the turn, as does the performer's smart use of the mike.

Band carries a new backdrop, sowing a high perspective countryside, across which flies a two-motored plane. This drop uncurtains just for the finale, the band finishing off with its 'Skylined Music with Aeroplane Effects.'

Spotted in between the band numbers are three added acts. Marjorie Daye, shapely and well dressed, dances, does contortion bends and control kicks. The two Gaudsmith brothers have changed nothing in their standard turn in 20 years, except the three poodles that work with them in their satisfactory enough clown acrobatics. Lou Hoffman went over much better than the other vaude numbers with his smart juggling.

Business was big at opening. Show runs 56 mins.

GOLDEN GATE, S. F.

San Francisco, Oct. 2.

Ardene DeCamp, Petch and Deauville, Charles Irwin, Walter Dare Wahl (2), Morro and Yaccanelli, Peggy O'Neill Line (12), Charles Kaley, House Orch (13); 'Parachute Battalion' (RKO).

With even house staffs lurking near loudspeakers carrying the World Series, opening shows played to near-empty auditoriums this week. Talent had more chance to register at night performances, however, which were stronger.

Ice-breaker is a KFRC amateur hour winner, Ardene DeCamp, violinist. Gal is a looker as well as a capable fiddle-wielder. Saws out two numbers, 'Russian Lullaby' and a light opera encore for okay results.

Second slot is allotted to Petch and Deauville, slick acrobatic tap team, who tear off a couple of fast routines which incorporate enough pantomime to give continuity and hold interest. Get over easily. Home band takes over next for a military arrangement of 'Til Reveille,' with trick spotlighting of various instruments. Rex Baker vocalizes with choral help from the rest of the boys. They hit a few rough spots en route but overall idea is nifty and lands nicely.

Morro and Yaccanelli follow, clowning with guitars, violin, accordion and harmonica, one working strictly deadpan and both affecting exaggerated Mexican costume. Pair are okay comics, using the Mexican motif to capitalize on the Latin-American trend, which, however, will do nothing to help the good-neighbor policy. Those sympathic to Mexico may resent the implications; otherwise, they pack plenty of chuckles.

Another type of humor is offered by Charles Irwin, broad-A monologist with a music-hall flavor to his patter. Has a swell delivery but at the show caught audience was apathetic to his material. With a crowd to get the laughs started he should collect plenty of dividends.

Closer goes to Walter Dare Wahl and his unbilled stooge. Wahl's all-panto comedy routine is grounded in basic laugh elements and, although it has been seen around here before, including a season at Billy Rose's Aquacade, it remains a sock guffaw item.

House line cushions the bill at both ends. Biz mild at early show caught. *Wern.*

STATE, HARTFORD

Hartford, Oct. 5.

Louis Prima Orch with Jack Powers, Ann Carroll; Tip, Tap and Toe, Ken Murray, Judy Canova, Bob Evans, Sam Kaplan pit band; 'Gentleman from Dixie' (Mono).

It's blue ribbon entertainment this sesh with Louis Prima's orch and four outside acts. Prima was last here about a year ago and has since enlarged band from 11 to 14 pieces.

Past year of stage seasoning has done well by the band personnel, from a personality as well as musical standpoint. With its main appeal still directed at the bounce addicts, band has cut down its blaring brass. It's more solid and dishes out current pops plus a couple of originals.

Outfit consists of four rhythm, four sax, three trumpet and three trombones. Maestro has loosened up considerably and puts on a better mike front. He does a couple of rasp vocals, is showmanly, engaging in legwork while batoning, and when not doing latter also joins bandboys for some socko trumpeting.

Band's two thrushes, Jack Powers and Ann Carroll, have an easy time selling themselves. Both appeal to the opposite sex and are quite improved over their last trip here. He does 'Marie Elena' and 'I Understand.' Gal warbles 'I'm Yours,' 'World on Fire' and 'Daddy.' Latter was duoed with the stick-swisher.

First turnout are the colored Tip, Tap and Toe. Legwork and challenge work of the three is skillfully executed atop an oval platform.

Ken Murray takes over for some idle chatter and humorous audience insulting. Has an effective line. Introes first Bob Evans, ventro, and later Judy Canova. Evans does some selling vocal-throwing with a plastic dummy. He has a nice front and strong material.

Miss Canova does the same type of turn she did on previous trip here. Attired in hillbilly clothes, gal does three songs, injecting into them some of her yodeling. She's effective. Her sister Anne accomps on piano and is whitelighted for some classical ivorytickling. Miss Canova then joins Murray for a simple dance routine.

At show caught opening day (Friday) biz was slow. *Eck.*

STRAND, BROOKLYN

Shep Fields Orch (11) with Morton Downey, Rufe Davis, Danny Drayson, Ann Perry, Pat Foy, Trixie; 'Mystery Ship' (Col).

This four-day weekend bill is well-rounded and excellently presented for those who prefer the softer tempoes. Shep Fields has a band of well-trained musicians capable of summoning beauty of tone without losing quality or rhythm. Layout plays Field's arrangement of Brahms' Hungarian Dance No. 5 and the Anvil Chorus from 'Trovatore' in just that fashion. No trumpets or trombones are included in the orchestra.

Pat Foy, baritone, was not in particularly good voice at show caught (Friday). He had mike trouble at the beginning, but surety and knowledge carried him over the rough spots. He sang 'I Don't Want to Set the World Afire' and 'For You.' Danny Drayson, tap dancer, was one of the setup's mainstays.

Trixie, girl juggler, repeated her familiar act, and was in top form, concluding by manipulating five large balls.

Ann Perry, band's blues singer, does 'Jim' and 'Music Is Sweet,' giving way to Rufe Davis. Latter has a top act, with his imitations, which run from airplanes to pigs. Sings 'Mama Don't Allow,' a standard hillbilly tune, with him and was called back for several encores.

Morton Downey rang down the curtain with numerous tunes, with the tenor in his usually top voice.

House about two-thirds filled at this catching.

EMBASSY, N. Y.

(NEWSREEL)

Despite new (but ordinary) clips from the European war front, it remains for U. S. army games in the south, the World's Series in New York and launching of football season to stand out. Paramount's grid coverage is foremost, while the handling of army games by Par also tops array. Shots of 131 parachutists in a mass leap, work of dive bombers and tank maneuvers also are impressive among the difficult reelage.

Novel closeups of the crowd at the Yankee Stadium furnish trim intro to the first game in the series. Pathe covered neatly, showing all scoring plays. Par handled the Michigan-Michigan State grid contest, which had numerous spectacular plays as caught, including a 74-yard touchdown run that helped Michigan win.

Clips from the war front are a peculiar assortment, Universal doing the best it could with the Russian material. Reel makes up for this with fine coverage of the Minnesota football win over Washington and Tulane's victory over Boston College. Other war material includes Par's shots of Russo-British officers looking over new supplies for the Russian-German front, British troops contacting Russian forces near Iran (Pathe), RAF rescue boats (Fox), tanks from Britain destined for Russian front (News of Day) and U's pictures of American seamen being brought into Iceland after their boat was sunk.

Launching of 14 merchant ships and naval boats were trimly covered by Fox, U and Par. Latter reel shows a new 'mystery' merchant ship, but it's still a mystery just how it looks or why it is 'better' than other boats. *Wear.*

Paris Amus.

Continued from page 2

gaudy and abbreviated costumes of yore outlawed.

Cycling and roller skating increased in popularity. Some of the dancehalls have been transformed into skating rinks. The famed Palais de Glace on the Champs Elysee was reopened recently to the skaters.

Enghien-les-Bains, with its large lake, wooded surroundings, casino, golf course and racetrack, returned to favor. Mysteriously abandoned for many years despite its attractions, it was again crowded. Boating, swimming, hiking, cycling, skating, golfing and tennis were the principal attractions.

Horse racing continued right through the summer in Paris, with the Deauville Grand Prix held at the Longchamps track, with 15 starters and 250,000 francs in prize money. The annual Paris fair was opened recently as in past years.

For the first time in many years the Opera and Gaite Lyrique remained open although the Comedie Francaise shuttered as usual. In all, about 10 legits shuttered and perhaps half dozen pic showcases.

Mr. and Mrs. Harry Link (Feist) announced engagement of their daughter, Elaine Elizabeth Link, to Peter Gordon Brown, of Wyckoff, N. J.

Unit Reviews

Sweater Girl Revue

(STATE-LAKE, CHI)

Chicago, Oct. 4.

'Sweater Girl Revue' unit with Kim Loo Sisters (3), Peter Lind Hayes, Dick Baldwin, Barbara Pepper, Mary Healy, Cecilia Parker, June Preisser, Peggy Moran, Taylor & Stowe. Walter Davidson House Orch; 'Spooks Run Wild' (Mono).

Another one of those units with a flock of minor Hollywood monikers, this time all women. But at least it's something for a theatre to bill and talk about. There are lots of names for the ads and generally it sums up to something that can be sold to the public as satisfactory vaudeville.

Peter Lind Hayes is m.c. and works hard throughout the show, teaming with the others for numerous bits and then winds up on his own for impersonations. He teams particularly with Peggy Moran to do an excerpt from 'Night Must Fall,' which turns out to be much too long-winded for vaude. He clowns with Dick Baldwin, who later comes up with a bit of fair enough pop singing, latter also dueting with Cecilia Parker on 'Cecilia.'

Mary Healy (Mrs. Hayes) went over smasho on appearance and vocal ability. She walloped home sharply with two singing sessions and proved a real winner with this mob. Barbara Pepper is on late for some love-making clowning with Baldwin plus Taylor and Stowe. It's run-of-the-mill stuff, with plenty of gags taken right out of the book. But it gets by.

June Preisser talks through parts of the show but finishes with her own tumbling and acrobatic bit. It went over well. In the wind-up all the girls are on with sweaters.

Opening the unit are the Kim Loo Sisters, trio who scored sharply with an excellent modern and pop vocal set. Taylor and Stowe are nitery-looking comedians who have a string of ordinary comedy chatter and a certain aggressiveness. Between 'em they manage to make the grade for this audience, which is notoriously easy to please.

Biz great at the last show Friday (3). *Gold.*

MEMORIES OF PARIS

(BROADWAY, CHARLOTTE, N. C.)

Charlotte, N. C., Oct. 3.

Henri Therrien, LaVernes (4), Adrianna, Delmar, Loonatrix (2), Carl Ritchie, Line (8), Band (5); 'Too Many Blondes' (U).

A fast-moving unit that sticks to its French pattern throughout is 'Memories of Paris.' Built around tenor Henri Therrien, 'Painter of Songs,' show gets away from the standard unit acts and injects a real pre-war French flavor.

Therrien's fine tenoring is abetted by his pleasing personality. He had the house with him from his first song, 'Questa O Quella' from Verdi's 'Rigoletto.' Although this was a trifle high hat for the soldier-dotted audience that had come to see femininity on the hoof, Therrien scored solidly with 'Donkey Serenade' and his own version of 'Last Time I Saw Paris,' spiked up with an injection of the French national anthem. He encores with pop ditties and comes back in the final to score rousingly with his own composition, 'My U. S. A.'.

The La Vernes clicked solidly with a nifty Apache routine which develops out of a French cabaret scene. Work of the quartet is plenty realistic, with feminine member taking plenty punishment from the three males.

Delmar is pleasing in a pole-balancing turn in which he does all the balancing with his toes, usually while in a pretzel pose on the floor. His best bit is balancing six poles on the sole of his foot from a prone position and pushing up to a handstand. The Loonatrix are fairly amusing with their zany comic routine, which includes burlesque acrobatics, soft shoe tops and gags. Carl Ritchie is laughable in a drunk monolog. Adrianna convinces in a bat dance, backed by the line. Latter is fair with so-so routines in three standard appearances. Band backs up show pleasingly from pit.

Fair house, well sprinkled by soldiers now pouring in from first week of Carolina maneuvers, on show caught. *Just.*

New Acts in Theatres

HARRY RESO
Pantomime
8 Mins.
Strand, N. Y.

Recently in 'Hellzapoppin,' at the Winter Garden, N. Y., Harry Reso is obviously an old hand at vaudeville, but he doesn't appear in VARIETY's New Act file; so, this review is for the record. Reso is a natural for any vaude house, niteries or a legit revue spot.

Wearing sloppy togs, horn-rimmed specs and slappy shoes, he opens with some goofy abdominal muscle gyrations and a sliding soft-shoe routine. Then offers his best stuff, a juggling pantomime, hilariously underlined by rolling eyes and a ludicrous facial expression. After a bit more hoofing, he does some dizzy pantomime of balancing a long hair. Latter business is very realistic. Eight minutes of solid laughs. *Hobe.*

BILLY REYE
Juggling, Comedy
12 Mins.
Strand, N. Y.

English-accented lad has a dry style of comedy delivery, juggles expertly and makes a nice appearance. It's a strong act for any vaud-film house and a bet for legit musicals. Would also click in niteries.

Starts as if for straight comedy monolog, adds a bit of juggling almost as if an afterthought and ultimately combines them neatly. Sort of punctuates his gags with juggling tricks and then shows how such names as Boris Karloff, Garbo, Sally Rand and Kate Smith would juggle. Also tap dances while juggling and finally does a so-so Charles Boyer impersonation. *Hobe.*

EVELYN BROOKS
Songs
9 Mins.
Hippodrome, Balto.

Sultry-voiced singer is a decided possibility for radio. Having a legit voice of low contralto timbre and utilizing fairish arrangements, she sells well enough in p.a. here as one of the acts on a straight vaude layout. With the right buildup and possible accompaniment of strings for torchy rendition of adroitly selected numbers, gal could build.

In stint here she does 'You Know,' 'Jim' and a shouting version of a spiritual, all nicely handled for good effect. The deep, rich tones of her voice give it a quality that places her apart from the average run of femme vocalists around. *Burm.*

VALERIE THON
Dancing
5 Mins.
Strand, N. Y.

Tall blonde looker does a nice high-kick and acro routine, particularly for a gal her size. Something darker than the light yellow duds she wore when caught Friday night (8) might be more becoming to her hair and complexion.

Gag of doing the brief dance in long skirts first, then doing the whispering business with bandleader and having him undo the dress for her to step out in short garb is a good touch, but the whispering comedy to-do with the maestro could be developed. *Hobe.*

Miami Gambling

Continued from page 2

from police and sheriff's gendarmes.

Biggest of the new alliances is the one headed by Louis Cohen, former Pittsburgh operator, who was indicted here with 70 other defendants on Feb. 27, 1941, on charges of using mails in a lottery racket. It is reported that Cohen has already acquired 17 bars in the Miami area. Most of these bars are reputed to have been bought under different fronts, but Cohen is associated actively with El Bolero, the Mayfair and the new Tobacco Road.

Interesting sidelight is the announcement that Glen Billingsley has purchased an interest in the Mayfair. He operated the Key West Stork Club last winter, selling out in May.

Next in importance among the newcomers is Jeff Lanier, who has been reported as being backed by a Kansas City combine. He has also been linked with the Dick-Evans-Melvin Nelson operations at the Island Club. This swanky layout has been open off and on for the past month, and so far has received no official visits from the constabulary.

M. L. Yarbrough, who at the moment allegedly supervises extensive horse parlor interests here, is expected to conduct extensive gambling operations, and the 'home boys' syndicate, which has for some years more or less operated at will, again expects to exercise their option on the Royal Palm, the Esquire and the Bali.

Variety Bills

WEEK OCTOBER 10

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Paramount

NEW YORK CITY
Paramount (8)
Xavier Cugat Orc
Eve & Raoul Reyes
The Sellers
Christy Choir
MIAMI
Olympia (8-11)
Emerald Sis
Bob Evans
Fayne & Foster
Pinkie Tomlin
Troy & Lynn
CHICAGO
Chicago (10)
Frank Gaby
Yosta Vikings
Hal Le Roy
MADISON
Orpheum (15-16)
Cab Calloway Bd
NASHVILLE
Plaza (12)
Jan Garber Bd

Warner

NEW YORK CITY
Strand (10)
Jan Savitt Orc
Harry Rose
Billy Rayes
Hi-Lo-Jack & Dame
Valerie Thon
BROOKLYN
Strand (10-13)
Louis Prima Orc
Henry Armetta
Lynn, Royce & V
Roy Devie
PHILADELPHIA
Earle (10)
Sammy Kaye Orc
3 Smart Gis
Joe & J McKenna
(3)
Larry Clinton Orc
Brown & Ames
Key & Trent
Sunny Rice
PITTSBURGH
Stanley (10)
Bill Robinson
Jimmy Lunceford O
Miller Bros & Lois
Velma Middleton
(3)
Tony Pastor Orc
Lowe-Hite & Stan
Evelyn Farney
5 Maxellos
WASHINGTON
Earle (10)
Roxyettes
Criss Cross
Hudson Wonders
Adele Girard
Rufe Davis
(3)
The Roxyettes
The Matine
Whitson Bros
Toy & Wing

Loew

NEW YORK CITY
State (9)
The Herzogs
Maxine Sullivan
Paul Haakon
Patricia Bowman
Joe Frisco
W Thornton Medele
WASHINGTON
Capitol (9)
Rhythm Rockets
The Hartmans
Jack La Vier
Jack Gilford
H'd Canine Mimics
COLUMBUS
Broad (10)
Tony Pastor Orc
Floyd Christie
Pritchard & Lord
Tubby Pastor

RKO

ALBANY
Palace (10)
Andrews Sis
Joe Venuti Orc
Carrell & Howe
Spencer & Forman
BOSTON
RKO Keith's (10)
Ted Lewis Orc
CLEVELAND
Palace (10)
'Beachcombers, 1942'
COLUMBUS
Palace (10)
Geraldine & Joe
Paul Winchell
Lester Cole & Debs
Watson Sis
Remos & His Boys
CINCINNATI
Shubert (10)
H'wood Sweater Gls
DAYTON
Colonial (10)
Fuller & Texans
Gil Maison Co
Gypsy Rose Lee
Masters & Rollins
The Cristianis

Independent

NEW YORK CITY
Music Hall (0)
Robert Shanley
Louis DeMilhau
Arthur Mahoney
Jane Sproule
The Revuers
Rockettes
Corps de Ballet
Erno Rapee Sympn
Roxy (10)
Miss America
Nicholas Bros
Sharkey
Stan Rose
Archie Robbins
Apollo (10)
Rochester
Al Cooper Orc
Revue
ASTORIA
Steinway (10-12)
Arthur & M Havel
Roy Smeck
Seed & White
Katherine Byrne 3
4 Dowling Gls
BROOKLYN
Flatbush (9)
3 Stooges
Dolly Dawn Orc
3 Heat Waves
4 Macks
Marine (12 only)
Alvin & Wayne
Arthur Elmer
2 Karolls
(Two to fill)
BALTIMORE
Hippodrome (9)
Equillo Bros
Sybil Bowan
Don Cummings
4 Samuels
Yvette
State (12-15)
3 Kings
(Three to fill)
(9-11)
Mia Miles 3
Hy Sande
Slayman Ali Tr
(One to fill)
Royal (10)
Fats Waller Orc
Myra Johnson
4 Kit Kats
Sandy Burns
Johnny Vigal
Johnny Moson
CAMDEN
Towers (10-12)
3 Harmonica Rees
Bubby Baxter
Paul Kirkland
Fred Lightner Co
Allen & Kent
ELIZABETH
Liberty (9-12)
Petey O'Connor
The O'Connors
Jack Carter
Grant Fem
The Roulonds
FALL RIVER
Empire (7-9)
Mills Bros
The Rimacs
Joe Arona
FLORAL PARK
Floral (9 only)
Alvin & Wayne
Arthur Elmer
2 Karolls
(Two to fill)
FREEPORT
Freeport (10 only)
Alvin & Wayne
Arthur Elmer
2 Karolls
(Two to fill)
GLEN COVE
Cove (16-18)
Roy Smeck
Arthur & M Havel
Seed & White
Katherine Byrne 3
4 Dowling Gls
HARTFORD
Strand (10-12)
Dinah Shore
Mills Bros
3 Sailors
Sunny Dunham Orc
Ruthie Barnes
HEMPSTEAD
Hempstead (14-15)
Arthur & M Havel
Roy Smeck
Seed & White
Katherine Byrne 3
4 Dowling Gls
JAMAICA
Jamaica (9-13)
3 Kidoodlers
Carolyn Marsh
Rodney & Gould
Buddy & J Allen
(One to fill)
NEWARK
Adams (10-12)
Larry Clinton Orc
Whitson Bros
Gertrude Niesen
Radio Ramblers
Linda Moody
NEW HAVEN
Shubert (12-15)
Rimac Rev
Martez & Delita
Bob Easton Co
Kurtises
(Two to fill)
PASSAIC
Central (9)
Johnny Long Orc
Rasa Costello
Henny Youngman
Joey Rardin
4 Co-Eds
PATERSON
Majestic (10-13)
Small & Lane
Marvin & White
Lon Marlowe
Polly Jenkins
(One to fill)
PHILADELPHIA
Fay's (10)
Sally Rand
Burns & Evelyn
Reynolds & White
Don Rice
Olyn Landick
Carmen (10)
3 Novak Sis
Paul Nolan
Bert Walton
Tip, Tap & Toe
PROVIDENCE
Metropolitan
(10-12)
Lou Holtz
Carl Hoff Orc
Ruth Terry
Eric Rhodes
The Billingtons
READING
Astor (10-11)
Singer's Midgets
WORCESTER
Plymouth (6-8)
Louis Prima Orc
The Billingtons
Correll & Howe
Roy Davis

Cabaret Bills

NEW YORK CITY

Arthur's Moulin Rouge
Yvonne Bouvier
Adamo & Lisa
Dolores Baron Co
Armando's
Geo Morris Orc
Pedrito Orc
Julio Celi
Bagatelle
Dick Wilson Orc
Beachcomber
Candra-Kaly Co
Tito Coral
Juanito Juarez
Lenor Sole
Berry Winton Orc
Moc'ito Orc
Bill Bertolotti's
Lyna & Marianne
Nola Day
Loretta Lane
Annette
Moye Gifford
Don Sylvio Orc
Bill's Gay 90's
Charles Strickland
Lulu Bates
Fred Bishop
Spike Harrison
Jerry White
Harold Willard
Harry Donnelly
Bernie Grauer
Brevoort
Nora Sheridan
Charles & Rey
Ruth Landi
Cafe Society (Midtown)
Count Basie Orc
Hazel Scott
Calvin Jackson
Kenneth Spencer
Ammons & Johnson
Golden Gate 4
Cafe Society (Village)
Teddy Wilson Orc
Sammy Price
Art Tatum
Helene Horne
Ammons & Johnson
Cafe Vienna
Ruth Berr
William Hoffinea
Murray Miller
Dolfy Margens
Leo Pleskow Orc
Copacabana
Aurora
Loper & Barret
Estrelita
Federico Rey
Sambo Sirens
Toni Todd
Charles Baum Orc
Frank Marti Orc
Casa Marta
Antoinette Severin
Tony & Estrelin
Hector Del Villar
Monalito
Juan Dimitri Orc
Casino Russe
Nina Tarasova
Gypsy Markoff
Michel Michon
Nadia & Sasha
Mischa Novy
Dmitri Matvienko
Chateau Moderne
Annette Guerlein
Maurice Shaw Orc
Jane Lessing
Gabriel
Dorothy Tanner
Whitey Burke
Fred Leach
Claremont Inn
Joe Ricardel Orc
Clichy
Ann Gale
Walter Lynch
Club 18
G Andrews Orc
Jules Stower Orc
Pat Harrington
Jack White
Frankie Hyers
Vince Curran
Roy Sedley
Key Blaire
Gaye Dixon
Hazel McNulty
Lillian Fitzgerald
Club Gaucho
Meru'a Serrano
Anita Rosal
Nedra Madera
Lupita Orle
Marin del Carmen
Camancho & F
Don Carlos Orc
Club Maxim
Al Stone
Johnny & George
Sandra & Carroll Sis
Club Samoa
Joy Calamaka
Mabelle Emsell
Peggy O'Neill
Linda Castro
Sheila Reynolds
Adele Keneo
Rochelle Carter
M... ...
Diamond Horseshoe
Mae Murray
Nita Naldi
Carlyle Blackwell
Jos E Howard
Ross Wyse, Jr
June Mann
Della Lind
Geo Fontona
Lila Lee
Gilda Gray
Charles King
Mangean Sis
Clyde Hager
El Chico
Don Alberto Orc
Bonito Collado
Padilla Sis
Teresita Osta
Victoria Barcelo
Antonio de Cordova
El Morocco
Chauncey Grey Orc
Chiquito Orc
Famous Door
Mary Lou Williams
Floyd Smith
June Richmond
3 Heat Waves
Bob Mosley
Billy Nightingale
Andy Kirk Orc
51 Club
Jessica Rogers
Greenwich Village Inn
Cheres Blake
Judy Rudy
Gerri Gale
Havana-Madrid
Frullan Meya Orc
Gilberto Orc
Carla & Fernando
Belen Ortega
Carmen Montoya
Filipe De Flores
Julio & Kiki
Anita Rebal
Chiquitico & E
Hotel Ambassador
Emil Coleman Orc
Renee DeMarco
Hickory House
Bill Turner Orc
Mercedes
Carol Boyd
Rollin Smith
Ginger Wayne
Hotel Astor
Harold Nagel Orc
Hotel Belmont Plaza
Arthur Ravel Orc
Joe Pafumy Orc
Bee Perron
Gwen Gary
Eleanor Eberle
John Hubert
Belmont Balladeers
Hotel Biltmore
Art Jarret Orc
Gale Robinson
Randy Brooks
Jack Turner
Roberta & White
Sara Ann McCabe
Hotel Bossert (Brooklyn)
Bobby Parks Orc
Imogen Carpenter
Hotel Commodore
Vaughn Monroe Orc
Marylin Duke
Ziggy Talent
Peter Rotunda Orc
Hotel Edison
Blue Barron Orc
Hotel Essex House
Nick D'Amico Orc
Hotel Lexington
Ray Kinney Orc
Meymo Holt
Napua
Leilani Iaea
Nani Todd
Lehua Paulson
Hotel McAlpin
Johnny Messner Orc
Hotel New Yorker
Benny Goodman O
Cootie Williams
Peggy Lee
Tommy Taylor
Adele Inge
B & B Walls
Ronny Roberts
Ice Ballet
Hotel Park Central (Cocoanut Grove)
Geoffrey Halo
(Rhumba Room)
Juan Dourigues Orc
Julia Gerrity
Fish & Gold
The Three Dobs
Hotel Pennsylvania
Jimmy Flora Orc
Hotel Plaza
Dick Gasparre Orc
Gower & Jeanne
Jean Sablon
Hotel Roosevelt
Guy Lombardo Orc
Kenny Gardner
Hotel Savoy-Plaza
Howard Lally Orc
John Hoysradt
Hotel St. Moritz
Ford Harrison Orc
Blanchards
Virginia Burke
Grant Maurice
Lolo & Ramon
Bernice Byres
Hotel St. Regis
Hal Saunders Orc
Gus Martel Orc
Hotel Taft
Vincent Lopez Orc
Ann Barrett
Sonny Skyler
Hotel Waldorf-Astoria
Sheila Barrett
Paul Draper
Eddie Duchin Orc
Hurricane
Dave Dennis Orc
Ethel Shutta
Mark Ballero
Mata & Hari
Barry, Prince & C
Tommye Adame
Iceland Restaurant
Danny White
Mildred Jocelyn
Jack Dempsey's B'way Restaurant
Kelly Rand
Irv Carroll
Adrian Rollini 3
La Conga
Nore Morales Orc
Georgie Price
Di Gatanos
Marquita & Pancho
6 Conganettes
Don Richards
Wally Wanger Gis
Leon & Eddie's
Lou Martin Orc
Nurita Orc
Jimmy Farrell
Neel Tey
Eddie Davis
Lila Barbour
Whitey Ly Hoppers
Jodin Wong
Malo 3
Marion & Roy Lynn
Monte Carlo
Russell Swann
Estelle & LeRoy
Maurice Mansen
Ted Straeter Orc
Old Roumanian
Freddie Bernard
Sasha Leonoff
Jerry Withee
Nile Ramos
Joe La Port Orc
Andy D'Aquila
Place Elegante
Ernest Franz Orc
Bill Farrell
Vincent DaCosta
Art Tubertini
Victor Harte
Bert Feltun
Queen Mary
Chiquita Venezia
Lelia Gaynos
Terry Carroll
Ethel Powell
Michael Cleary
Jack Wallace Orc
Babe Sloter
Consuelo Flowerton
Jerry Blanchard
Kimi Toyo
Boyd & Smith
Rainbow Grill
Russ Smith Orc
Ashburns
Juan Roberts
Rainbow Room
Matty Malneck Orc
Velero Sis
Miriam Winslow
Foster Fitz-Simons
Adrienne
Billy De Wolfe
Mili Monti
Riviera (Ft. Lee, N. J.)
Pancho Orc
Fausto Curbello Orc
Harry Richman
Francis Faye
H Williams Co
Sheldon & Preston
Carol King
Chester Hale Gis
Ruban Bleu
Corrie Finnel
Sevilla & Villarino
Sophisticords
R Dyer-Bennet
Juan Martinez
Russian Kretchma
Adia Kuznetzoff
Nostio Pollakova
Morrssin Sova
Mischa Usdanoff
Lunie Nestor
Cornelius Codolban O
Spivy's Roof
Eddie Mayhoffe
Barbara LaMarr
Haywood & Allen
Frank Shuman
Spivy
Stork Club
Sunny Kendis Orc
Harvey Brown
Versailles
Max Bergere Orc
Panchito Orc
Kitty Carlisle
Capella & Beatrice
Village Barn
George Sterney Orc
Harriet Lone
Galanti & Leonards

LOS ANGELES

Bar of Music
Bill Jorden
George Kent
Lucile Angel
Tony Sharrabba
Dick Winslow Orc
Biltmore Bowl
Max & His Gang
Rita & Rubin's
Frank Paris
Carl Ravozza Orc
Herb Shriner
Lewis & Ban
Casa Manana
Elmo Tanner
Ted Weems Orc
Cocoanut Grove
Jimmy Brierly
6 H'wood Starlets
Doodles Weaver
Mitchell Leisen Rev
Douglas Dean
Freddie Martin Orc
Copacabana
Louis Del Campo
Carlos Molina Orc
Earl Carroll
Dr Rockwell
B Minnevitch Co
Helen O'Hare
Michel Ortiz Bd
Alec Murison
Madelyn Meredith
Borney Grant
Dorothy Ford
The Debonaire
Beryl Wallace
Ina Hayward
Bill Brady
Manny Strand Orc
Florentine Gardens
Corrinne & Tita
NTG
Lee Royce
Vanito
Geraldine Ross
Sugar Geise
Jimmie Grier Orc
Charlie Foy's Club
Charlie Foy
Leonard Sues
Lorraine Elliott
Jerry Lester
Rod Stanley Orc
Grace Hayes Lodge
Grace Hayes
Mary Healy
Eddie White
Jaimmie Amee
Peter Lind Hayes O
Trent Patterson
Neville Fleeson
Robert Baril
House of Murphy
Bob Murphy
Betty Reilly
Cherito Orteta
Jean Meunier
Frankie Gallagher
Gordon Bishop
'It' Cafe
Dick Buckley
Jane & Betty Kean
Jean Barry
Mi Chee
Dave Forrester Orc
Macumbo Cafe
Cuadalajaro 3
Edwardo Aguilar O
Phil Ohman's Orc
Palladium
Gene Krupa Orc
Paris Inn
Kenny Henryson
Marg'rite & M'rtinez
Henry Monet
Cass Twid
Vivian Lee
Varne & Sarite
Iva Kirby
Helen Harrison
Helen Miller
Chuck Henry Orc
Pirates Den
Dennise
Gaby La Fitte
Sandrack Boys
Alkali Ika
Al Robinson
Nick Cochran Orc
Rhumboogie
Rob Evans
Lovey Lane
Lois Galloway
Stump & Stumpy
The Rocketts
Cee Pee Johnson O
Scheherazade Cafe
Georges Metaxa
Daphne Sylva
Ynacia Borowski
Russian Gypsy Orc
Seven Seas
Benny Kolu
Puanani Mathews
Miki Wili
Chief Soutini
Stanley Wheeler
Malun
Charlie Opunui
Eddie Bush Orc
'Slapsy Maxie
Ben Blue
Cully Richards
May Williams
Ann Page
Benny Lessy
Patti Moore
Sam Lewis
Joe Poleky
Joe Oakie
Al Bard Orc
Swanee Inn
Fred Skinner
Meade Lux Lewis
Trianon
Clyde McCoy Orc
Peter Ray

CHICAGO

Ambassador Hotel (Pump Room)
Val Oman Orc
Maggi McNellis
Bismarck Hotel (Walnut Room)
Art Kassel Orc
Maurice & Marvene
Hedley Gis
(Tavern Room)
Dave Pritchard Orc
Dick Ware
Bob Marshall
Annette Shields
Blackhawk
Les Brown Orc
Betty Bonny
Ralph Young
The Smoothies
Jose Rosado Orc
Blackstone Hotel (Balinese Rm.)
Johnny Duffy Orc
Patti Clayton
Brevoort Hotel (Crystal Room)
Daisy Hardy
Avis Doyle
Ann Nuzzo
Bob Billings
Broadmont
Doven Tannen
Martin & Margo
Mildred Jordon
Mary Bowen
Florine Mannars
Art Teste Orc
Brown Derby
Mary Earl
Joan Dare
Ellen Kaye
Beth Farrell
Ted Smith
Savage Trio
Advocates
Sammy Frisco Orc
Capitol Lounge
King Cole 3
Louis Jordan Orc
Chez Paree
Joe E Lewis
Lou Breeze Orc
Alice Kavan
Olga Coelho
Franklyn D'Amore
Bobby Ramos Orc
Evans Gis
Club Alabam
Lorry Vincent
Bernie Adler
Paulette LaPierre
Harriet Norris
Charlotte von Dae
Mickey Dunne
Dorothy Dale
Marion Moore
Allan Cue
Dave Unell Orc
Eddie Roth Orc
Colosimos
Frank Quartell Orc
Tomack & Reis Bro
Yvette Rugel
Frances & Grey
Jean Richey
Paul ...ora
Don Lang Orc
Mildred Forr
Jack Prince
Pronaph Gis
Congress Hotel (Glass Hat Rm)
Vincent Bragale O
Del Shore
Eddie Danders Orc
Drake Hotel Camellia House)
Ramon Ramos Orc
Eleanor French
Edgewater Beach Hotel (Beach Walk)
Henry Busse Orc
Lathrop & Lee
Lou Edwards
Otto Glosser
Fussy Coombs
Nighthawks
Dorben Gis
Herb Foote
885 Club
Paul Rosini
Ted & Rita Duano
Gloria Whitney
Johnny Honnert
Julio Garcia Orc
Eitel's
Hene Muenzer 4
Derle Wittich
Heidelberg 4
Rathskellar
Louis & Orc
5100 Club
Danny Thomas
Roberts & Reynolds
Mary Beth Sires
The Bertons
Bob O Lin Gis
Mark Fisher Orc
Garrick Stagebar
Dun Jacks Orc
Mel Henke
Graemere Hotel (Glass House Rm)
Lew Story Orc
Maris Lawler
Betty Grey
HI HAT
Billy Grey
Merle Austin
Dolly Arden
Nils & Nadynne
Winnie Hoveler Gis
Ivanhoe
Florence Schubert
Al Trace Orc
Holly Swanson
Vierra Howellens
Helen Sumner
L'Aiglon
Spiros Stamos Orc
Gwendolyn Veausell
Edna Sellers
Isobel de Marco
New Yorker
Dolly Kay
Ralph Cook
Julee & J Welton
Darlene Walders
Patsy Dale
Krettow Gis
Arne Barnett Orc
Al Milton Orc
Palladium
Charlie Spivak Orc
Palmer House (Empire Room)
Griff Williams Orc
Raye & Naldi
3 Nonchalants
Johnny Woods
Teresa Midgley
Rita Roper
Gertrude Simmons
Pedro DeLeon Orc
Abbott Dancers
Sherman Hotel (Celtic Cafe)
Gene Kerwin Orc
Joros Sis
(Panther Room)
Will Bradley Orc
Rhumba Casino
Georges & Jalna
Greco
Al Bernie
Bob Neller
Pan-Am Done
Don Pedro Orc
Monchito Orc
Fe Fe Conoy Orc
606 Club
Honey Bee Keller
Cell von Dell
Wally Vernon
Renee Andre
Betty Shoyno
Senorita Carlos
606 Gis
Dolly Sterling
Donna Darnell
Yvonne & St Clair
Bernice Marshall
Jeri Vance
Hazel Scott
Alahn
Sol Lake Orc
Tripoli 3
Stevens Hotel (Continental Rm)
Del Courtney Orc

ATLANTIC CITY

Babette's Club
Consuelo Flowerton
Velvyne Hague
Lynn Janice
Babette Rev
Milton Huber Orc
Claridge Hotel (Mayfair Room)
Marty Magee's Orc
Cosmopolitan Bar
Jeannie
Russ Brown, Jr
Roberta
Herman's Music Bar
Jimmie Solar
Doris Elliott
Bob Morrill
Club Nomad
Jackie Whalen
Mary Lopez
Zola Grey
Helen Colby
Patsy Johnston
Flo Mallery
President Hotel (Round the World Room)
Jack Curtiss
Maureen & Norva
Beth Calvert
Frank Ross
Alma & R Muse
Pedro Alboni Orc
Paddock Int'l
Zorita
Marie Kibbey
Vicki Cooper
Peddlockers Orc
Penn Atlantic Hotel (Palm Room)
Al Francis Orc
Sue Mitchell
Ritz Carlton Hotel (Merry Go Round Room)
Eddy Morgan Orc
Traymore Hotel
William Madden O
Village Garden (Black Horse Pike)
Don Gibson
Mildred Laverne
Bob Walloco
Hap Brander Orc
Don Ireland
Gables' Inn (Black Horse Pike)
Nan DeMar
Caufield & Oakley
Joe Campo
Audrey
Bob Dungan
Bill Leeds
Goblos Swing Band

PHILADELPHIA

Club Ball
Molly Picon
Bdillovlics
...oner
Alan Fielding Orc
Gerardo
France & Beryle
Jose Morales
Iris Wayne
Handwagon
Ralph Young
Mary McCall
Tommy Reynolds O
Ben Franklin
Savinu
Clyde Lucas
Lyn Lucas
California 4
Neil Wallace
Toddy Martin
Benny the Bum
Pedro Blanco Ens
Owen Sis
Agnes Tolle
Joseph Mills
Cadillac Tavern
Eddie Thomas
Curtis & Leroy
Coquettes (6)
Henrique & A
...si... Riffs
Mitzie Groff
Murphy Sis
Harry Dubbe Orc
Carroll's
Wanota Bates
Gaines C...
Jack Shaw
Norma Fay
Julie English
Elaine Cotton
Toni Rota
Carrollvilles (12)
Harry Rose
Marie Rose
Club Tag
Lenny Ross
Margie Spearing
Arline Day
Helen Kramor
Mary Farrell
Hank Datton
College Inn
Joan Coraz
Helen Jerico
Jerry Delmar Orc
Scarey Govin
Maury Sis
Di Pinto's
Anna Carrol
Dave Steiner
Rosalie Jovinelli
Eddie King Orc
820 Club
Bobby Lee Orc
Pinkie Lee
Margie Drummond
Lillian Fitzgerald
Buddy Lewis
Peggy O'Neil
La Von
Embassy
Carlyle Sis
Clifford Hall
Glamour Swing Orc
Anna Francine
George Clifford
Fredericka
Chico & Evelyn
Bhigori Continentals
Evergreen Casino
Romero & Rosita
Vivien Vance
Marcie Harris
Mildeen
Pat Shevlin Orc
(H Walton Roof)
Grace O'Hara
Glamour Gis
Helen Heath
Chas Carrier
Eleanor Tenant
Chavez Orc
Shea & Raymond
Lee Bartell
Castaine & Barry
Nell Fontaine Orc
Rose Gallo
Jam Session
Mickey House
Billy Kretchmer
George Lutz
Hopkins' Rathskeller
Babe La Tour
Erle & Ozzie
David Gold Orc
Ben Marrello
Mildred Gilsen
Sunny Rae
Agnes Barry
Lakeview Inn (Hammonton, N. J.)
Gray & Harlow
Aaron Orkin
Lexington Casino
Louiu Ali Orc
Kay Eggers
Octaves (4)
Barbara Lee
Leonora Co-Eds (6)
Cooke & Brown
Alan Sterling
Lido Venice
3 Peppers
Alan Gale
Kathleen May
Ellen Gibbs
Carmen Torrente
Kippy Velez
Little Rathskeller
Lenny Kent
La Iroum & C
Dagmar
4 Inkspots
Guardsmen
DeLloyd McKay
Jackie Hill
Victor Hugo's Orc
Moriarty's
Johnny Cahill
Reggie Dewan
Francine Gordon
Josie Hoye
Jean Idler
Nellie Laughner
Rita Burke
Morty Prior
Geo Alt Miller Orc
Mayo's
Jack Griffin
Dottie Villard
Betty Goynor
Dottie Winters
Dottie Brennon
Billie La Pota
Mayo Swingsters
Minstrel Tavern
Ed McGoldrick, Jr.
Margie Rose March
Sissy Ginnis Loftus
Sally Foy
Ed McGoldrick, Sr
Joe Hamilton
Herb Broske
Daniels & Day
Stella Engle
Nell Dieghan's
Kay Hamilton
Chas Morris
Jerry & Jane
Great Lester
Geo Marchetti Orc
Leonard Cooks
Groovernerra
Old Falls Tavern
Shannon & Meine
Billy Hayes' Orc
Frankie Richardson
Al Kilbride
Open Door Cafe
Frankie Schluth
Eddie Lang
Banks & Foye
Frances Carroll
Yvonelles
Babe Cummings
Viola Klaiss Orc
Philadelphia Hotel
Jules Duke Orc
Vincent Rizzo Orc
Bill Russell
Elaine Castle
Burnotts
Maginis
Marlissa
Roman Grille
Gloria Dale
Jackie Williams
Brooke Sis
Sonia LeHare
Lenny Pegton Orc
Rendezvous (Hotel Senator)
Chavez Orc
Delta Rhythm Boys
David Bull
Billy Howe
Sam's Cafe
Frank Ponil
Carol Cayne
Ellenora Kale
Martin & Merlin
Lola Claire
Mike Ray Orc
Silver Fleet Inn
Chic Lauler
Max Levin
Jos Lenny
Phil Mills Orc
Joe Scotty
Silver Lake Inn
Loretta & Navarre
Geo Reed
Monya Albe
Alice Lucey
Frank Hassel Orc
Spatola's
Don Renaldo (4)
Allison Andrews
Alberto Aveyou
Stamp's
Andy Russell
Jean O'Neil
Toni Sorrell
Stamps Swingsters
Rayburn 2
Jean Bover
Loose Nuts (3)
San Ray Gardens
Beatrice & Danny
Warner & Valorie
Petty & Jane
Jane Taylor
Don Anton Orc
69th St. Rathskeller
Bill Fletcher
Bella Belmont
Fay Ray
Dorothy Peyton
Tony Bennett Orc
Ray Harkins
Swan Club
Marty Bohn
Bonnie Stuart
Perky Martin
Nancy Lee
O'Connor 2
Bert St Clair
Earl Denny Orc
20th Century
3 Rhythm Maniacs
King Cole 3
Wendell Mason
Rose Venuti Orc
Trans-Atlantic Tavern
Billy James
Carletta Dale
Venice Grill
Chic Kennedy
Louis Di Nunzio
Joe Alice
Marion Melrose
Conchito & Antonia
Warwick Hotel
Len Dryer Orc
Weber's Hof Brau Camden
Jewels (4)
Jules Flocco's Orc
Pan Bannerman
Dimas & Anita
Syd Golden
Koy & Kay
Al Goldecker
Rathsk'r Chlorodians
Dave Pierson
Wilson's
Joe Hough
Art Mathues
Edison & Louise
Terry Regis
Bill Hunter
6 Ann Done
Fran Plekut & A
Martha Gresham
Geo Baquet Orc
Yacht Club
Dorothy Allen
Hubbles Stewart
Peggy Woods
Margie Hight
Victor Nelson Orc

CLEVELAND

Alpine Village
Harry Dessor Co
Fentino Family
6 Lucky Gis
Bob Copfer
Frances Auer
Otto Thurn Orc
El Dumpo
Bob Menners Orc
Sammy Lipman
Jean March
Hal Heeney
Beef Trust Gis
Eldorado Club
Aggie Auld
J Meckenzie Orc
Gourmet Club
Royal Hawaiians O
Bill Lochman
Hotel Allerton
Joe Baldi Orc
Hotel Carter
Thixton Sprenger
Ambassadors Orc
Charles Wick
Hotel Cleveland
Henry King Orc
Hotel Fenway Hall
Johnny Cowgill
Grant Wilson
Hotel Hollenden
Gali-Gali
Rolly Rollee
Barbara, B Leslie
Woody Wilson
Southernaires Orc
Hotel Statler
Ray Morton Orc
Jose Perez Orc
Ernie Taylor
La Conga Club
Freddie Carlone Orc
Lindsay's Skybar
Maurice Rocco
Hal Simpson
Pearl de Lucca
Monaco's Cafe
Juan Makola Orc
Julianne Makula
Zore Canon
Les Scott
Gale Sextet
Regal Club
Ducky Malvin Orc
3700 Club
Art West
5 Aristocrats
Hal Hall
Shirley Burks
Don Walsh Orc

DETROIT

Book-Cadillac Hotel (Book Casino)
Eddie Lo Baron
Pat Willis
Morrie King
(Motor Bar)
Joe Vera
Bowery
Ann Corio
Leo & Rita
Barbara Parks
Paddy Cliff
Don Arden Danc
Chas Carlisle
Benny Resh Orc
Casanova
M Jarbiniere
Jim Pennon
Dorothy London
Louis Streeter
D'Aubor & Renee
Jack & June Carr
Lee Walters Orc
Club Congo
Ada Brown
Betty St Claire
Ralph Brown
Chas & Dottie

(Continued on page 55)

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN
1619 BROADWAY NEW YORK COL. 5-0930

3 Hits and One That May Make Grade In First 10 of New Season's Shows

First 32 days of the 1941-42 season saw 10 shows come to Broadway, six of which have already been put back into the box, but the record isn't as weak as it looks. There is one musical success, a drama that is in the money, a revival that should stick for some time and another play is climbing and may make the grade.

'The Wookey' was the first straight play to attract goodly patronage and steady attendance improvement at the Plymouth and indicates a run. 'Best Foot Forward,' the first musical opened last midweek at the Barrymore. There were some dissenting opinions, but business was reported capacity thereafter. 'Ah Wilderness,' at the Guild, was cordially greeted, so first of the Theatre Guild's revivals may be moved to a permanent spot. 'Cuckoos on the Hearth' is improving at the Morosco and, despite the thumbs down of first-nighters, may fool 'em.

The failures were naturally fast flops. They were 'Village Green,' 'The More the Merrier,' 'The Distant City,' 'Mr. Big,' 'Brother Cain' and 'Ghost for Sale.' Latter was supposedly a stock attraction, something of an experimental venture in N. Y. Quick decision to withdraw 'Big' was a surprise to Boston audiences, where the play roused enthusiasm among audiences.

October should be more productive of money shows than September. There are four musicals slated to debut, the others being 'Let's Face It,' 'Viva O'Brien' and 'High Kickers.' There are promising reports about shows in rehearsal and trying out, but there are not as many productions in the making as expected at this time and there probably will be no house shortage. However, the season is ahead of last year in quantity of shows.

The road is way ahead of last year, too, for a number of seasons, supporting the earlier prediction of increased touring activity. There are approximately double the number of shows touring, but more pertinent are the high grosses so early in the season, the figures being comparable to mid-season totals.

Name shows partly explain the good business. Helen Hayes in 'Candle in the Wind' and Katharine Cornell in 'The Doctor's Dilema' are in the van with grosses in excess of $25,000. 'Arsenic and Old Lace' is aimed for heavy coin, indicated by support prior to opening in Boston, easily topping the Broadway company (Fulton). Same goes for the start of 'Claudia' in Chicago. 'Hold on to Your Hats' (Al Jolson) and 'Boys and Girls Together' (Ed Wynn) have fared fairly well, dates being spotty so far, but both are booked for long tours and should do very well.

Equity Gets Charges Vs. Chamberlain Brown

Chamberlain Brown has been asked to explain certain indicated irregularities of his casting activities in stock during the summer, and Equity intimates that unless satisfactory answers are given his casting agency permit may be imperilled. Reported, too, that the agency will be placed in the name of Lyman Brown, his brother and associate.

Upon complaint of several actors, Equity accepted charges and it is said that a remittance supposed to have gone to the association was either lost in transmission or diverted. Reported also that Brown was a factor in a contract settlement, the coin being sent him, but the actor alleges he is still waiting to be paid off.

The Brown office was rated as the most industrious in placing players in the rural summer stocks.

Harry Kaufman in Hosp

Harry Kaufman, who was supervising rehearsals of 'Sons o' Fun,' was taken to Mt. Sinai hospital late last week for treatment. He was operated upon last spring and, although reported fully recovered, has been under medical care. He is expected to leave the hospital today.

E. Ramaine (Ma) Simmons, of J. J. Shubert staff, is in the Doctors hospital, where he is due for an intestinal operation.

Allen on Morrisey

New York.

Editor, VARIETY:

'I hear Will Morrissey's new show couldn't open out of town; there were two toll bridges on the way to the town.

'Morrissey was seen in the Automat looking for a new backer.'

Fred Allen.

Shuberts Burn Managers With Advertising Rule

Boston's ticket situation is still the object of criticism on the part of visiting showmen and a court action is pending there, with one of the agencies complainant against Herrick's, alleged to be Shubert-controlled. Latest objection is against the Shubert advertising rules applied to the theatres which they operate in the Hub.

For some time the Shuberts have set 27 lines double column as the maximum amount of Sunday ad space in which they will share the cost. If a show uses more linage it must defray the cost in excess of the Shubert maximum, but in other stands house and show share with no argument.

Recently the Shuberts' own 'Student Prince' carried a Sunday ad of 60 lines double, which made the agents of incoming shows do a burn-up. Two other musicals were represented, but with smaller space although more linage than the Shubert rule calls for. The 'opposition' was 'Let's Face It' and 'Viva O'Brien.' Boston's papers have no liking for the rule, but never did anything about it.

The contract for 'Arsenic and Old Lace' at the Plymouth (Shubert), Boston, calls for handling the tickets along the lines prescribed by New York's ticket code, which stipulates that at least 25% of all tickets be on sale at the boxoffice. No balcony tickets are to be allotted to the agencies there, same rule being followed for the original company at the Fulton, N. Y.

TEST OF N.Y. TICKET LAW DATED FOR OCT. 15

Legal proceedings designed to test the legality of the state ticket law limiting premiums to 75c above the boxoffice price is now dated for hearing Oct. 15 in New York supreme court. Case was dated for last Friday (3), but Charles Weinstein, assistant corporation counsel who is defending Paul Moss, license commissioner, and Lewis J. Valentine, police head, whom the ticket brokers seek to enjoin from enforcing the statute, asked for another postponement.

William A. Hyman, counsel for the agency people, was vexed over the delay and, before he would assent to the adjournment, secured a promise in writing from Weinstein that no further delays would be requested. Case has been hanging fire since early last spring and was supposed to have been definitely dated last month, but for some reason was placed back on the calendar.

'Ice' to Fete 1st Anni

'It Happens on Ice' will celebrate a year's stay at the Center, N. Y., Friday (10), upon which date it opened last fall. There were two short lapses, however, show going out of town for three weeks last spring and laying off from June to July, a total of seven and one-half weeks. Arthur M. Wirtz, who produced the ice revue with Sonja Henie, will be host to the company at a party marking the anniversary.

Two new novelty acts are entering 'Ice,' Sam Barton and Carol Lynn. Former's specialty is a bicycle routine on the ice. Indications are for the show to play through fall.

Mgrs. File Charges Against J. C. Nugent; 'Merrier' Lift Suit

Charges were filed with Equity against J. C. Nugent last week by Otto L. Preminger and Norman Pincus, producers of 'The More the Merrier,' which closed after playing two weeks at the Cort, N. Y. Actor failed to appear at the theatre until 10 o'clock for one performance. Nugent claimed he had overslept, but the show management ascribed the lapse to another reason.

It's indicated that the temper of the council would be lenient in the case of Nugent, particularly because the play had been taken off. It was proposed that the complaint be rejected, but it was pointed out that when charges are made in written form rules require acceptance by Equity.

Actor was notified of the complaint and the charges are expected to be argued before council in about two weeks, the managers insistant the case be heard. Nugent is said to have gone out of town, writing that he would not be able to be present.

Sue on 'Merrier' Title

May Cerf and Robert Hanna, playwrights, have filed a N. Y. supreme court action against Otto L. Preminger, Norman and Irvin Pincus, and Frank Gabrielson claiming the defendants have plagiarised the title of their play, 'The More the Merrier.' Suit was revealed by the request for a temporary injunction, argued Monday (6).

Plaintiffs wrote their play, a comedy, in 1934. It was produced in Guilford, Conn., and Martha's Vineyard, Mass., in 1935, but not in N. Y., since financing could not be secured. Plaintiffs claim that on Sept. 1 they were told a play with a similar title was to be produced at the Cort theatre, N. Y. Although the defendants, the producers, were notified of the pending infringement, the play opened Sept. 15.

Cantor's 'Eyes' Will Bow in N. H. Nov. 6

'Banjo Eyes,' the Warners-backed musical which will star Eddie Cantor, went into rehearsal Tuesday (7). It is dated to debut in New Haven Nov. 6, with two weeks booked at the Colonial, Boston. with Washington to follow. Prelow. Premiere at the Hollywood, N.Y., is set for Dec. 4. Warner house, which again reverts to legit, will hold the Hollywood name and the original Broadway entrance will be used. There is also an entrance around the corner, which when stage shows played the house carried the name of the 51st Street theatre.

'Eyes' has a book based on 'Three Men On a Horse, was produced by Alex Yokel with Warners backing and proved the latter's most successful legit venture. Hassard Short will stage the forthcoming musical.

NEW WAY OUT

Actress, Unable to Get Show, Gets By Soloing for Women's Clubs

Beatrice Hendricks, finding it difficult to secure a stage engagement, struck upon a different idea that has kept her professionally occupied for the past six months. New trick is to give scenes from well known plays, solo, before women's clubs. It has been done before, but by amateurs. Clubs appear to welcome the professional touch.

Miss Hendricks intends on enlarging the scope of the idea and a representative will route the actress indefinitely. Her services will be offered for a flat fee, such as she has been receiving, or a percentage of the takings. Figured the average attendance at such meetings approximates 500. Scale is $1.10.

Dark Because of Flop

Newark, Oct. 7.

Newark Opera House, renovated legiter, which was slated to open its season Monday (6) with Ronald Jeans' 'Ghost for Sale,' remained dark as a result of the play's quick floperoo on Broadway Saturday (4).

Alex Cohen's working agreement with the local house called for his stock company to open at Daly's, New York, and then head here. Look's now as though the whole thing's been called off.

Pop's Daughter

Dewey Barto's (and Mann) daughter, Nancy Walker, is one of the clicks especially singled out by the critics in George Abbott's 'Best Foot Forward' at the Barrymore, N.Y., and it hasn't escaped the attention of Barto's youngest girl, Betty Lou, 11. The morning after the musical's preem, the kid heckled her old man by saying:

'Well, I guess Nancy is now headman around here!'

Mgrs. Ask D. C. To Rule on Crix Under New Tax

Tax division of the Internal Revenue Department at Washington has been asked to rule whether tickets given critics for reviewing purposes are subject to the admissions tax under the new law, but no response was obtained early this week. Previously, when admission taxes were supposedly all-inclusive, Washington conceded that the levy did not apply to critics. However, pending a similar ruling, amusement places are laying aside the tax money.

Another regulation swept aside by the new statute was that covering cut-rate tickets. Tax on the original price of the tickets is now being collected, pending a ruling in that respect, too. Tickets sold at cut-rates for $2.20 call for a tax of 30c, according to the law. That regulation was changed some time ago, when it was pointed out to tax heads that a levy was made on money not paid.

That was the same contention made by William A. Brady when Washington agreed that it was not logical to levy a tax on passes, since the admission was free and there is no money consideration. Similar argument does not apply to shows played for benefit purposes, for there are definite scales of admission fees.

Washington's attention is expected to be called to the matter of tickets sold at a reduction, whether in an agency or at the boxoffice, and at the same time another ruling on passes will be requested.

TOMMY MANVILLE ALSO IN ON JESSEL'S 'KICKERS'

Tommy Manville, playboy asbestos heir, has been a first-nighter for some time, but, since he reputedly put some money into George Jessel's 'High Kickers,' was not known to have figured as a backer. His participation is said to be just a rooting interest, Manville's investment being reported around $3,000. Al Bloomingdale is said to be the biggest single investor, credited with putting up $40,000. Stated that Sophie Tucker, to co-star with Jessel, also has a piece.

Number of others are said to be in on 'Kickers,' mostly with small percentages. That coterie is described as being of so-called 'cafe society.' Production outlay approximates $105,000.

Serlin's 1st Since 'Father' To Be Molnar's 'Maid'

Oscar Serlin's first production since his highly successful 'Life With Father' is due to open on Broadway in about six weeks with Sam Jaffe and Teresa Wright in 'The King's Maid.' This is the Ferenc Molnar one-acter, tried out in Gloucester, Mass., strawhat this past summer, and since elaborated by the European dramatist for Serlin.

It's a controversial Jew-Gentile theme, which Serlin thinks timely and is rushing into production. It marks Jaffe's return to Broadway legit in some time; also Miss Wright's first play since coming to attention in Sam Goldwyn's 'Little Foxes.'

Equity Referendum on Anti-Ism Law Will Drag Out Issue for 2 Mos.

Equity's referendum as to whether the membership wants an anti-ism amendment to the constitution will be in the form of a questionnaire, for which rather complete arrangements are being made. A majority vote will decide, not two-thirds as previously stated, but the latter percentage is necessary if and when the amendment is adopted. As it will take 30 days for the questionnaires to be mailed and returned and at least an additional month, if the membership affirms, for a meeting to be called, the issue would not be settled until sometime in December.

Donald Randolph and Hiram Sherman were assigned to phrase the questionnaire, while Randolph and Sam Jaffe will set forth reasons pro and con which will be enclosed in the referendum envelope. It was decided that those known to be opposed to the amendment air their views to the membership. Sherman and Jaffe were among those named as Reds or sympathizers (fellow travelers) by Congressman William P. Lambertson, who started the rumpus 15 months ago. All denied the charges.

There are a number of objections to the anti-Red resolution which was submitted by a committee headed by John B. Kennedy and which the council voted down, starting the present flare-up, so it probably will be in changed form if made an amendment. Although the resolution was not supposed to have 'teeth,' it attempted to define what is a Communist sympathizer, which was strongly objected to. Argued that such a provision could boomerang against any member and that alleged radicals could use it as a weapon against anyone disagreeing with them.

Appeal Possible

Another provision criticized pertains to charges which may be ruled upon by the council. If the charges were sustained against the 'accused,' the latter would have the privilege of taking the case to the American Arbitration Society, whose decision would then be final. Equity has never permitted its council rulings to be overridden in such manner and has also steered away from any procedure that might toss issues into court.

Claimed that in any event any member whose status as a Red, Nazi or Fascist is established would not be subject to expulsion, the basic idea being to bar such members from holding office or being employed by Equity. However, other opinion in Equity is that a regulation provides for expelling any member whose conduct is harmful to the association.

Opinion within the membership and leaders will remain divergent until the issue is finally settled. Move to adopt the proposed amendment will doubtlessly be fought. Among those opposed to such a move are persons who believe that it is so difficult to substantiate anti-Red charges that the amendment would be virtually useless and adoption would be little more than face-saving for Equity generally.

Helen Hayes' Big B.O. Reason for D. C. 2d

Playwrights-Theatre Guild production of 'Candle in the Wind' has been drawing great grosses with Helen Hayes in tryout dates. That partially explains why the show, current at the National, Washington, will hold over for a second week. Extra booking was possible because the house had no definite commitment. It is now dated for the Shubert, N. Y., Oct. 22, 'Pal Joey' moving to another spot or going on tour.

Possible replacement in 'Candle' is Louis Borrell for Stanio Braggiotti. Former was sent to Washington for that purpose, but his engagement is not settled.

They Hope, They Hope

Hollywood, Oct. 7.

'They Can't Get You Down' will be the title of the book musical to be staged at the Music Box by Dwight Deere Wiman and Jack Kirkland. Cast will be sans names.

Opening is set for Oct. 27.

Plays on Broadway

BEST FOOT FORWARD

George Abbott production of two-act musical comedy (16 scenes); book, John Cecil Holm; songs, Hugh Martin and Ralph Blane; scenery and lighting, Jo Mielziner; costumes, Miles White; dances, Gene Kelly; staged by Abbott; conductor, Archie Bleyer; arrangements, Donald Walker, Hans Spialek, Robt. Russell Bennett; featuring Rosemary Lane, Marty May, Gil Stratton, Jr., Jack Jordan, Jr., June Allyson, Nancy Walker, Kenneth Bowers, Betty Anne Nyman, Victoria Schools, Maureen Cannon, Tommy Dix, Stuart Langley, 12 girls, 18 boys. Opened Oct. 1, 1941, at Barrymore, N.Y., $6.60 top; $4.40 regular scale.

Dutch Miller	Jack Jordan, Jr.
Fred Jones	Lou Wills, Jr.
Freshman	Richard Dick
Junior	Danny Daniels
Hunk Hoyt	Kenneth Bowers
Satchel Moyer	Bobby Harrell
Goofy Clark	Lee Roberts
Chuck Green	Tommy Dix
Dr. Reeber	Fleming Ward
Old Grad	Stuart Langley
Minerva	June Allyson
Ethel	Victoria Schools
Miss Ferguson	Betty Anne Nyman
Blind Date	Nancy Walker
Bud Hooper	Gil Stratton, Jr.
Professor Lloyd	Roger Hewlett
Waitress	Norma Lehn
Jack Haggerty	Marty May
Gale Joy	Rosemary Lane
Chester Billings	Vincent York
Helen Schlessinger	Maureen Cannon
Prof. Williams	Robert Griffith

Dancing Girls: Frances Bryan, Marianna Cude, Dorothy Eden, Bee Farnum, Mary Ganly, Anne Guler, Kay Guler, Rhoda Hoffman, Terry Kelly, Kaye Popp, Rosemary Schaefer, Rose Marie Schiller, Lenore Thomas, Doris York.

Singing Girls: Eileen Barton, Peggy Ellis, Peggy Anne Ellis, Barbara Grant, Carol Horton, Beverly Hosler, Betty McCloskey, Elaine Miller, Penny Porter, Renee Rochelle, Marilyn Ross, Audrey Sperling.

Dancing Boys: Buddy Allen, Wilbur Baron, William Baron, Lou Wills, Jr., Kenneth Buffett, Danny Daniels, Richard Dick, Stanley Donen, Perry Jubelirer, Billy Parsons, George Sinisey, Buddy Styles, Elmer Vernon, Art Williams.

Singing Boys: Van Atkins, John Ballan, Harvey Gould, Eugene Martin.

George Abbott glorifies the small fry in 'Best Foot Forward,' a very youthful musical which should please young and old alike for a healthy Broadway run. It's replete with new faces and talent in their teens wherein Rosemary Lane (probably around 25) seems quite adult as the Hollywood 'sweater girl,' and Marty May, otherwise a pretty personable straight, looks like a character man as the p.a.

Keynote of the entire evening is effervescent youth, pep and enthusiasm, plus an audience delight in viewing potential stars in their stepping stones to adult glories. For certainly Maureen Cannon, Betty Anne Nyman, Nancy Walker, Gil Stratton, Jr., Jack Jordan, Jr., Kenneth Bowers, Victoria Schools, June Allyson, Tommy Dix and Stuart Langley are destined for permanency in the theatre.

As befits a prep school theme; where 'Miss Delaware Water Gap,' is the big pulchritudinous event of the locale, until film star Rosemary Lane comes into the picture as queen of the campus ball, the entire evening's events are peopled with boys and girls this side of the voting age. Most socko is Maureen Cannon, who was trained for the Chicago Civic Opera, but who is definite Broadway musical comedy timber (plus Hollywood), on the strength of her intelligent performance as the almost slighted campus belle.

Production components are contributed by the surefire and standard fast-tempoed George Abbott staging; John Cecil Holm's cohesive libretto (he co-authored 'Three Men on a Horse' with Abbott); the maiden score, words and music, by Hugh Martin and Ralph Blane (the male half of radio's Fourt Martins; Martin also arranged the vocal scores for 'DuBarry Was a Lady,' 'Louisiana Purchase,' 'Pal Joey,' 'Boys from Syracuse,' 'Too Many Girls,' etc.); nifty costumes by Miles White, getting better as the show progresses; expert scenery and lighting by Jo Mielziner; and tiptop terp staging by Gene Kelly.

Of the young people, Dewey Barto's (and Mann) daughter, Nancy Walker, is a surprise comedienne, mugging her way to a solid click, cast as Blind Date. The very June Preisseresque Betty Anne Nyman, as cute a little blonde song-and-dance personality as the Metro-Goldwyn-Mayer half of the Preisser Sisters, is socko; the photogenique Victoria Schools and June Allyson; Gil Stratton, Jr., capital as the bewildered and somewhat complicated prep stude, with Jack Jordan, Jr. and Kenneth Bowers able aides as his roommates; plus the above-named Misses Lane and Cannon and Marty May all impress and register as capable troupers.

The score is Rodgers-and-Hartesque in some of its construction; the lyrics literate and with good humor, the musical settings tuneful. Rosemary Lane makes much of her 'That's How I Love the Blues,' a capital lyric, to which Victoria Schools, June Allyson and Nancy Walker rebut their addiction to 'The Three B's' (barrelhouse, boogle-woogle and blues). A vocal femme sextet, Carol Horton, Beverly Hosler, Peggy Ellis, Elaine Miller, Penny Porter and Eileen Barton, were seemingly cast for their physical as well as vocal lines, they're easily the champ s.a. singing sextet in anybody's theatre.

Miss Lane, May, Stratton, Jordan and Bowers do things with 'The Guy Who Brought Me Can't Send Me;' young Stratton, tiptop juve, clicks with 'I Know You by Heart;' Maureen Cannon gets to 'em for the first act boff with 'Shady Lady Bird.'

An excellent school paen is 'Buckle Down, Winsocki;' Miss Schools handles 'My First Promise;' the mugging young comedienne, Nancy Walker, with Bowers, make much of 'Just a Little Joint with a Juke Box;' Marty May handles 'Where Do You Travel?,' a literate see-abroad-at-home lyric in expert style, with Maureen Canonn, Betty Anne Nyman and singers for back-up, leading into the blonde little Miss Nyman's wow dance finish with her specialty; and Rosemary Lane's reprise of 'Everytime,' ballad hit, ties the whole works up neatly into a bright package.

Withal, Abbott, et al. have indeed put their collective 'Best Foot Forward' and come up with a neat time-step that should tempo Main Street for some time to come. *Abel.*

All Men Are Alike

Farce in two acts, presented at the Hudson, N. Y., Oct. 3, '41, by Lee Ephriam; written by Vernon Sylvaine; Bobby Clark and Reginald Denny featured; staged by Harry Wagstaff Gribble; setting by Frederick Fox; $3.30 top.

Sydney Butch	Eustace Wyatt
Mrs. Featherstone	Ethel Morrison
Major Gaunt	A. P. Kaye
Collins	Stapleton Kent
Alfred Bandle	Reginald Denny
MacFarlane	Ian Martin
Wilmer Popday	Bobby Clark
Frankie Morriatt	Lillian Bond
Miss Trellow	Mary Newnham-Davis
Albert Butch	Milton Karol
Olga	Jeraldine Dvorak
Constable	William Valentine
Cyrano DeVeau	Rolfe Sedan
Thelma Bandle	Cora Witherspoon
Elizabeth Popday	Velma Royton

Farces have been rare in recent seasons for the reason that it was generally believed such plays were outmoded. This one, however, has a much better chance and should do moderately well.

'All Men Are Alike' was tried out last spring under the title of 'Women Aren't Angels,' then was taken off for script revisions. Play was originally presented in London last year and the American rights were brought over by Lee Ephriam, who makes his first Broadway presentation in some time.

'Men' has considerably more laughs than the average comedy and that is principally because of Bobby Clark, appearing in his first straight production. His caperings are hilariously comic and that is why he is one of the few players retained from the tryout lineup. He and Reginald Denny are top features, but the show is Clark's, with Denny virtually straighting.

Play doesn't make much sense, but no farces do. It is enacted in an Englishman's country place, the house of Alfred Bandle, Clark being Wilmer Popday, his American partner in the marmalade business. Both their wives are in the British service. Bandle plans a quiet weekend with a young flame, but his little plan is gummed up when Popday pops in.

The girl, Frankie Marriott, arrives in a sort of daze because of a motor car accident and she forgets to tell Bandle that she's wed to an excitable Frenchman. A lot of other people come in, too. One is a Scotchman in kilts who has deserted; an M.P. on the hunt for him; a Scotland Yard man seeking a spy, strange Russian blonde, and then the wives who come back on furlough.

All hands rush up and downstairs, into bedrooms and out. But there are slack moments which are not entirely the result of a change of pace. However, when Clark is burlesquing his part laughter rings out. His ecstasy when charmed by the Russian girl is as funny as anything he has pulled in years.

There are so many people in the place that Popday has to sleep on the couch downstairs. He sheds down to his full-length union suit and then, when the suit is missing, goes about wrapped up in a rug. One unlooked for bit on the first night came when Clark kicked his clothes, trousers landing on a bannister post with the vest next to 'em—a sure wow if it could happen every performance. One of the comic highlights is a scene with A. P. Kaye, who is a major and whose broad British accent Clark and Denny assume.

Lillian Bond is the most decorative on the distaff side. Cora Witherspoon and Velma Royton are the wives, former looking too mature for the part. Jeraldine Dvorak is the strange Russian; Ethel Morrison is okay as the talkative maid; Milton Karol is a tough British kid, with little part in the plot.

English comedies rarely appeal to American audiences, but Clark makes this one different, and he's certainly funny. *Ibee.*

Shows in Rehearsal

'Banjo Eyes'—Albert Lewis, Warners.

'Spring Again' ('Indian Summer')—Guthrie McClintic.

'The Mulberry Bush' ('Walrus and the Carpenter')—Alfred de Liagre, Jr.

'Ring Around Elizabeth'—Allen Boretz, William Schoor, Alfred Bloomingdale.

'The Land Is Bright' ('Ring In the New')—Max Gordon.

'Clash by Night'—Billy Rose.

'Sons o' Fun'—Lee Shubert, Harry Kaufman.

'Macbeth'—Maurice Evans.

'The Good Neighbor'—Sam Byrd.

'As You Like It'—Eugene S. Bryden, Ben Boyar.

'The Free Company'—Bernard, Stander.

AH, WILDERNESS!

(REVIVAL)

Comedy in three acts, seven scenes, by Eugene O'Neill. First of revival series by Theatre Guild. Harry Carey featured; staged by Eva Le Gallienne; settings, Watson Barratt; at Guild theatre, opening Oct. 2, '41, for four weeks only; $2.20 top.

Nat Miller	Harry Carey
Essie	Ann Shoemaker
Arthur	Victor Chapin
Richard	William Prince
Mildred	Virginia Kaye
Tommy	Tommy Lewis
Sid Davis	Tom Tully
Lily Miller	Enid Markey
David McComber	Hale Norcross
Muriel McComber	Dorothy Littlejohn
Wint Selby	Walter Craig
Belle	Dennie Moore
Nora	Philippa Bevans
Bartender	Zachary Scott
Salesman	Edmund Dorsay

As the first play in a series of revivals of some of its former successes, the Theatre Guild has selected Eugene O'Neill's 'Ah, Wilderness!' It is re-played on the same stage where it was done originally in 1933 by a company headed by George M. Cohan. The author identifies his work as 'A Comedy of Recollection,' a tab which assumes added meaning by the inevitable comparison which audiences will draw between the smooth and polished initial presentation and the uneven acting of the slow-paced revival.

Reasonable allowances should be made for the new company, however, which is limited to a four-week engagement and opened without benefit of out-of-town warmup. 'Wilderness' is the least exciting of the list of selected revivals and depends heavily on its characterizations. Having been made into a film which was widely distributed several years ago, its theme and story are well known to the very public for which the Guild management is aiming. Boxoffice prices for the series range from $2.20 top to 55 cents.

Harry Carey has been brought on from Hollywood to play the leading role of Nat Miller, easy-going editor of a small town New England newspaper and understanding father of a family in which of the sons, a youth of 17, breaks out into a rash of first love. Carey's performance improves rapidly as the play progresses, and he handles effectively the final scene in which he explains life in its broader meanings to the lad. A newcomer, Victor Chapin, plays the boy.

In other parts are Ann Shoemaker, splendid as the wife and mother; Tom Tully who misses much of the humor and human qualities of the tipsy Sid, and Enid Markey, as the disappointed Lily.

Play has been excellently mounted in sets designed by Watson Barratt, and Eva Le Gallienne, who staged the production, has recaptured the atmosphere of the period of 1906 in which the action takes place. There is about the presentation generally evidence that much care has been given to the revival, in tune with the Guild's reputation. *Flin.*

MR. BIG

Comedy in three acts, by Arthur Sheekman and Margaret Shane, setting by Donald Oenslager, staged and presented by George S. Kaufman, at Lyceum theatre, N. Y., Sept. 30, '41; $3.30 top.

Henry Stacey	George Baxter
Paula Loring	Fay Wray
Len Orton	Judson Laire
Myra Davenport	Nina Doll
Joan Starling	Ann Evers
Mack	James MacDonald
Dr. Willoughby	Richard Barbee
Bill	Ray Mayer
Stanwood	Lo Hal Operil
Mrs. Jessup	Eleanor Phelps
Oscar Callon	Harry Gribbon
Mr. Jessup	Jack Leslie
Hurley L. Miller	Hume Cronyn
Charles G. Wakeshaw	Florenz Ames
The Little Man	E. J. Ballantine
Amy Stevens	Betty Furness
Carter	George Petrie
Nesbitt	Robert Whitehead
Kennedy	David Crowell
Eric Reynolds	Barry Sullivan
Rodney	Oscar Polk
Broadway Sarah	Mitzi Hajos
Johnny Tilley	Sidney Stone
Mrs. Tarpin	Sarah Floyd
Man from Brooklyn	Harry M. Cooke
Molly Higee	Ruth Thane McDevitt
Jack Lamperson	John Parrish
The Man from Boston	Harold Grau

Photographers: Edward Fisher, William Layton.

Policemen: Benson Springer, Robert Rhodes, Rodney Stewart, Peter Lawrence, Irwin Wilcox, Fred O'Dwyer.

Checkroom Boy	James Ellull

Awaited as one of the more promising of the new shows, this Arthur Sheekman-Margaret Shane mystery-farce turned out to be the major disappointment of the season so far. Fact that George S. Kaufman and Lee Shubert had battled over possession of the script, with the former retaining the rights and making his debut as a producer with it (with Shubert settling for a percentage) contributed to the general anticipation. And despite dubious reports from the out-of-town tryout, it was figured Kaufman's rewriting sagacity

(Continued on page 52)

Current Road Shows

(*Oct. 8-18*)

Arsenic and Old Lace' (Erich von Stroheim, Laura Hope Crews)—Plymouth, Boston (8-18).

'Blithe Spirit' (Clifton Webb, Peggy Wood)—Shubert, New Haven (9-11); Wilbur, Boston (13-18).

'Blossom Time'—Academy of Music, Roanoke, Va. (8); Lyric Richmond, Va. (9-11); State, Raleigh, N. C. (13); Carolina, Durham, N. C. (14); State, Winston-Salem, N. C. (15); City Aud., Charlotte, N. C. (16); Aud., Columbia, S. C. (17); Aud., Asheville, N. C. (18).

'Boys and Girls Together' (Ed Wynn)—Shea's, Erie, Pa. (8); Shea's, Jamestown, N.Y. (9); Colonial, Akron, O. (10); Park, Youngstown, O. (11); Paramount, Toledo, O. (13); Capitol, Flint, Mich. (14); Temple, Saginaw, Mich. (15); Michigan, Lansing, Mich. (16); Keith's, Grand Rapids, Mich. (17-18).

'Candle in the Wind' (Helen Hayes)—National, Washington (8-18).

'Claudia'—Selwyn, Chicago (8-18).

'Doctor's Dilemma' (Katharine Cornell)—Shubert, Boston (8-18).

'Father's Day' Charles Butterworth)—Hanna, Cleveland (8-11); Hartman, Columbus, O. (13-15); English, Indianapolis (16-18).

'Good Neighbor'—Ford's, Baltimore (13-18).

'Hellzapoppin'—Wilma, Missoula, Mont. (8); Marlow, Helena, Mont. (9); Liberty, Great Falls, Mont. (10); Fox, Butte, Mont. (11); Capitol, Salt Lake City (13-14); Univ. of Wyoming, Laramie, Wyo. (15); Aud., Denver (16-18).

'High Kickers' (George Jessel)—Playhouse, Wilmington (10-11); Forrest, Philadelphia (13-18).

'Hold on to Your Hats' (Al Jolson)—Nixon, Pittsburgh (8-11); Hanna, Cleveland (13-18).

'Ice Follies of 1942'—Aud., Tulsa (8-12).

'Johnny Belinda'—Locust, Philadelphia (8-18).

'Land Is Bright' (formerly 'Ring in the New')—McCarter, Princeton, N. J. (18).

'Let's Face It' (Danny Kaye)—Colonial, Boston (9-18).

'Life With Father'—Maryland, Baltimore (8-11); Community, Hershey, Pa. (13); Rajah, Reading, Pa. (14); Lyric, Allentown, Pa. (15-16); Highschool, Binghamton, N. Y. (17); Erie, Schenectady, N. Y. (18).

'Life With Father' (Dorothy Gish)—Bushnell aud., Hartford, Conn. (8); Albee, Providence (9-10); Keith's, Lowell, Mass. (11); His Majesty's, Montreal (13-18).

'Louisiana Purchase' (Victor Moore, William Gaxton)—Forrest, Philadelphia (8-11); Erlanger, Chicago (13-18).

'Male Animal' (Otto Kruger, Ruth Matteson)—Alcazar, San Francisco (8-11).

'Mamba's Daughters' (Ethel Waters)—Geary, San Francisco (8-18).

'Man Who Came to Dinner' (Laird Cregar)—El Capitan, Los Angeles (8-18).

'Man Who Came to Dinner'—Copley, Boston (13-18).

'Mr. and Mrs. North'—Ford's, Baltimore (8-11); Lafayette, Detroit (13-18).

'My Sister Eileen'—American, St. Louis (8-18).

'Native Son'—Cass, Detroit (8-18).

'Pursuit of Happiness' (Francis Lederer)—Windsor, Bronx, N.Y. (8-12).

'Separate Rooms' (Alan Dinehart, Anna Sten, Lyle Talbot)—Walnut, Philadelphia (8-11); Nixon, Pittsburgh (13-18).

'Student Prince'—Opera House, Boston (8-11); Bushnell Aud., Hartford, Conn. (13); Metropolitan, Providence (14); Court Square, Springfield, Mass. (15); Shubert, New Haven (16-18).

'Theatre' (Cornelia Otis Skinner)—Harris, Chicago (8-18).

'There Shall Be No Night' (Alfred Lunt, Lynn Fontanne)—State, Harrisburg, Pa. (15); Virginia, Wheeling, W. Va. (16); Aud., Charleston, W. Va. (18).

'Tobacco Road' (John Barton)—Curran, San Francisco (8-11); Aud., Oakland, Cal. (13-18).

MANEY 1ST PRESS AGENT TO REACH TMA CEILING

Theatrical Managers & Agents union has a rule placing a ceiling of six on the number of shows a press agent may handle. First to reach the maximum is Dick Maney and when he was offered the job of handling the press for a new show due soon, TM promptly put on the nix. Three of the Maney list are last season successes still on Broadway's list, the other trio being new shows, two of which have premiered.

Apparent runner-up is Nat Dorfman, who to date is agenting four shows, two of which are holdovers and two new. C. P. Greneker is automatically agent for Shubert-controlled shows, with individuals in that office's press department assigned as associates. Shows handled by Maney and Dorfman are mostly operated by different managements. There are several other press contact people who are in the triplet class.

TMA requires an assistant or associate agent for each attraction after the first. If the same agent has three shows the first associate gets $100 weekly, second being paid $75. Agent's pay for each is $150, from which he pays off the associates. During the height of the season, agents most in demand are known to take down more than $500 weekly.

When the press agents joined the union there was much discussion about multiple employment. Situation was cleared when the idea of associates was adopted. Some of 'em are known to get more coin, even with that status, than pre-union.

Legits and Bands Boom With Mich. Defense Work

Detroit, Oct. 7.

With defense money plentifully scattered in the automobile and tool plants throughout Michigan, centers outside of Detroit are lining up this year for both legitimate productions and name bands. First to announce bookings of the legit productions is Keith's Butterfield, in Grand Rapids, which has inked in 'Boys and Girls Together' on Oct. 17; 'Life With Father' on Nov. 12 and 'My Sister Eileen' for Dec. 5. Others are in prospect, as the chains indicate a move to facilitate bookings by working out split weeks through the larger cities.

Name bands will be booked in conjunction with films with a similar procedure on tours in prospect.

Film Players in 'Roger' For Broadway Staging

Hollywood, Oct. 7.

Two film players, Neil Hamilton and Marjorie Gateson, were signed by Molly B. Steinberg, producer, for top roles in a new stage play, 'Roger the Sixth,' to be cast and rehearsed in Hollywood and opened in New York.

Play is authored by Joseph Carole. Producer is a former drama critic, press agent and writer of the book, 'History of the 14th Street Theatre.' Slated for roles in 'Roger' are Alfred Hall, Edmund Glover, Stephanie Bachelor and Eric Ricardo.

Mgrs. League Meets (14)

Annual meeting of the managers' League of New York Theatres will be held next Tuesday (14) and, while the scheduled principal objective is to elect officers and members of the board, other matters also will be disposed of. Revised agreement with Equity is ready for signatures, unless the showmen have objections.

Last week Equity's Council okayed the changes which for a time were questioned by the managers. Pact is dated for two years, which will estop Equity from making further changes in the rules during that period. Every succeeding season since the 'basic agreement' was entered into on a year's basis the actors sprung new rules.

Engagements

Katherine Locke, 'Clash By Night.'
Jesse Royce Landis, 'Papa Is All.'
McKay Morris, 'Ring Around Elizabeth.'

Should Know Better

Violations of fire ordinances by spectators in Broadway theatres, long a cause of anxiety to N.Y. fire department officials and legit managements, have apparently taken a new turn this season. First open instance of the new breach of the regulations occurred at the premiere of 'Mr. Big' at the Lyceum, N.Y., last week.

Group of spectators, among them Diana Barrymore and Edith Atwater, legit actresses, were smoking cigarets down front in an aisle of the orcheatra during intermission. Theatre attendants, apparently watching for the inevitable smokers in the rear of the orchestra, didn't see those down front, so they continued unmolested.

Although there has been no serious theatre fire in New York in many years, there have been numerous near-disasters in the last few seasons. During the run of 'First Lady' at the Music Box, someone lighted a cigaret going up the aisle at intermission and ignited the dress of a woman just ahead of him. Luckily the flames were extinguished before the victim was seriously burned. There have been repeated incidents of similar nature.

'ARSENIC' SOCK $16,700 IN 1ST HUB WK.

Boston, Oct. 7.

'Arsenic and Old Lace' is no b.o. poison here, doing capacity-plus in opening week, and practically sold out solid for second stanza. Comedy-meller will play at least six weeks, with a possible eight in view. 'Student Prince' did a pleasing business in its initial week here; 'Viva O'Brien' was only so-so in its final tryout week, ending Saturday (4).

'The Doctor's Dilemma' opened Monday (6) and Vinton Freedley's new musical, 'Let's Face It,' makes its debut here Thursday (9).

Estimates for Last Week

'Arsenic and Old Lace,' Plymouth (1st wk) (1,480; $2.75)—The Guild subscription list is so heavy this season that the outsiders have trouble getting ducats. Result was standee and turnaway trade, chalking up $16,700, capacity at this scale. In for a run.

'Student Prince,' Opera House (1st wk) (2,950; $2.20)—Operetta has caught fancy of Hub playgoers, at attractive prices and the revival garnered $16,000 for initial frame.

'Viva O'Brien,' Shubert (2d wk) (1,590; $3.30)—Not much hope for this new musical, as evidenced by tryout biz here. Last week around $12,500.

HELEN HAYES, $24,700, ROBUST IN BALTIMORE

Baltimore, Oct. 7.

Some sort of a record is being hung up here with town's two legit spots housing shows for consecutive weeks. Last week, Helen Hayes in Sherwood Anderson's 'Candle in the Wind,' mopped up in robust fashion at Ford's, as the Columbia Opera troupe at the indie booked Maryland also made the wickets spin in steady style.

Current at Ford's is 'Mr. and Mrs. North,' with Owen Davis and Anita Louise in the title roles as 'Life With Father' returns to the scene of its debut, the Maryland, for a fourth visit. Percy Warram and Margalo Gilmore head the cast of the latter.

Estimates for Last Week

'Candle in the Wind,' Ford's (1,900; $3.33). First play of ATS-Guild subscription season of six attractions drew record advance, with Helen Hayes, a powerful draw here. With one-third of house taken up by subscription and the rest practically sold ahead, week's biz reached smash $24,700 in spite of rather lukewarm reception by local crix of new Maxwell Anderson opus.

Columbia Opera Co., Maryland (1,500; $2.22). Annual visit of company sponsored by Armand Bagarozy played rep. of grand opera for nine performances in eight days to nice $9,400. Guest stars included Lanny Ross, Ethel Colt Barrymore and Francia White

'Dinner,' 'Mamba' Both Corral $8,500 in L. A.

Los Angeles, Oct. 7.

'The Man Who Came to Dinner,' starring Laird Cregar, at the El Capitan, held to fine second week business, ringing up estimated $8,500. Ethel Waters' starrer, 'Mamba's Daughter,' gained steadily, winding up Saturday (4) with approximately $8,500. Magician Dante moves in Tuesday (7) for two-week stay.

Shipstad and Johnson's 'Ice Follies' completed five capacity weeks at the Pan Pacific auditorium, closing Sunday (5), with a gross take of over $100,000.

'NATIVE SON,' AT $2, GOOD $12,000 IN PITT

Pittsburgh, Oct. 7.

'Native Son' decided to play Nixon last week at $2 top, after house had had two consecutive shows at $3, and picked up nice gross of $11,750 for eight performances. Management wisely decided to give a bargain Wednesday matinee at $1 on account of Yom Kippur holiday and it was a smart move, since afternoon was a sellout and gave drama the lift that pushed it into profit bracket. Saturday mat was the regular $1.50.

'Son' met with variety of reviews here. Of the three papers, one was a rave, another a pan and the third in-between. All agreed, however, on Canada Lee's great performance and big gallery sale (colored patrons) didn't hurt.

Nixon has 'Hold On To Your Hats' current and then gets 'Separate Rooms.' However, solid string of bookings to Jan. 1, originally slated, beginning to waver now, due to 'Pal Joey' and 'Corn Is Green' deciding to stick in New York, and 'Louisiana Purchase' decision to play Chi first and then rest of road. As things stand now, Nixon hasn't anything for weeks of Oct. 20 and 27 and even shows beyond that period are tentative.

Guild Dickering With Marta Abba for N. Y.

Cleveland, Oct. 7.

The Theatre Guild of New York is dickering with Marta Abba, Italian star who appeared on Broadway several seasons ago in 'Tovarich,' to stage her own Anglicized version of Sardou's 'Divorcons' as one of the productions in its series of pop-price revivals. She is understood to favor the idea.

Actress, who retired from the stage when she married Severance Millikin, local wealthy socialite, immediately after the run of 'Tovarich,' made a 'comeback' last summer in a strawhat production at the Cain Park theatre here.

Production Personnel

Elmer Keyon, press agent, Edgar Runkle manager, 'Macbeth.'

George Garrett ahead, Ruth Draper.

Carlton Miles and Mary Ward, in advance, Lawrence Farrell back, 'There Shall Be No Night.'

Freddie Schader switched from 'Meet the People,' ahead, Joe Moss, Back, 'Mr. & Mrs. North.'

Harry Shapiro back, 'Blossom Time.'

Vincent McKnight ahead, Paul Slayer back, 'The Man Who Came to Dinner.'

Ben Atwell replaced Frank Cruickshank in advance, 'Hold On to Your Hats.'

George Alabama Florida ahead, Matt Meeker back, Dante.

Barclay McCarty ahead, 'Life With Father.'

Michael Mok agent, Emmett Callahan back, 'Clash by Night.'

Willard Keefe ahead, Edward Knill back, 'Blithe Spirit.'

Phil Adler manager, 'High Kickers.'

Gerald Goode ahead, Morris Winters back, 'Ballet Russe de Monte Carlo.'

Max Meyers back, 'Ah Wilderness.'

Nat Dorfman ahead, John Tuerk back, "All Men Are Alike.'

Karl Bernstein agent, Leon Spachner manager, 'Banjo Eyes.'

CORNELL GREAT $25,000 IN 7 SHOWS, 4 STANDS

New Haven, Oct. 7.

Katharine Cornell continued her great draw last week by topping $25,000 in 'The Doctor's Dilemma.' Of that total, $10,000 was grossed in three days here. First part of the week was split between Bridgeport, Hartford and Providence. Show played but seven performances, one matinee being skipped. Star opened a two-week date at the Shubert, Boston, Monday (6).

Attention switches to this week's debut, 'Blithe Spirit,' which tries out Thursday (9) to Saturday.

JOLSON, $25,500 BIG IN WASH.

Washington, Oct. 7.

The National theatre, lone surviving outpost of legit in the nation's capital, seems looking toward a lively season, with the town loaded with defense workers and booming. Maxwell Anderson's new 'Candle in the Wind,' with Helen Hayes, which opened last night (6), already has announced holdover for second week.

Local theatre attaches have long argued that Washington could provide profitable two-week engagements for top-notch shows, but producers, especially of lavish musicals, have just agreed without doing anything about it. Latest case in point is Al Jolson's 'Hold On to Your Hats,' which probably could have stayed well in the black for an extended term. As it was the show, at $3.30 top, built last week (29-4) to rousing $25,500.

'LA. PURCHASE,' $26,500, FINE IN PHILLY REPEAT

Philadelphia, Oct. 7.

Philly stepped out ambitiously last week with three legit houses lighted and occupied, but it was apparently a flash in the pan. Number has dwindled to two this week, with indications that only one will be doing biz next Monday. It's the same old story for this burg, only particularly distressing this season as attendance was big for all the opening shows.

'Louisiana Purchase,' playing a two weeks' return at the Forrest, rocked through to an excellent $26,500 in its first stanza and is almost sure to beat that figure this week. 'Johnny Belinda' wound up a three weeks' session at the Locust on Saturday (4) and house is dark. 'Private Rooms,' reopening the Walnut as one of the Shubert-UBO chain, got generally adverse notices.

Estimates for Last Week

'Louisiana Purchase,' Forrest—(1,600; $3) first week. Return engagement for this one started brightly with $26,500 and will beat that figure this week. Jessel's 'High Kickers' in Monday (13).

'Johnny Belinda,' Locust—(1,400; $1.50) third week. Drooped to $5,200 and was taken out Saturday (4).

'Separate Rooms,' Walnut—(1,700; $2) first week. Poor notices didn't help and show slides in and out here without a chance to grow by word-of-mouth. Scant $6,000.

'Eileen' Fine $13,500 In Full Milw. Week

Milwaukee, Oct. 7.

Faith of the booking offices in putting 'My Sister Eileen' into the Davidson theatre for a full week to open the local legit season following its 32-week Chicago run was amply justified by the count-up Saturday night (4), with an estimated gross of $13,500.

Faith of house manager Cy Grody in so scaling the house that 1,000 of the 1,500 seats sold for $1.65 down to 55c. was justified, too, with all these seats for the week entirely sold out by Wednesday morning, leaving only the highest price stalls at $2.75 to be sold for the balance of the week's capacity.

'Animal' $6,900 in S.F.

San Francisco, Oct. 7.

Excellent estimated $6,900 was picked up by Henry Duffy's 'Male Animal' in its fourth week at the Alcazar with Otto Kruger in the key role, assuring a fifth and possibly sixth frame.

Duffy is now dickering for 'Man Who Came to Dinner' as his next show.

'Tobacco Road,' in second week at Curran, got estimated $6,900.

'Best Foot,' $16,500 in 5 Shows, Looks Like B'way Hit; Sportsmen Up B.O.s

Visitors in town for major sports events, world's series ball games especially, benefited theatres as expected and some shows made exceptional gross gains. 'Best Food Forward,' new musical, looks aimed for high brackets.

Estimates for Last Week

Key: C (*Comedy*), D (*Drama*), CD (*Comedy-Drama*), *R* (*Revue*), *M* (*Musical*), O (*Operetta*).

'All Men Are Alike,' Hudson (C-1,094; $3.30). Presented by Lee Ephriam; written by Vernon Sylvaine; English play, first called 'Women Aren't Angels,' tried out last spring; opened Monday (6); fair press.

'Anne of England,' St. James (D-1,520; $3.30). Presented by Gilbert Miller; written by Mary Cass Canfield and Ethel Bordon; originally called 'Viceroy Sarah'; opened Tuesday.

'Arsenic and Old Lace,' Fulton (39th week) (CD-936; $3.30). Just as much in demand as last season according to takings, which were quoted at $16,500, which is capacity business.

'Best Foot Forward,' Barrymore (1st week) (M-1,104; $4.40). Opened Wednesday (1) last week; some dissenting opinions; party second night; capacity Saturday evening; $16,500 in five times, including $6.60 premiere; should be first musical click.

'Claudia,' Booth (34th week) (CD-712; $3.30). Over $10,000, which is very good in limited capacity spot; Chicago company opened there to big money.

'Cuckoos on the Hearth,' Morosco (3d week) (C-939; $3.30). Improved further to around $7,000 level; slated to move to another house at end of month; 'Blithe Spirit' slated for this house thereafter.

'Hellzapoppin', Winter Garden (156th week) (R-1,671; $3.30). House gets 'Sons o' Fun' next month, with current laugh revue probably moving to another house; with extra prices for sports fans, takings estimated around $30,000.

'It Happens on Ice,' Center (2d repeat engagement) (12th week) (R-3,027; $1.65). Jumped materially, too, with gross rated over $27,500; will reach one year mark Friday (10); actual number of playing weeks is 44, revue having been out of town once and laid off a month during summer.

'Lady in the Dark,' Alvin (resumed) (26th week) (M-1,376; $4.40). Incomers may contend for leadership, but the number one spot held by this sock musical play, which was rated well over $30,000 again.

'Life with Father,' Empire (99th week) (CD-900; $3.30). Bounced up again and quoted well over $16,000 mark, which stamps it among strongest draws in years; both road companies now operating.

'Mr. Big,' Lyceum. Following adverse press was ordered off Saturday (4); played seven performances; keen disappointment.

'My Sister Eileen,' Biltmore (41st week) (CD-991; $3.30). Betterment credited to sports fans perked up gross here, too, with takings going to $12,500.

'Pal Joey,' Shubert (resumed) (39th week) (M-1,372; $3.30). Another show that spurted, gross being quoted at $16,500; 'Candle in the Wind' remains out of town for time; then another house possible for 'Joey.'

'Panama Hattie,' 46th St. (49th week) (M-1,347; $4.40). Biggest jump of all reported last week and about top in agency demand indicated; over $26,000, which was $6,000 above previous week.

'The Corn Is Green,' Royale (45th week) (D-1,047; $3.30). About held its own; has been operating profitably without a losing week even through summer; $11,000.

'The Wookey,' Plymouth (4th week) (D-1,075; $3.30). Strong on lower floor, while balcony could stand improvement; however, getting real money and with approximately $18,000 last week looks safe.

'Viva O'Brien,' Majestic (M-1,716; $3.30). Presented by John J. Hickey, Chester Hale and Clark Robinson; written by Billy K. and Eleanor Wells; score by Maria Grever and Raymond Laveen; divided opinion out of town; opens Thursday (9).

'Watch on the Rhine,' Martin Beck (27th week) (D-1,214; $3.30). Moved up somewhat last week, when takings approximated $17,000; management figuring on engagement extending well into winter period; using extra space ads with critical comments.

Revival

'Ah, Wilderness,' Guild (1st wk) (CD-914; $2.20). Opened last Thursday (2); drew good press; first of revival series slated for four weeks.

Added

'Ghost for Sale,' Daly's. Taken off Saturday (4) after playing one week.

'Ballet Russe de Monte Carlo,' Metropolitan; presented by S. Hurok at $3.85 top; 24-day date starting tonight (Wed.).

Jooss Ballet, Elliott. Third week for ballet at $2.20 top.

CHI GOLDEN DUO TOTAL $30,000

Chicago, Oct. 7.

John Golden might as well give up New York and move to Chicago, according to the profits he is rolling up in this town at present. His two shows last week copped almost $30,000 between them.

In the Selwyn 'Claudia,' in its third week in town and its first on a straight ticket sale, zoomed to practically capacity and took down $17,500. And the newcomer, 'Theatre,' with Cornelia Otis Skinner, in the Harris, came home in its first week to $14,000.

Estimates for Last Week

Claudia,' Selwyn (3d wk.) (1,000; $2.75). Absolute smash. Ran up to capacity on its first week without ATS subscription ducats and business went to $17,500, which means just a couple of empties each night. Here for a long, long time.

'Theatre,' Harris (1st week) (1,000; $2.75). Second of the John Golden presentations, this one doesn't come up to 'Claudia' for b.o. strength, but still healthy baby, coming in with $12,000.

'HELLZ' GETS 34G, RINGS SEATTLE BELL

Seattle, Oct. 7.

With a $20,000 advance, the biggest ever here, 'Hellzapoppin' got approximately $34,000 at the Metropolitan last week; proving that Seattle has the inclination to see legit and pay the prices. House was scaled at $3.45 top. Extra performance was played Sunday (5).

This was company's 46th week on road, with only three days off.

$16,300 in Portland

Portland, Ore., Oct. 7.

'Hellzapoppin' opened the legit season at the Mayfair theatre and broke all records of musical shows in this burg. Booked in for four nights and Saturday matinee Sept. 24 to 27, ticket sale swamped house and an extra matinee was added Friday.

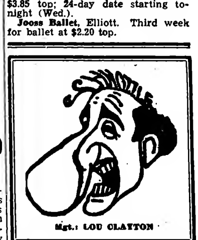
Show got approximately $16,300, terrific.

Wynn Tees Off Cleve. Season With Fair $15,300

Cleveland, Oct. 7.

Ed Wynn teed off the Hanna's season last week. His 'Boys and Girls Together,' hurt by Jewish holidays and mayorality elections, got fairish estimated $15,300 in eight performances. Ticket sale was helped by new second orchestra section created on main floor this season, going $2.75 per seat in the 1,435 capacity house.

With Milton Krantz as new manager, Hanna built up strong advance sale for current preem of Charles Butterworth in 'Father's Day,' formerly known as 'Western Union, Please.' Al Jolson in 'Hold On to Your Hats' slated for week of Oct. 12, giving the house its first Sunday opening in three years.



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Hidden away at 474 Seventh Ave. (36th), 2nd floor, MISS GOODMAN sells stunning original Model GOWNS, COATS (57 St. Variety). Way below market. LAck. 4-4026.

Literati

Pattersons Answer Interventionists

Irked by Time mag's reference to the McCormick-Patterson newspaper dynasties in New York, Chicago and Washington as 'The Three Furies of Isolationism,' Capt. Joseph Medill Patterson's New York News yesterday (Tuesday) printed what it promised was the first of a series of editorials giving the family background. Labeled 'Family Portrait—I,' it traced the geneology of Patterson; his sister, Eleanor Patterson, publisher and editor of the Washington Times-Herald, and their cousin, Col. Robert R. McCormick, publisher and editor of the Chicago Tribune.

News pointed out that there was 'a fourth Fury,' Senator Medill McCormick, brother of R. R., who fought to keep the U. S. out of the first World War and then out of the League of Nations. Patterson and R. R.—or 'Bertie,' as he is known in Chicago—when allied on the Tribune there before the last war also fought on the isolationist side, it is stated.

News goes deep into nationalities of early settlers of the U. S., making it clear that while the 'English aristocrats stayed in the east, the Irish, including the Pattersons, Medills and McCormicks, headed for the frontiers. With that the editorial concludes in cliffhanger fashion: 'This thrilling narrative will be continued tomorrow.'

Expose on Nazi Propaganda

Amazing ramifications of Nazi news propaganda in Argentina—which sets the pattern for Goebbels propaganda throughout Latin-America—have been completely exposed and documented in the third report of the Argentine Congressional Committee currently probing totalitarian infiltration in that country. German Transocean News Agency, it was revealed, spent over 1,000,000 pesos (about $250,000) since 1937 and collected only 25,000 pesos. The Nazi afternooner, El Pampero, spent over a million pesos during its first six months of operation alone, over half of it a total loss.

Although uncited by the Committee, headed by ex-newsman Raul Damonte Taborda, Pampero has run into even bigger losses in its second six-month period just ended. According to the committee, Pampero was founded with a capital of $260,000 with Enrique Oses, editor of the violentic anti-semitic Crisol, as publisher. Most of the help to keep the sheet going came from Enrique (Heinrich) Vollberg, member of the board of directors of the German Chamber of Commerce and of many Nazi groups.

Ferreting out the source of newsprint supply of totalitarian newspapers in Latin-America and cutting it off is the purpose of a special tour now being made by Rene Deneau, president of G. F. Steele, Inc., N. Y., agent for Price Bros. Sales Corp. of Quebec, Canada, one of the world's largest newsprint manufacturers. Frankly revealing his plans, Doneau explained in Buenos Aires that Canada was doing all it could to cut off supplies of print to dailies and weeklies, either sponsored by Nazis and fascists or acting as their stooges.

Deneau explained this was difficult because sales were made via various agencies. In the case of several Argentine papers of anti-democratic tendencies, one big ona in particular, Deneau admitted he was aware Canadian paper was being used and that its exact source was being checked. Deneau is also trying to learn how much print South American sheets will require during the coming year. Figures will enable Price Bros. to know what portion of its plants can then be turned over to defense work. Pointed out here that its particularly important that pro-Democratic Latin papers continue to get a supply of print as they are the best means of defeating Nazi propaganda.

SEP's Hepburn Biog

Lupton Wilkinson's 'authorized' biog on Katharine Hepburn starts Nov. 29 in the Saturday Evening Post as a five-part serial, refurbished by ex-Satevepost associate ed, Joe Bryan III, who spent nearly two months on the Coast preparatory to the serialization.

Bryan is now freelancing and selling frequently to his former publication. His current story in SEP on Fred Allen was originally supposed to be a two-parter, but as the radio comedian observes, in a letter to VARIETY, 'It was halved by Mr. [Wesley Winans] Stout [SEP editor]. It started with 11,000 words, for two installments, and went to the post boiled down to one insertion. If Reader's Digest reprints it, I will probably come out a paragraph....'

Incidentally, Allen makes a whimsical play on Bryan's name, as follows: 'Joe; with that III after his name, almost ran out of the money, but that could happen to anyone who lives that near to Philadelphia.'

Publisher Goes Free

Thomas E. Thorpe, 52, onetime publisher of the State Indicator at Troy, O., and who was sent to prison five years ago on a criminal libel charge, was released last week (2) from the London Prison Farm after having served his entire sentence of from two to five years.

Thorpe was charged with having printed libelous matter in his newspaper relative to a Troy resident.

'General' Quits PM

Leonard Engel, PM's 'General,' has resigned. Twenty-four-year-old military analyst wanted to work in New York, while the paper insisted he remain in Washington, close to his sources. 'The General' column will be continued, with another writer assigned to work with the real general who provided much of Engel's material.

Ralph Ingersoll, PM's publisher, who has been in Russia, is in Cairo now and, if there isn't too much delay in transportation, will visit London before returning to the U. S. He is skedded to clipper out of Lisbon on Saturday (11) for home.

Jamestown Dailies Merge

The Jamestown Post and the Evening Journal, both in Jamestown, N. Y., have been merged. The Post, only morning paper in this area, excepting Buffalo, celebrated its 40th anniversary last month. The Journal was founded in 1826. New publication, known as The Post-Journal, made its debut Wednesday (1) as afternoon paper, leaving this area with only Buffalo Courier-Express for morning issue.

AP service is being continued, with UP and INS being added shortly, first time for latter two services in Jamestown. Post had circulation of about 15,000 and Journal 12,500.

Merger results in dismissal of about 60 employees from both papers upon completion of reorganization. J. Harold Swanson, editor and general manager of former morning paper, retired with the merger after 39 years of service.

Reverse Celluloid

Reversing the usual procedure of book-into-film, Random House will make a film into a book. Picture which will be the subject of the volume is 'Adventure in the Bronx,' a short made by Film Associates, Inc., documentary producers. It recently played Radio City Music Hall, N.Y.

Film is about the Bronx Zoo and features five-year-old Michael J. O'Donnell, assistant junior curator of domestic goats. John Kiernan, N.Y. Times sports writer and 'Info Please' expert, did the commentary.

Book made up largely of pix, will be published for Christmas.

Essaness' G. & S.

'A Treasury of Gilbert & Sullivan' is an ornate Simon & Schuster publication, due Oct. 24, at $5, edited by Deems Taylor. It's illustrated in black and white, and also 11 color plates by Lucille Corcos; arrangements to 102 G&S songs from 11 operettas arranged by Dr. Albert Sirmay.

Primed for the Savoyard trade, whose numbers are legion, the book form of the best known G&S excerpts is equally pleasing as straight reading, as well instrumental or vocal reenactment.

No More Than Expected

Brooklyn Eagle, loyal to its Bums, used as its eight-column page one streamer after the opening game of the World Series last week:

'Yanks Win; So What?'

LITERATI OBITS

Charles E. Bennett, 75, former advertising manager of The Cincinnati Times-Star, died in Cincinnati Oct. 1. He had been Times Star advertising manager for 32 years.

Reginald Clare Snyder, 68, publisher of the Norwalk (Ohio) Reflector Herald and the Sandusky Register Star News, died Oct. 4 in Norwalk after a year's illness.

Reginald C. Snyder, 68, publisher of The Norwalk (Ohio) Reflector Herald and the Sandusky (Ohio) Register Star News, died Oct. 3 in Norwalk.

Gustave Cerf, 73, founder and an officer of Random House, Inc., publishers, died Oct. 2 in New York. He aided in the founding of The Modern Library in 1925, which became Random House in 1930. A son, Bennett A. Cerf, president of Random House, and widow survive.

Baron Palle Rosencrantz, 74, Danish author of historical novels, died in Copenhagen Oct. 1.

W. L. Sargent, 82, past president of Texas Press Association, former editor and publisher of Terrell (Texas) Times, died recently at his Fort Worth home.

Walter Keenan, 49, secretary to the city editor of The New York Times for the past 24 years, died suddenly Oct. 4 in New York. He had joined the Times in 1906. Surviving are two sisters.

ASCAP - Radio

Continued from page

task with their affiliates in a methodical, businesslike way.

Both NBC and Columbia yesterday (Tuesday) reported that acceptances from their affiliates were coming in satisfactory order but that it was too early to say whether they would be able to put the ASCAP music on Oct. 15. CBS said that it was still pointing for Oct. 15, while NBC stated that if it goes through with its original plan to give its advertisers some time to include ASCAP tunes in their programs the return date would more likely be Oct. 20.

NBC has already obtained okays from the Crosley outlets, WLW and WSAI, and it was expecting signatured acceptances from the Westinghouse and General Electric stations this morning (Wednesday). Similar approvals were anticipated from the two NBC Los Angeles outlets, KFI and KECA, when Earle Anthony, their owner, arrives in New York from Washington today (Wednesday).

Plays on Broadway

Continued from page 50

MR. BIG

and brilliant staging would be a decisive factor.

However, despite more ingenious twists and novelties than Broadway has seen in years, 'Mr. Big' remains only a freak effort, with little entertainment value and negligible boxoffice chances. For various reasons not too easily defined, the comedy never for an instant takes on the semblance of reality. It's occasionally mildly amusing, but the laughs are too labored.

Show is a murder mystery, the action starting with the death of a matinee idol while making a curtain speech at the end of a play. Curtain remains up virtually throughout, even during intermissions. Characters include the cast of the supposed play, plus stagehands, a district attorney running for governor, a physician, the commissioner of police, a shyster lawyer, a politically corrupt contractor and his cheating wife, a magician, a thinly-disguised portrait of Broadway Rose, a smart-aleck playboy and assorted cops, photographers, reporters, etc. Action takes place on stage, up and down the aisles, through the first-floor and balcony audiences and even in the lobby during intermissions and after the performance.

That must be an inherent flaw, for Kaufman's staging has all its accustomed feeling for pace and the variations of characters and situation. Yet the play never comes even momentarily to life. And possibly for a similar reason, there is not a really believable, playable part in the show. Entire performance thus remains artificial and stilted.

Hume Cronyn in the district attorney title part, is constantly thwarted by a role that's not only completely devoid of sympathy, but is talky, tedious and not even theatrically effective. On top of that, it's one of those key parts that provide motivation and drive for the whole show. Cronyn gives a sincere, vigorous and skillful performance, but hasn't a chance.

Fay Wray is unaffected and appealing as a leading lady and Betty Furness has a deft comedy style. Ray Mayer, Harry Gribble and Florenz Ames are satisfactorily direct and capable in other principal parts, but they, too, are stymied by the material. Judson Laire, Nina Doll, Ann Evers, Le Roi Operti, Eleanor Phelps, Oscar Polk, Mitzi Hajos and Ruth Thane McDevitt also make as much as possible from supporting roles. Donald Oenslager's single setting is convincingly artificial.

'Mr. Big' offers possibilities as material for a program picture, but it's no go for legit. *Hobe.*

(Closed *Saturday* (4) *after seven performances; printed for the record.*)

Inside Stuff—Legit

'Mr. Big,' which opened Tuesday (30) last week and was taken off Saturday (4), was the initial production under the name of George S. Kaufman, who figured the show could not survive a uniformly bad press. Play was a pain in the neck for him ever since he secured the rights. One of the two authors had signed a contract which would have given 'Big' to Lee Shubert, but when Kaufman expressed a desire to produce it they flip-flopped and Shubert threatened suit. Kaufman and Shubert argued it out on the pavement. The author-showman cracked that he might be doing Shubert a favor, because 'Big' might turn out to be a flop. New York reviewers confirmed the opinion of out-of-town scribes.

'Big' got $1,345 the second night despite the notices, but it was mostly advance sale. Production cost around $40,000. Cast of 40 meant a payroll around $4,700, which called for more than moderate grosses to operate successfully. Interested with Kaufman were Shubert, Moss Hart, Max Gordon, Marcus Heiman, Mrs. Sam H. Harris, Beatrice Kaufman and Joseph M. Hyman. Play was originally called 'Premiere.'

Admissions tax may affect attendance for some benefit performances, but is not expected to diminish support of legiters given for the Actors Fund and Stage Relief, particularly when the standout shows are played. Such organizations have special lists of patrons, quite a percentage of whom wait for those added performances. They are able to secure good locations without bothering about buying considerably in advance or patronizing ticket agencies.

New tax law, in placing the usual 10% levy on all places of admission whether the events are for charity or not, is a direct tax paid by the ticket purchaser. It is possible, however, that some shows will absorb the tax to draw patronage and in such instances the net takings will be lowered. Theatre Authority, in a recent tax dispute, pointed out that its supervision of benefits tended to eliminate phoney affairs, promoters of which got permits to sell tax-free tickets. That is all out under provisions of the new federal statute, which became effective last Wednesday (1).

Pittsburgh Playhouse, thriving community theatre, will go in for comedy almost exclusively this season, according to Fred Burleigh, director, who spends his summers piloting South Shore Players, at Cohasset, Mass. Only Elmer Rice's 'Flight to the West,' opening Nov. 11 for two weeks, will break the lineup of laugh shows.

Season gets under way Oct. 21 with 'Male Animal' and will be followed by 'West,' then 'Out of Frying Pan' Dec. 2, 'Mr. and Mrs. North' Dec. 20, 'George Washington Slept Here' Jan. 27, 'Green Grow Lilacs' March 14; a still-to-be-selected play with a guest star March 14, and annual revue by Charlie Gaynor April 21. Possibility, however, that 'Mr. and Mrs. North' may not be available should touring production of Owen Davis' mystery comedy, with Anita Louise and Owen Davis, Jr., go to Pitt. If it's booked at Nixon, Burleigh will look around for a substitute.

When the legit season at the Davidson, Milwaukee, opened last week there was no orchestra in the pit; neither were musicians seen or heard. But Sol Shapiro and his string ensemble were in the house just the same, in their den below stage. They didn't play—music—all week, but on Saturday they collected their paychecks anyway. Management said no music was desired for 'My Sister Eileen,' but Vollmer Dahlstrand, head of Milwaukee musicians union, decreed that the house must employ six musicians for dramatic shows, at least 10 for musicals, the intimation being given that unless men were hired for the season, even though not desired for dramatic shows, there might be no musicians available for the musicals to come.

Legit is proving itself in Baltimore, where advance subscription sale of six plays under the auspices of the American Theatre Society and Theatre Guild at Ford's theatre closed this week to biggest take since inception of plan some years ago. With total of $41,364 in the till, setup assures an advance of $7,394 per week for any show routed in under subscription auspices. First play of promised six, Maxwell Anderson's 'Candle in the Wind,' starring Helen Hayes, in last week, mopped up at a resounding total of approximately $24,700. Plans for an additional subscription for five revivals by the Theatre Guild being announced this week by John Little and Bess Shriner, in charge of subscriptions.

Matty Zimmerman, formerly general manager of Leblang's ticket agency, returned to New York after being on a leave of absence for five months. He has been attending the theatre and saw the world's series ball games, giving no indication of when or whether he intended returning to duty with Leblang's.

Ticket man had an elaborate summer home at Candlewood Lake, Conn., near Hartford, but recently disposed of the property.

Times, N.Y., printed a picture of Gertrude Lawrence as she appeared in a group attending a war relief meeting. Caption alluded to her as a 'former actress.'

Miss Lawrence is starring in 'Lady in the Dark,' Alvin, N.Y., Broadway's top grosser. She assured friends that the rumor of her retirement was grossly exaggerated.

Play Out of Town

FATHER'S DAY

Cleveland, Oct. 6.

Comedy in three acts, by Frances Goodrich and Albert Hackett. Stars Charles Butterworth; features Ruth Weston, Mabel Paige. Staged by Arthur Sircom, setting by Donald Oenslager. Presented by Richard Aldrich & Richard Myers, at Hanna theatre, Cleveland, Oct. 6, '41.

Jennie Daley	Ruth Weston
Joe Graybell	Philip Faversham
Alice Daley	Frances Reid
Aunt Aurora	Mabel Paige
Thaddeus Taylor	Watson White
Messenger Boy	William H. Callahan
Melinda	Nina Foch
Betty	Peggy Van Vleit
Danny Daley	Charles Butterworth
Brian Foley	John Shellie
Hal Stoddard	Otto Hulett
George Gillespie	Robert Toms

For Charles Butterworth's first stage bow behind footlights since 'Sweet Adeline,' this comedy aptly shows that tha lantern-jawed film comic is still a good stage trouper who can make the most of a juicy character role. When his 'Father's Day' finally gets warmed up, it becomes a rather amiable, daffy little farce, sometimes nearly as lunatic in premise as 'You Can't Take It With You.' Authors strive to capture that play's spirit or rollicking madness in saga of absent-minded, uniform-crazy father who walks out on his family for ten years. Wife has him declared legally dead, which adds to confusion when he nonchalantly returns home as a Western Union messenger boy. It's an ingratiating idea, played humorously with simple good spirit, but it has several tough handicaps. One is banal title, which isn't as expressive as 'Western Union, Please,' used during recent tryouts in Eastern strawhats. Another is extremely slow first act which signals all its punches.

Although two playwrights from Hollywood scenario staffs flavor it with disarming atmosphere of madcap nonsense, many crisp gag-lines and bits of effective business, they can't disguise fact that most of formula situations come out of bottom end of theatrical rag-bag. However, while Broadway critics may rib it to pieces, it's a made-to-order bet for stock companies and audiences that laugh easily.

Butterworth's personation of befuddled, aging messenger boy who takes pride in his profession is artfully funny enough to justify his return from Hollywood. He shades part with more subtlety of feeling than the play has. Ruth Weston as flustered wife, gives sharply-timed characterizations. Frances Reid is winsome, sprightly ingenue, but Philip Faversham works too hard to be earnest. Mabel Paige is richly comic in conventional role of deaf, petulant old girl who gets across some crackling lines.

Pullen.

Broadway

I. Robert Broder laid up with bronchitis.

Louis Simon, New England exhibitor, in town.

Marlene Dietrich due east in a week or 10 days.

Daughter born to Al Altman's wife on Monday (6) is their second.

Louis B. Mayer arrived in New York from the Coast on Monday (6).

Walter and Mary Greaza celebrated their 20th wedding anniversary.

Charles De Haven is on the job in Cleveland as AGVA representative.

Mrs. Arthur Ungar back to the Coast after busy 10-day vacash in N.Y.

Budd Getschal, of Par's exploitation staff, engaged to Rosalind Terker, non-pro.

North American Newspaper Alliance syndicating a life story of Greta Garbo.

Curley Harris to do special exploitation-publicity on Walter Wanger's 'Sundown.'

Charlie Burton to Kansas City and from there to Salt Lake City on Par theatre matters.

Irving Ludwig, formerly at the Rivoli, is now managing the Forest Hills, Forest Hills, L. I.

Bette Davis, who has been visiting her New Hampshire home, left for Hollywood over the weekend.

John Joseph, Universal's pub-ad director, in New York for a week's confabs on new picture campaigns.

Harold Flavin is getting out accessories for Monogram and Producers Releasing Corp., among other Indies.

Ann Corio back in New York after running through her initial picture, 'Swamp Woman,' for Producers Releasing Corp.

Jack Schlaifer, v.p. and eastern rep of Edward Small, returned to New York Monday (6) from confabs on the Coast.

Sondra Karyl, Pic mag's eastern film ed. left for the Coast last week to become an aide to Frank Phillips, mag's editor there.

Nancy Walker in 'Best Foot Forward' (Barrymore) attracted Hollywood scouts but she is under a run-of-the-play contract.

Joe Frisco, who lams to his favorite spot, Hollywood and Vine, will return for a repeat date at the Martinique in December.

Extraordinary influx this past week even held up hotel reservations for Hollywoodians who, normally, get the pick of the rooms.

Kenneth Clark, head of public relations for the Hays office in the east, still in Washington on the Senate back from Washington with Senate subcommittee hearings adjourned for a week.

'Navy Blues' Sextet, following two weeks' personal at the Strand, left Friday (3) for the Coast, where they have two Warner film assignments.

Ted Lewis and his wife celebrated their 26th wedding anniversary yesterday (Tuesday); no special party, but maestro took a layoff for the occasion.

Around 150 went for the open-house cocktail party and buffet supper Stanton Griffis served in his penthouse the night of the Louis-Nova fight.

Jimmy Sileo, photographer for the Music Hall, Mrs. Sileo and Mary Gaffney of the Hall's publicity department, back from a 25-day tour of Mexico.

Music Hall tossed a cocktail party Friday (3) for Henry Koster; Gregory LaCava handled some 'unfinished business' at 21, yesterday (Tuesday).

Film Bookers Club will not hold its annual affair this year until May. Harold Klein, its president, formerly with the Cocalis Enterprises, is now with the Joelson circuit.

Sonia Bigman, of Time mag's radio and amusement staff, back after six-week vacash in Mexico. Got innocently mixed up in a murder while there, but she won't talk about it.

Broadway cops, at premieres, now shoo away the panhandlers and pests with the crack, 'I'm the guy who threw Broadway Rose into the can, so better move along now.' It works like magic.

Ed Sullivan will file stuff back from South America for the N. Y. News for two weeks, but the other two weeks will be strictly vacation. Clippering all the way to Rio, B. A., and north to Mexico City.

Buenos Aires

By Ray Josephs

Baires-Almar may take over Ariston Films distribution.

Mexican composer Augustin Lara gathering material for Latin symph.

Phil Reisman, RKO v.p., Panairs north to Rio; boats from there to States.

Moglia Barth finished cutting 'Boina Blanca' ('White Beret') at Sono Film.

Marita Farrel of the Metropolitan Opera drew good notices in local debut as Pamini in Mozart's 'Magic Flute.'

Luis Arata finished 100th performance of 'Burro de Carga' ('Donkey Burden') three-act comedy at the Paris.

Baires Films' third likely to be 'Una Nuera en Apuros' ('A Nurse in Trouble'). Cast and director not yet definite.

Lucas Demare will direct first pic for new Artistas Argentinas Asociados at SIDE. Organization will handle its own distribution.

Operatic season of Jean Gilbert yanked from downtown National theatre for 'Circo Norteamericano,' first circus to show in theatre here.

Juan Oliva finishing new cartoon short 'Filipito Pistolero' ('Little Phil, Gangster') based on story by A. Cazeneuve. Effort is experimental.

New indie film outfit, America Film, doing single at Pampa directed by Edmond Cominetti, with Tito Luisardo, Maria Santos and Adelita Morey.

Comic Pepe Arias ordered to pay 1,000 pesos ($250) damages to film exhibs union for failure to attend performance in Parana in '38. Claimed illness.

June Marlowe, only U.S.-born star in Argentine films, started new pic at EFA, directed by Luis Bayon Herra, with Luis Sandrini and Amanda Ledesma.

Antonio de Bassi's company readies 'El Beso de Aquella Noche' ('Kiss of That Night') written by deBassi with Carlos Ossario. Will star Sabina Olmos and Charlo.

Manuel Romero, on leave from Lumiton, making musical at San Miguel with Dolores, Juan Carlos Thorry and Enrique Serrano. Panamericana is distrib.

Comision de Control of B.A. proposed new classifications for all films: (a) specially for children; (b) for families; (c) inconvenient for children; (d) for those over 16 only. Proposed that classifications must be advertised with all publicity. Move strongly opposed.

Mexico City

By Douglas L. Grahame

Ray Milland and Raymond Griffith vacationing here.

Moy Salazas, baritone, added to the song staff of XEW.

Augustin Fink, manager of Films Mundiales, S.A., to Hollywood on biz.

Cary Grant back to Hollywood after an almost continuous round of fiestas hereabouts.

Morales' and Ximenez, ballroom dancers, featured on the floor show of the newest nitery, Teocali.

Niteries, cinemas and theatres did record biz the night of Sept. 15, the eve of Mexico's Independence Day.

Two prominent figures of the Mexican stage, Mercedes Navarro and Marin de Castro, have gone into biz on the side, she with a modiste's shoppe, he with an elocution school.

Fernando del Fuentes, Par manager here before he turned pic director, megging 'La Gallina Clueca' ('The Setting Hen'), based upon the Argentine comedy of the same name, for Films Mundiales, S.A.

Diana del Rio, American star of 'Alma America' ('America's Soul'), Pan-American revue current at the Palace of Fine Arts, debuted as a radio warbler here at station XEW (150,000 watts) and is being readied for Mexican pic work.

Salon atop the Cine Magerit, newest frontline cinema here, inaugurated with a dance in honor of the five gals who won pic contracts during Second National Cinematographic Week (Sept. 11-17). Salon is being run in conjunction with the cinema.

Madrid

By Joseph D. Ravotto

Most Madrid cinemas showing revivals, with Walt Disney very popular.

Luis Prendes signed contract with Aureliano Campa for three roles per year.

Stage actor Guillermo Grases died in Barcelona. Survived by actress wife Esperanza Ortiz.

Fred Leslie, Fox Movietone chief here, back from Lisbon, where he saw wife off to States.

After being stalled in Madrid for six weeks waiting for Portuguese visa, Paul King, AP, dashed to London.

Mary Delgado signed contract with Levante Film, with first pict slated to go on lot in January. Meanwhile, she will do legit tour.

Lynn Heinzerling, AP correspondent in Berlin, assigned to Lisbon after being picked for Madrid. Jack Gallagher from Lisbon to London.

Barcelona preemed Argentine play, 'Los Chicos Crecen,' at the Comedia theatre. Play took first prize in Buenos Aires in 1937. Authors are Carlos Darthes and Enrique Damel.

Marques de Villagracia and Daniel Falco off to Nice to do Spanish version of 'Le Soleil A Toujours Raison' ('Sun is Always Right') with Tino Rossi in main role. Will also be done in French and Italian.

Antonio Vico and Carmen Carbonell are winding up contract with P. B. Films, with 'Fortunato' presently on lot. Next go together on legit tour with pic actor, Manuel Gonzalez. May sign up with Cifesa for next season.

London

Stanley Hale now administrative officer in a Royal Air Force Camp.

The Government has taken over Basil Dean's house in Little Easton.

Fred Day, of Francis, Day & Hunter, just getting serious operation.

Arthur Dent again in Wardour Street with an office in Wallace House.

Phillip Durham, ex-spouse of Norah Blancy, now district manager for ENSA.

Tom Arnold presented his $40,000 villa in Maidenhead to his wife Nellie Breen.

Peter McKiegue now a Lieutenant in the Army, and in charge of the internees.

Noel Gay, music publisher and songwriter, in hospital with fractured jaw due to motor accident.

Oscar Deutsch to his Birmingham home to recuperate and reported making favorable progress.

Ben Goetz has cabled reserving space at Denham studios for picture which is to start in January.

Maurice S. Wilson back from America but keeping very mum about his future picture activities.

Kathleen Moody, discovery of 10%-ers Collins and Grade, is to wed Lew Grade, second half of the firm.

Desmond Davis, BBC producer, is staging the next Ambassadors theatre revue for J. W. Pemberton.

Daughter arrived for the Sidney Beers; father is musical director, mother was an Austrian baroness.

Max Thorpe, local head of Columbia Pictures, taken ill suddenly with heart trouble, now practically recovered.

Champagne has been advanced from $7 to $10 per bottle at the Mayfair hotel, but consumption has not been reduced.

John Abbott's boy, in the RAF, has become a father. Grandpop is manager of Francis, Day & Hunter, the music publishers.

Harry Roy band into Embassy bottle club Oct. 6 for six weeks. Arrangement calls for $1,000 per week guarantee and percentage.

Misbourne Pictures, Ltd., is organization formed to manage all the Leslie Howard pictures, with John Sutro as one of the directors.

Len Urry lining up new show for air and stage to comprise talent from all nationalities available here. Show will be titled 'Allies On Parade.'

The Nut House cabaret is going out as vaudeville unit, with Neil McKay to take the part of Al Burnet, starting in the sticks this month.

George Barclay, daddy among 10%ers, has leased the Grand, Clapham, one of oldest vaude houses in London, and will operate it as cinema.

Gwen Bright, sister of orchestra leader Geraldo, betrothed to Jacques Levy, who is director of Levy's sound film studios with his brother Morris Levy.

Following his appearance in the film, 'One of Our Aircraft Is Missing,' Godfrey Tearle says he will definitely retire from stage and screen.

Next Palladium show, contrary to expectation will not be stage version of ace air show, 'Hi Gang.' Nearest title to it, which will be used, is 'Gangway.'

John Grierson has come from Canada, where he is Government Films Commissioner, and is going to start a film unit for the Canadian Army here.

Lajos Biro, now a naturalized Britisher, has written two new plays, is writing a third, and is preparing film production through a new company of his own formation.

Michael Martin Harvey, son of Sir John Martin Harvey, has written musical based on Hans Andersen's fairy tales, and also designed the costumes. William Mollison is interested in both.

Phoenix theatre, which has been closed for sometime, reopens this month with touring revue policy, to be changed weekly. Adolph Nieman, local 10%er, has been appointed booker.

Buxton brothers, who control 22 picture theatres in Midlands and North of England, have booked Warners' 'Sergeant York' for 12 weeks run in Manchester, opening end October.

Bebe Daniels and Ben Lyon have carte blanche from George Black to buy any material they can find in New York and Hollywood which they deem suitable for the Palladium show in which they are to appear.

Michael Powell's next picture will be for British National. But it will not interfere with his recently formed film company, The Archers Productions, Ltd., of which Emeric Pressburger is one of the directors.

Admiral Sir Edward Evans in confab with William Mollison re charity performance of 'Lady Behave,' to take place at His Majesty's theatre in October. Star Stanley Lupino is deferring his operation to appear.

Jack Rubens, accountant well-known throughout the theatrical world both here and in the States, suffered two losses in one week. His sister died suddenly due to overwork in war activities and the shock killed his mother a few days later.

London Palladium show has been postponed from end of October to Dec. 10. Max Miller in the current show, 'Applesauce,' will then start resident tour with his own show for General Theatres and Moss Empires at key towns, staying minimum of three weeks in each town.

New show being set for the Hippodrome by George Black is titled 'Get a Load of This.' Book is by James Hadley Chase, who shocked the natives with his American gangster book, 'No Orchids for Miss Blandish,' then turned out to be an Englishman. Vic Oliver and Celia Lipton only names to date.

Paris

Comic Georgius named director of Etoile theatre.

Maurice Chevalier sang at Vichy charity gala enroute to Paris.

Pierre Arnaud named director of ABC variety house in Paris.

'Je Ne Te Connais Plus,' comedy, to open Saint Georges theatre.

Jews in occupied France no longer permitted to possess radio receiving sets.

Paulette Pax's Theatre del Oeuvre to give Ibsen and Pirandello next season.

Henri Cochet started weekly sheet to which Georges Carpentier is contributor.

Josephine Baker now permanent resident of Marrakeesh, where she's leased villa.

Henceforth no evening papers on Saturday, no morning papers on Sunday in Paris.

Radio Djibouti again broadcasting; it's French Somaliland's only contact with outside world.

Harry Bauer preparing to act in Nazi picts. Contracted to do several in Berlin in next six months.

Paris actors Mary Marquet of Comedie Francaise and Georgius now daily contributors to Paris press.

Playwright Claude Andre Puguet finished new three-act play, 'Echec a Don Juan.' Also published book of poetry.

Henri Chomette, brother of film director Rene Clair, died in Rabat, Morocco. He was a specialist in colored films.

General Pershing statute in Versailles hauled down while General Lafayette just across the way is to suffer same fate.

Airplane pioneer Henri Farman to collaborate in the making of aviation pic, 'Le Mariage de Chiffon,' directed by Claude Autan Lara.

Fifty-second week of 'Heart Beats,' in first-run showcase, observed with a cocktail party at Triomphe Bar to leading lady Danielle Darrieux.

After three-day suspension in August, LeJour again hit with five-day suspension as reprisal for showing some semblance of independence.

Marcel Herrant and Jean Marchat to give 'Baladin de Monde Occidental,' by J. M. Syne and 'Fille dun Jardinier' at the Mathurins next season.

Pierre Poggi, director of Deux Anes theatre, named to head Mogador and Palais Royale theatres as well as Touquet-Paris-Plage cabaret in Paris.

Screen thesp Paul Azais is latest suspected of being Jewish. In North African tour he was hissed off stage several times. Returned to Paris to finish pic started before war.

Sarah Bernhardt theatre henceforth to be known as Theatre de la Cite. Since it was built in time of Napoleon III, theatre has been known as Theatre des Nations, Theatre Historique, Sarah Bernhardt and Theatre du Peuple under the Popular Front Government. It then reverted to Sarah Bernhardt.

Memphis

Marie Fontaine, local dancer, off to California.

Veloz and Yolanda dated for Auditorium Oct. 18.

Buster Levy, Claridge manager, and frau due back from Florida sojourn this week.

M. A. Lightman entertained for Dick Powell with cocktail party at the Variety Club.

Paramount's Jack Dailey from Dallas in to plot world premiere on 'Birth of the Blues.'

Eugene Bence's new production chairman counsel for Civic Theatre. Succeeds Gorden Lawhead, draftee.

Little Theatre opens new season next week with 'Mr. and Mrs. North.' It's Fred Sears' first effort as director here.

Francis Craig's Nashville orch popped into town to play for the swank Le Bonheur Horse Show charity ball.

Bob Feller-Johnny Vandermeer post-season pitching exhibition at Russwood Southern League Park a boxoffice flopperoo.

George Hamilton orch bowing in for a month at the Peabody following Eddie LeBaron. Latter jumped to Book-Cadillac in Detroit.

Buster Crabbe starred in Sam Snyder's 'Water Follies of 1941,' opening this week at Ellis Auditorium under Commercial Appeal Fresh Air Fund sponsorship for week.

Jimmie Klaer, musical director at WHBQ, has joined Johnny Long's band as pianist and business manager. Fulltime Klaer's been with a band since he had his own '10 Tennesseeans' back in 1933.

Hollywood

Leo Carrillo laid up with flu.

Smiley Burnette on stage tour.

Ted Richmond laid up with influenza.

Lana Turner hospitalized with bronchitis.

Jack L. Warner to White Sulphur Springs, Va.

The Otto Krugers observed their 22nd wedding date.

Cliff Work on first vacation in three years at Universal.

George Schaefer checked in at RKO to check things over.

Raoul Walsh sued for slander by his former ranch foreman.

Agent William Smith divorced Ethel Merman in Santa Monica.

The William T. Walls celebrated their 25th wedding anniversary.

RKO studio beat the home office in a telegraphic golf tournament.

Russell Hayden nursing three fractured ribs after a fall from a horse.

John Burch, Jr., former studio manager at RKO, is back on the lot as an assistant director.

Sol Lesser played badminton and wound up with cracked ankle.

Franchot Tone to Palm Springs to recuperate from his recent operation.

Myrtle Clare was granted a divorce from Sidney Clare, songwriter.

Betty Grable back from New York to start work in 'Song of the Islands' at 20th-Fox.

Jean Cavall, NBC singer, shifted to the Canadian Air Force to become a flyer.

Harold Franklin, Jr., left for Mexico City to produce Spanish-language pictures.

William F. Rodgers in from New York for autumnal huddles with Metro studio execs.

Fire at Los Angeles Fair Grounds caused $350,000 loss, including scenery, stage equipment and $30,000 pipe organ.

Bette Davis returned to Warners lot to resume in 'The Man Who Came to Dinner' after two-week layoff to recover from a dog bite.

Martin Snyder drew $10,000 from the settlement of community property, owned jointly with his former wife, Ruth Etting, in Beverly Hills.

Pallbearers at funeral services for Eugene Walter on the Coast were Edgar and Arch Selwyn, Frank Sheridan, Al Woods, Jack Francis and Pedro de Cordoba.

St. Louis

By Sam X. Hurst

The Avalon, South St. Louis nabe, celebrated sixth anniversary.

Jack Alexander, of RKO's local booking staff, taking flying lessons.

Christ E. Efthin, owner-manager of the Star here in hospital for gallstone trouble.

Variety Club has new quarters in Coronado hotel and is tossing initial party Oct. 17.

Justin Crawford Leahy appointed treasurer of the Municipal Auditorium. Job pays $2,400 per annum.

Noah Bloomer, owner-manager of Producers' Releasing Corp.'s local exchange, moving into new quarters.

Al Rosecan, owner-manager of the Princess, South St. Louis Indie nabe, recovering from appendectomy.

Joe Desberger, Alton, Ill., exhib, convalescing at his home after undergoing major knifing at local hospital.

Leon Jarodsky, owner-operator of the Lincoln and New Paris, film theatres in Paris, Ill., bedded in St. John's hospital here.

Fire of undetermined origin damaged the Royal, a 450-seater in Mt. Vernon, Ill. House is operated by the Fox-Midwest Agency Corp.

Out-of-towners who had a look at film trade reviews last week include F. V. Mercier, Perryville, Mo.; Tommy Baker, Bunker Hill, Ill.; John Rees, Wellsville Mo.; Mrs. I. W. Rodgers, Cairo, Ill.; Sam Pirtle, Jerseyville, Ill.; Steve Farrar, Harrisburg, Ill., and O. L. Turner, Chester, Ill.

Philadelphia

Norman Jay begins a new series of chatter programs on KYW this week.

Josephine Cotaggio is now radio editor for Evening Ledger, replacing George Opp, resigned.

Walt (Snuffy) Smith, chief of KYW mailroom, expects call from his draft board any day.

Stoney McLinn, WIP's sports 'Old Timer,' inaugurating a new show for the U. S. Marines recruiting service.

Hank Lawson, head of KYW's 'Knights of the Road' troupe, was stricken with appendicitis last week. Art Hinett is subbing.

Sid Gathrid, former member of the Daily News staff and brother of Raymond Gathrid, radio columnist, has joined the Sam Bushman publicity agency.

Timmy Hindman, local amateur actress and dress designer, is doing an early morning stint tabbed '9 A.M. Fashions' on WIP under nom de ether of 'Bettina Brown.'

Ethyl Felt (Phyllis Foster), who retired from radio couple of years back for marriage, making a comeback on ether by doing a 'Babies' show on WDAS for Mt. Sinai hospital.

OBITUARIES

THOMAS J. CARRIGAN

Thomas J. Carrigan, 55, former Broadway actor and picture player, died Oct. 2 of a cerebral hemorrhage at his home in Lapeer, Mich., to which he had retired nearly 10 years ago.

Carrigan started on the stage in 1906, appearing with William O'Neill in 'Voice of the Mighty.' Following the long run of that play he went in as the juvenile lead with Lionel Barrymore in 'The Copperhead.' His first wife was Mabel Taliaferro, with whom he was starred in 'Cinderella.' They were divorced. Among his other plays were 'Checkers' and 'Orphans of the Storm.'

Carrigan also worked in the experimental days of films, appearing in two-reel pictures made by Powers in New York and also with Selig in Chicago. He was credited with being the first to introduce motion pictures into the Vatican in the early days of the World War. His last motion picture appearance was in 'Wings.'

During the World War he enlisted in the Navy and was placed in charge of entertainment aboard the transports. Following the divorce from Miss Taliaferro he was married to Nellie King, also an actress.

Beside his son, he leaves three brothers, Frank and Leo, of Detroit, and George, sheriff of Lapeer.

JACK CUNNINGHAM

Jack Cunningham, 59, outstanding screen writer in the early days of pictures, died Oct. 4 in Santa Monica as a result of a stroke suffered three years ago while we was working on the script of 'Union Pacific' at Paramount.

Newspaper man for 18 years in Pittsburgh, Harrisburg and New York, Cunningham moved to Hollywood in 1916 as a writer. At various times he was chief of the scripting departments at Universal, Triangle, Robertson-Cole and the Metropolitan studios. For a brief while he tried his hand at producing at Paramount, where he turned out 'Too Many Parents' and 'Woman Trap' in 1936.

As a writer he worked on screen plays for Douglas Fairbanks, Bessie Barriscale, Louise Glaum, Sessue Hayakawa, Frank Keenan, Ruth Roland, William Farnum, Tom Mix, Rudolph Valentino, Gloria Swanson, Harold Lloyd and W. C. Fields.

Among the better known pictures he wrote were 'The Black Pirate,' 'Don Q,' 'Beyond the Rocks,' 'The Covered Wagon,' 'The Thundering Herd,' 'Ruggles of Red Gap' and 'Union Pacific.' Surviving are his widow and a daughter.

THOMAS W. SYMONS, JR.

Thomas W. Symons, Jr., president of KXL Broadcasters, Inc., Portland, Ore., and of Symons Broadcasting Co., Spokane, which operates KFPY. died suddenly of a heart attack at his farm near Newberg, Oregon, Oct 2. He was also affiliated with KGIR, Butte, Mont.

During the World War, Symons served as an air corps instructor. His son, Thomas W. Symons III, is with the Royal Canadian air force.

Gale Page, screen and radio actress, was a sister-in-law.

LOU HERMAN

Lou Herman, 52, veteran performer, who had been retired for several years, died in Chicago Oct. 1 after a long illness.

Herman was an oldtimer in vaude and later became a unit producer. Act of Schriner and Herman played all the circuits for many years, and later the firm of Greenwald and Herman was well established as a vaude unit-producing outfit.

Widow and stepdaughter survive. Burial in Chicago.

WILHELM KIENZL

Wilhelm Kienzl, 84, Austrian composer, conductor and pianist, died in Vienna Oct. 3. He had composed a number of operas, with two being played in America, 'Der Kuhreigen' and 'Der Evangelimann.'

Kienzl had been a music critic in Vienna and studied under Franz Liszt. He was also an intimate of Wagner, a musical historian, lecturer and essayist.

GERTRUDE LANG

Gertrude Lang. 42, former vauder, died of cancer in New York Oct. 2. She more recently conducted a dance school in the Strand theatre building, New York, with Johnny Murphy. Latter was with George Primrose for a number of years, also being of the team of Murphy and Foley.

PETER WENNER

Peter Wenner, 52, copyist and arranger of music for the Philadelphia Orchestra, died in Philadelphia Oct. 3 a few minutes before the orchestra, opening the season, played his new arrangement of 'The Star Spangled Banner.'

He leaves a widow, daughter and son.

MARGARET DAVIES

Mrs. Margaret Davies, 35, dancer and actress, died Sept. 29 in West New Brighton, Staten Island, N. Y., after a long illness. She had appeared in Philadelphia stock and several road shows, and was a member of the NVA.

Husband and brother survive.

FLETCHER NORTON

Fletcher Norton, 64, stage and screen actor. died Oct. 3 in Los Angeles. He appeared in many Broadway plays before going into films about 15 years ago.

Morton was writing his memoirs of 30 years in the theatre when he was stricken.

MRS. JOYCE KILMER

Arline Murray Kilmer, 53, widow of Joyce Kilmer, soldier-poet, and a well known poet and writer in her own right, died Oct. 1 at Stillwater, N. J.

Mrs. Kilmer was also a songwriter, having such tunes published as 'Fortitude,' 'Heart-Bitterness,' 'Violin Song,' among others.

NELLIE F. JOBER

Mrs. Nellie F. Jober, 56, midget performer, died in Waterford, Conn., Sept. 29. With her husband, Stanley Joseph Jober, she had been booked in road shows as the Jober Midgets.

Husband, mother, four brothers and two sisters survive.

FRANK FARRELL

Frank Farrell, around 45, former legit treasurer, died in New York, Oct. 1. He was in the boxoffice of the Eltinge, N. Y., when it played legit. It's now a burlesque house. Recently he was a ticket seller at the racetracks.

MRS. OTTO HAUSER

Mrs. Otto Hauser, former actress, died in Hoboken, N. J., Oct. 4. As Anne Courtney she had appeared in 'Neptune's Daughter' at the Hippodrome theatre, N. Y., in 1907.

BUCK TATUM

Buck Tatum, 44, screen cowboy, died Oct. 2 in Santa Monica, Cal. Before entering pictures he had been a rodeo rider.

HELEN V. PRITCHARD

Helen V. Pritchard, 41, concert harpist, died in Ithaca, N. Y., Oct. 1. Father and brother survive.

DANIEL MOYLES

Daniel Moyles, orchestra leader, died Oct. 2 in Batavia, N. Y.

Mrs. William Graham, wife of the president of the Palmer Park Theatre Co., Detroit, died suddenly of a stroke in her home in Detroit. Leaves her husband and five sons and daughters, among them Mrs. Raymond Schreiber, whose husband heads the Midwest circuit.

John E. Bush, Sr., stage carpenter at Shea's theatre, Jamestown, N. Y., for 31 years, died in Jamestown Oct. 1.

Antonina Paderewski Wilkonska, 83, writer, only sister of the late Ignace Jan Paderewski, died Oct. 6 in Pelham Manor, N.Y.

Mother, 75, of William Wirges, former bandleader, now with CBS copyright department, died Oct. 1 in Buffalo.

Elbert T. McCullough, bass player at the old Garrick theatre, St. Louis, died at the U. S. Veterans' hospital, Hines, Ill.

Mrs. Catherine Haller, 86, mother of Frank Lloyd, film producer, died Oct. 3 in Hollywood.

John A. Cressey, 78, retired film distributor, died Oct. 1 in Los Angeles.

Father of Frank McGillivray, announcer with CJRM, Regina, Sask., died recently.

Pro-Nazis Beat M.C.

Continued from page 1

State Police, returned to the Swiss Castle, where Leo Welternbach, the proprietor; Jack Riley, a singing waiter, and James Lynch, a patron, were arrested. Green couldn't identify any others in the brawl.

Agent In a Spot

The case took a new twist early last week, the day before the trial was skedded to take place on Monday (29), when Harry Pearl, Green's N.Y. agent, was arrested by the Conn. State Police on charges of conspiring to obstruct justice. Cops claimed Pearl came up at the behest of Welternbach to get Green out of the state so that he couldn't testify. Pearl was held in $1,000 bail, but the charge against him was dismissed the following day at Green's behest, Green claiming that Pearl was acting innocently.

At the trial, Riley claimed that Green started the brawl and first knocked him unconscious. This Green denied and stated that Riley attacked him first, with Lynch and others then joining in. The judge found both Riley and Lynch guilty, fining the former $25 each on two counts of disturbing the peace and assault, and fining Lynch $75 for assault. Welternbach, while not accused of assault, was fined $200 and given a 30-day suspended sentence for conspiring to obstruct justice. All three posted appeal bonds.

Welternbach's Gripe

According to Green, the animosity against him stemmed from the fact that he was wearing an American Legion button. This Welternbach noticed when he met Green at the R. R. station, Green quoting Welternbach as remarking:

'Why do you Legionnaires give all-out aid to Britain and fight Germany?' Then, according to Green, Welternbach began a diatribe against President and Mrs. Roosevelt. It was brought out at the trial that Welternbach is German-born and that the singing waiters in his Swiss Castle sing mostly German songs.

According to Green's testimony at the trial, his fight with Riley started when Riley voiced a nasty racial insult. Green then knocked Riley cold, but the others jumped in, including some of the kitchen help, and Green was hopelessly outnumbered. Welternbach, Green testified, merely stood by and when Green called to him for help, Welternbach is alleged to have exclaimed:

'I don't care if they kill you, you ___ ___ ___.'

Stall Camp Shows

Continued from page 3

camps, while many other organizations, including the Red Cross, are also having sweater-knitting bees and have had much more experience in them than the CC.

Another subject for comment is the CC's refusal, as the result of self-seeking and personal ambition of some of its execs and sponsors, to give any credit to the USO for the $500,000 it received. Exec of the organization this week refused, to VARIETY, to recognize his outfit as at least quasi-public, and to admit that the funds came from the USO.

That's been a sore spot with the USO for some time, and the subject of much battling between the two groups. USO feels that any publicity given to the expenditure of the $13,000,000 it collected will aid in getting the same or a larger amount when it starts fund-raising next year. But the CC has refused to cooperate.

There's still another squawk making the rounds. That's that, although the committee months ago named an entertainment division consisting of top-execs in radio, legit, films and other entertainment fields, the group has never once been called together. Burns Mantle, New York News legit critic, who is one of the members for the advisory board, blasted in his column a couple weeks ago on the subject.

25 Units This Winter

With Dowling in, the CC is talking about putting on 25 touring units this winter to provide a show for every boy every two weeks. Plan, as worked out by some young officers in the War Department's Morale Branch, was outlined in VARIETY a few months ago. Broadway is skeptical as far as the Citizens Committee goes, however, having heard it make large scale talk before with nothing much coming of it.

Dowling and CC execs will meet with War Department officials today (Wednesday) in Washington on getting the project started.

Washington Huddle

Washington, Oct. 7.

Radio, stage, and screen figures huddle this week with the Army and Navy in attempt to formulate plans to bolster morale of the boys in uniform with gratis entertainment during the winter. Parleys were speeded to untangle the misunderstanding when the Theatre Authority last week declared no more cuffo shows will be presented.

The flare-up pained various individuals, who felt everybody understood the previous shows were mostly experiments to see what the expanded defense forces prefer in the way of diversion. Now that some observations have been made, the show business leaders will try to make definite arrangements as to frequency and type of presentations.

Negotiating with Major General Frederick C. Osborne and Commander John Reynolds will be Lee Shubert on behalf of legit producers; Neville Miller for the broadcasters; Y. Frank Freeman and Jock Lawrence for the film studios; Eddie Dowling, in his capacity as general consultant; and Lawrence Phillips, executive director of the New York Citizens' Committee.

Airlines

Continued from page 1

muda clippers these days are long-pussed, not so much from the whims of British censorship as from the added neck pain of having to pay the censor's salary. Local government there, they say, bills them at the rate of $1.40 an hour for having a clerk from the censor's office follow them to say: 'No. Not that. We don't allow pictures of that.' Only alternative is taking whatever pictures you please and then letting the censor's office develop and scissor them.

H'wood-N.Y. Shuttle Busy

Business on the Hollywood-Times Square air shuttles continued brisk during the week. TWA's Stratoliner on Wednesday (1) brought in Randolph Scott; William Goetz and Sol Wurtzel, the 20th Century-Fox execs, and Hal Berger, Beverly Hills radio sports announcer. Berger took in the Yanks-'Bums' set-to as winner of the Sporting News popularity contest for best radio re-creation of a major league ball game. Polled more than 300,000 reader votes.

Heading for a new play, tagged 'Father's Day,' Charles Butterworth took a United Air Lines plane for Cleveland Friday (3) to catch up on rehearsals. Show was set for Monday (6) opener. Richard Aldrich, the producer, followed next day for the same show.

Strato-commuter William L. Shirer arrived back again on the TWA Super Sky Chief. It's a West Coast job as technical advisor for a war film that keeps him stratolining back and forth across the length of the continent.

Bill Stern, Irving Kahn and Carole Landis flew United to Chicago and then doubled back a few miles to South Bend for the Saturday Notre Dame-Indiana game. Kahn, who handles all the 20th-Fox radio publicity, cooked up a telephone deal for airing during the half-time between Landis and Stern. After the game, Stern flew back to New York, Kahn down to Miami and Miss Landis on to Hollywood.

Other LaGuardia takeoffs included Grace Moore (TWA) for Chicago, Dick Powell (TWA) for L.A. and Anne Shirley (UAL).

Flynn Peaceful

Continued from page 3

judge, particularly the episode of the wounded ear. He couldn't tell whether Mrs. Fidler had jabbed him with an oyster fork or used her finger nails. Anyway, it was the only casualty in the Battle of the Mocambo.

Flynn promised to suppress his Saturday night punch when he meets Fidler on future Saturday nights, and the judge dismissed the case.

Fidler's N. O. Loss

New Orleans, Oct. 7.

Hollywood columns by Harold Heffernan, of NANA, and Frederick C. Othman, United Press, are being substituted for Jimmie Fidler's column by The New Orleans Item.

Paper used Fidler up to two weeks ago and then it was penciled to the bone with all controversial and editorial matter removed.

Mustered Out

Continued from page 2

films, as well as in former professional work.

Group of fugitives from 5:30 a.m. reveille include: John W. Logan, MGM cutter, Eugene Mudge, freelance writer, Franklin Coen, Columbia writer, Robert Churchill, documentary cameraman, Irving Smith, Boston newsreel lenser. Leonard Barker, stage manager and tele director, Barton Hayes, Hollywood cutter, Robert Russell, documentary scripter, Arthur Wilmurt, returning to the Yale Drama staff for second semester, Frank A. Baldridge, film editor, Jaro Fabry, top-notch illustrator for slicks, Neal F. Gerad, cutter at Technicolor, Robert L. Jennes, Columbia animation cameraman, William H. Reynolds, former Loew-Lewin cutting head, Kurt W. Simon, Warners production staffer, and Albert Shaff, cutter at Columbia.

Dick Bernie, Zinn Arthur, And Others Mustered Out

Camp Upton, N. Y., Oct. 7.

Sergeant Murray Bernstein, known professionally as Dick Bernie before he joined up with Uncle Sam, was among those given discharges here last week under the new 28-year-old age provision. Bernie, burley comic, went right from camp to work at the Empire theatre, Newark.

Corp. Leon Waldman, former New York Herald Trib sports writer and a member of the camp's public relations staff, was also among those released. Others included bandleader Zinn Arthur and John H. Muenzenberger, known professionally as Johnny Mince, who was a member of the camp orch. Also Philip Truex, actor-son of Ernest Truex.

It's Capt. Curtin Now

Camp Wheeler, Ga., Oct. 7.

Edwin P. Curtin, former New York radio, publicity and advertising man, has been upped to the rank of captain. He is public relations officer here.

MARRIAGES

Sharlot Nordli to Rock Hillman Oct. 5, in Los Angeles. He's guitarist with Kay Kyser.

William Gavre and Tanya Krasilnikoff, in San Francisco Oct. 5. She is on KGO-KPO staff.

Ruth Meadows to Bill Trotter, in Memphis, recently. He's announcer for WREC, Memphis.

Ruby Mae (Boots) Cullens, to George Bovay, in Wilmington, Del., Sept. 30. Bride is daughter of Chalmers Cullens, co-owner of Idlewild and Savoy theatres, and stage manager at Malco theatre, Memphis.

Alba Luongo to Don Arres, in Orange, N. J., Oct. 6. Bride is radio actress; he's singer.

Ruth Rich, secretary to Gus S. Eyssell at Radio City Music Hall, to Edward Deutcsh, Oct. 4. Groom is a manufacturer.

Josephine Cottle to Lee Bonnell, Oct. 6, in Houston. He is an RKO contract player, she's a radio actress, known professionally as Gale Storm. Bonnell won Jesse Lasky's 1939 'Gateway to Hollywood' contest

Muriel Salmonds to Harry Furnitz, Oct. 6, at Phoenix, Ariz. He is a screen writer.

Irene Purcell to Herbert F. Johnson, Jr., in Chicago, Oct. 4. She's stage, screen and radio actress; he's head of Johnson's Wax.

Lucia Carroll to Carl Schroeder, Oct. 6, at Carson City, Nev. She's a film actress; he's western manager for Annenberg fan mags.

BIRTHS

Mr. and Mrs. Gilbert M. Hutchison, daughter, in Greensboro, N. C., Sept. 29. Father is in commercial department of WBIG.

Mr. and Mrs. Paul Henning, daughter, Sept. 27, in Hollywood. Father is writer on Rudy Vallee airshow.

Mr. and Mrs. Bob Murphy, son, in Minneapolis, Oct. 1. Father is news commentator at KSTP, St. Paul.

Mr. and Mrs. Marty Glickman, daughter, in Brooklyn. Oct. 1. Father is sportscaster at WHN, New York.

Mr. and Mrs. Johnny Burke, twin girls, in Los Angeles, Oct. 3. Father is songwriter.

Mr. and Mrs. Al Altman, daughter, in New York, Oct. 6. Father is eastern talent scout for Metro.

Mr. and Mrs. Jackie C. Gleason, daughter, Sept. 23, in Jackson Heights, L. I. Father is Warner comedian.

Bills Next Week

Continued from page 48

4 Jitterbugs
6 Reedettes
King Perry Orc
Corktown Tavern
Dolly Stirling
Beth Farrell
Ellen Kaye
Joe E Kerns
Cole & Corte
6 Vealers
Les Arquette Orc
Grand Terrace
Faith, Hope & Z
Davis & Delmar
Earl Parchman
Mildred Porlee
Hilge
Gregory, Rey'd & C
Lyla Carlyle Orc
Hund's
3 Old Timers
Manuel Lopez
London Chop House
Barney Green
Ruby Orc
Clarice
Connie Barleau
Club Mayfair
Marty Joyce
Carol Crane
Mervin Jensen
Dorothy Gerron
Phil Olsen Orc
Club Mar-Jo
Carroll & Gorman
June Carson
Dancing Dietrichs
Merritt Lamb Orc
Morocco
'Gay Nineties' Rev
Buddy Durny
Joe Foder Orc
Madelon Baker
Nebiolo's
Fay & Andre
Johnny Polley
Laskey Sis
Clem Hawkins
Leonard Seel Orc
Northwood Inn
Anita Jacobi
Woods & Bray
Harry Schilling
Roshae & Lee
Ray Carlin Orc
Olde Wayne Club
Eddie Mann Orc
Freda Mann
Palm Beach
Gorgetto Bros
The Barclays
Bert Herman

Gladys Hunter
Carlos Vesta
Don Pablo Orc
Huck's Redford Inn
Mac McGraw Orc
Royale
Peter Higgins
McKowans
Park & Clifford
Faber Dane
Dick Worthington
Don McGrane Orc
Statler Hotel
Enric Madriguera
Saks
Fifi de Villerie
Buddy Lester
Rosellianos
Johnny Hale
Covert & Reed
Karl Spaeth Orc
San Diego
Radio Jesters
Jimmy Durant
Loola Taylor
Neeley & Norman
Mary Janie
Paul Gordon Orc
Stevadora
Everett & Conway
Bill Harris
Roland & Rito
Irene Burke
Tiny Gorman
Jack Thomas Orc
The Tropics
Chico
Juchiteco 3
Linda Garcia
Hal Wayne Orc
Verne
Billy Meagher
Bobbie Robbins
Raul & Annette
Alto Fryer Orc
Whittier Hotel
(Gold Cub Room)
Herman Fine
Wonder Bar
Pat Nash
Vocalions Orc
Sammy Dibert Orc
509 Club
Dale Rhodes
Di Giovanni
Claire Williams
Good & Goofy
Chaney & Hurley
Capt Franke
Julie Hewitt
June Hart
Horace Houck Orc

Crawfordettes
Fox & Hounds
Milton George Orc
Irene Donahue
David Ballentine
Hi-Hat
Pete Herman Orc
Lucille Grey
Frank Petty
Hotel Bradford
(Circus Room)
Warren & Bodee
Hotel Brunswick
(Bermuda Terrace)
Ella Fitzgerald Orc
Babe Wallace
Hotel Essex
Ernest Murray Orc
Billy Kelly
Jack Manning
Al Lewis
Victor Donato
Adele Corey
Rita Henderson
Diane & Mitchell
Hotel Gardner
Burt Shaw
Evelyn Harvey
Hotel Minerva
Harry Hay Orc
Barbara Douglass
Hotel Statler
(Terrace Room)
Howard Jones Orc
(Cafe Rouge)
Salvy Cavicchio Orc
Hotel Westminster
(Blue Room)

Jimmy McHale Orc
International Cafe
Ted Crowley Orc
Tom Chales
Helen Arnold
Alda Marova
Lenny Fitz
Ken Club
Stuff Smith Orc
Russ Howard
Sinclair Beef Trust
Jesse James
Latin Quarter
Anthony Bruno Orc
Sammy Walsh
Rhumbollers Orc
Gomez & Minor
Mimic Men
Buster Kelm Ens
Helen Carroll
Rio Casino
George Harris Orc
Harry Spear
Wally Wanger Rev
Chaquita
Victor, Macey & N
Marco & Ramola
Steuben's
(Vienna Room)
Lew Conrad Orc
Boyd Heathen
Chester Dolphin
Armstrong & Stark
Barry & English
Dolores Reed
The Cave
Don DiBona Orc
Jack Fisher
Tamara Doriva
Curran & Carol
Phil Barry

PITTSBURGH

Anchorage
Hugh Morton Orc
Maynard Deane
Arlington Lodge
Phil Cavezza Orc
Balconades
Buddy Carlson Orc
Bill Green's
Baron Elliott Orc
Mary Krieg
Billy Cover
Michael Strange
Jack Williams
Dick Mack
Boogie-Woogie Club
Boog Sherman
Maxie Simon
Harry Comorada
Tobby Miller
Chuck Wilson
Club Petite
Piccolo Pete Orc
Cork and Bottle
Nelson Maples
Colonial
Art Farrar Orc
Eddie Peyton's
Art Schamberg Orc
Mildred Segal
Eddie Peyton
Sandy Mcclintock
Marion Muller
El Chico
Mario Orc
Virginia Ramos
Pepito & Carmen
Evergreens
Revelers
Kay Burke
Ray Valance
Nancy Grey
51 Club
Ella Roy
4 Kings
Hotel Fort Pitt
Ken Bailey Orc
Johnny Mitchell
Harry Walton
Jessie Wheatley
Hotel Henry
(Silver Grill)
M Contreras Orc
Conchita
(Gay 90's)
Dorothy Nesbitt
Hotel 7th Avenue
Bess Saunders
Ida Iola
Everett Haydn
Betty Donahoe
Al Devin
Hotel Roosevelt
4 Skyliners

Hotel Schenley
Billy Hinds Orc
Joy Lind
Hotel Wm Penn
(Continental Bar)
Wanda
Escorts
Merry-Go-Round
Bubbles Becker O
Frances Stone
New Penn
Ralph Allen Orc
Stone & Victor
Buddy Birch
Renin & Elaine
Dixie Hey
Buddy Hoskins
Nixon Cafe
Al Marisco Orc
Bob Carter
Carlos & Chita
Simpson Marionettes
Eleanor Sherry
Barbara Belmore
Nut House
Sherdina Walker O
Ted Blake
George Gregg
Harry Frank
Joe Klein
Watson
Oasis
Frank Shean Orc
Place
Don Butler
Bill LeRoy Orc
Trelon
Ralph Groves Orc
Adele Pam
Ralph Springer
George Webber
Yacht Club
H Middleman Orc
Lee Dixon
Westfield Puppets
Harry Stevens
Mills, King & Hay
Sylvia Hort
Shirley Heller
Sky-Vue
Johnny Martone Orc
Allen Trent
Union Grill
Art Yacello
Frank Natale
Mike Samirotto
Villa Madrid
Etzi Covato Orc
Mark Lane
Giovanni
Arturo & Evelyn
John Hope
Manhattanettes

BOSTON

Beachcomber
Harry Morrissey
Lu-Cellia
Cheena de Simone
Eleanor Teeman
Elaine Jordan
Buster Kelm Rev
Blinstrub's
Karl Rohde Orc
Barry Stockwell
Flying Gleasons
Una Cooper
3 Kilarooe
Casa Manana
Al Tory Orc
Harrison Aulger
Jore Martin
Tom Brown
Kathyrn Fortenor
Louise Sherwood
Earl Gregg
Jane Giddings
Jean Carlo
Don Muckel
Club Mayfair
Ranny Weeks Orc
Bernie Bennett O
George Libby Rev
Mitzi Mayfair
Don John Fisher
Allen Carney

Doris Abbott
Club Vanity Fair
Farren Bros Orc
Stella Ray
Ginnie O'Keefe
Belle Claire
Cocoanut Grove
Mickey Alpert Orc
Don Rico Orc
Wally Wanger Rev
Billy Paine
Marianne Francis
Amapola Lopez
Stuart & Lee
Callahan Sis
Mathea Merryfield
(Melody Lounge)
Marjorie Garretson
Herb Lewis
Copley Plaza
(Sheraton Room)
Ruby Newman Orc
Julia Barbour
(Merry-Go-Round)
Mark Gilbert 3
Crawford House
Ray Collins Orc
Sally Keith
Jacqueline Hurley
Harriet Walker
Billy Byrd

Band Free Shows

Continued from page 3

chairman of the Hollywood branch of the motion picture defense committee; Jock Lawrence, secretary of the committee, and reps of the various film Guilds. From the east will come reps of the Citizens Committee for the Army and Navy. Agenda for the meeting is merely for a canvassing of the general situation and discussion of a long-range program to waylay some of the annoyance by show biz people at the Government attitude.

War Department has consistently, since the present emergency began, treated actors and actors groups as though they didn't exist. It has indicated its recognition of their value to morale, however, by readily granting permission for their appearance at camp benefits. Virtually all execs of show biz organizations who have wanted to contribute their bit toward the defense effort, if the Army would give them but the slightest encouragement, have been burned up at the War Department's stand-offish attitude.

Fort Monmouth Example

TA could point to one immediate and concrete effect of its nix on free shows and how that nix is rebounding to the advantage of actors. Fort Monmouth, N. J., all summer has been having a stream of players appearing gratis at Monday evening shindigs. With TA's refusal to approve the cuffo shows any longer, the camp morale officer suddenly discovered he could rake up about $330-$400 a week by a 10c admish and a raid on the Post Exchange fund. That means that six or eight actors will be working each week as a result. Broadway agent Maurice Golden is handling the bookings.

TA and the performers generally regret the effect of the decision in this case as they feel that they'd rather contribute their work than take even 10c out of the pockets of boys making $21 a month. However, they feel that definite and unified steps must be taken pending the time when the Government pays the actors itself and the soldiers will be admitted free.

Resolution adopted by TA reads:

> 'Resolved, That until the Government takes some affirmative action whereby there will be money allocated for the compensation of artists appearing in camp shows, Theatre Authority, Inc., will not clear any of these free shows, and the branches of the Associated Actors and Artistes of America will be requested to cooperate along these lines.'

Coast Asks Clarification

Hollywood, Oct. 7.

Clarification of the War Department's attitude on camp entertainment has been asked by the West Coast committee of Theatre Authority in a telegram to Brigadier General Frederick Osborne, chief of the Army Morale Branch. Wire was signed by Lucille Gleason, chairman; I. B. Kornblum, secretary, and Ken Thomson, Jean Hersholt, Edward Arnold and Ralph Morgan, TA committee members. It read:

'Motion picture industry's test camp entertainments in spring and early summer were suspended at the suggestion of the Government that summer maneuvers would reduce need for such shows. It was thought this period would permit formation of orderly program. During interim we were advised $500,000 allocated from United Service Organization Funds to Citizens Army and Navy Committee for purpose camp entertainment. To date nothing has been done with these funds on Coast where substantial part of USO money was raised through generous efforts of motion picture and radio industries.

'Fact that this money is reported available for travel and similar expenses of camp entertainment, plus fact Theatre Authority at Government instance must refuse to allow many requests for such entertainment, puts the responsibility improperly on actors and their organizations. All these factors contribute to chaotic situation. Actors generally and the entertainment industries are ready to do job of camp entertainment. Will you tell us how Government wants it done. Frank Freeman and other representatives of motion picture defense committee now in Washington seeking clarification of the situation.'

'The Patsy' Called Off

Los Angeles, Oct. 7.

First casualty in the edict by Theatre Authority against free appearances in army camps was 'The Patsy,' staged by Virginia Sale and her husband, Sam Wren. Marie Wilson was starred. Play folded in Glendale, Cal., after four performances in California camps.

Previous to 'The Patsy,' Miss Sale, sister of Chic Sale, had put on 19 one-woman shows free for service men.

Coast Camel Caravan

Hollywood, Oct. 7.

Coast unit of the Camel Caravan starts a five-week trek through army camps tonight (Tuesday) at Fort MacArthur, San Pedro, Cal. Show is shying away from sex appeal with 10 men in troupe of 19 and only two femmes in short wardrobe.

Show has weekly budget of $3,500, $950 going to six acts. William Esty Agency, which handles Camel account, is paying living expenses. Company is traveling by bus and truck. Acts are mostly musical, with Herb Shriner as emcee.

Tele Co. Scores

Continued from page 3

first day, the volume jumping to 175,000 for the second game. Third game, which was played Saturday (4), when most offices were closed, the number of calls dropped to 35,000, but on Sunday there still were 40,000 ball game inquiries. Monday (6) during the final game, played in Brooklyn, score calls bounded to 150,000. Friday, when the game was rained out, there were few such calls, but 50,000 inquiries were made as to the weather.

Newspaper offices hailed the phone company's service and advised readers to use it, since the pressure of incoming calls seeking the score was cut away down. Phone company also advertised in the dailies; giving the call number that supplies the time of day (Me. 7-1212). Answering operator who could be heard by hundreds of callers at the same time, gave the hour and the score at the regular 15 second intervals.

Such service calls for one girl operator at a time, each one working on 15-minute shifts.

Ezra Stone

Continued from page 1

fessional player before going under contract to Uncle Sam. Of the two girls in the unit, one is the wife of a soldier. Boys are all members of the morale division at Upton, selected for recreation and entertainment service as they went through the reception center there. Stone plays in and directs 'Brother Rat'.

Tour starts Oct. 20 and runs through Nov. 12, comprising 24 dates. Major General Irving Phillipson, commander of the Second Corps area, suggested it after viewing a special performance at Governor's Island, N. Y., following VARIETY's review and other favorable comment from Upton.

Unit has obtained rights to 'Three Men on a Horse,' 'Sailor Beware' and 'Front Page' to do after the coming tour. Those who will make the circuit include Stone, Ralph Nelson, Alan Manson, Michael Wardell, 'Pinkie' Mitchel, Robert Muller, Jose Di Donato, Richard Browning and Eddie O'Connor.

Football

By Dick Fishell

(WHN, N. Y., Sports Commentator)

College Games

BOSTON COLLEGE—CLEMSON

Clemson, not as tough as B.C., should be much improved over its Tulane showing. But the Eagles of Boston go back to their winning ways.

CALIFORNIA—SANTA CLARA

Santa Clara has really got it and will dump the Bears.

COLGATE—DARTMOUTH

Dartmouth's material is mediocre and it hasn't had enough of Coach McLaughry's touch. This big-time Colgate 11 will score often.

COLUMBIA—PRINCETON

The Lions have the edge.

CORNELL—HARVARD

Cornell is too far advanced for the Harvards.

DUQUESNE—MANHATTAN

The Kelly Greens of Manhattan are making progress, but they're not yet ready to take the experienced Dukes.

LAFAYETTE—NAVY

This is not a Lafayette year.

L.S.U.—MISSISSIPPI STATE

State surprised Alabama and should knock off L.S.U.

MARQUETTE—MICHIGAN STATE

Marquette has suddenly found itself, and while State is a good team, playing in Milwaukee gives the edge to the home-town Marquette.

MICHIGAN—PITTSBURGH

Pittsburgh has a big squad, but little talent. Michigan has a field day.

N.Y.U.—TEXAS A. & M.

This is bad schedulemaking. Texas A. & M. has a party.

NORTHWESTERN—WISCONSIN

Wisconsin got off on the wrong foot. And the Northwestern Wildcats will not help their cause. Northwestern by two touchdowns.

OKLAHOMA—TEXAS

Oklahoma is tough, but Texas is one of the first five in the nation. The Texans to keep their ranking.

OREGON STATE—STANFORD

The Stamford Indians should scalp Oregon State.

PENN—YALE

This is a determined Yale team, but it's not in the same league with the boys from Penn.

RICE—TULANE

They're heralding Rice for the southwest title. Tulane looked great against Boston College and should burst the Rice bubble.

WASHINGTON—WASH. STATE

The Huskies failed at the start, but will bounce back to lick State.

Probable Football Winners

(And Proper Odds)

College Games

SATURDAY (OCT. 11)

GAMES	WINNERS	ODDS
Boston College-Clemson	Boston College	3-1
California-Santa Clara	Santa Clara	9-5
Colgate-Dartmouth	Colgate	7-5
Columbia-Princeton	Columbia	6-5
Cornell-Harvard	Cornell	7-5
*Duquesne-Manhattan	Duquesne	7-5
Florida-Villanova	Villanova	5-8
Fordham-North Carolina	Fordham	3-1
*Georgetown-Temple	Temple	3-1
*Georgia-Mississippi	Mississippi	5-9
Georgia Tech-Notre Dame	Notre Dame	4-1
Holy Cross-Syracuse	Holy Cross	6-5
Illinois-Minnesota	Minnesota	4-1
Indiana-T. C. U.	Indiana	5-8
Kansas-Nebraska	Nebraska	5-1
Kansas State-Missouri	Missouri	4-1
Kentucky-Vanderbilt	Vanderbilt	3-1
Lafayette-Navy	Navy	5-1
L. S. U.-Mississippi State	Miss. State	3-1
Marquette-Michigan State	Marquette	6-5
Michigan-Pittsburgh	Michigan	4-1
N. Y. U.-Texas A.&M.	Texas A.&M.	4-1
Northwestern-Wisconsin	Northwestern	3-1
Oklahoma-Texas	Texas	4-1
Oregon State-Stanford	Stanford	3-1
Penn-Yale	Penn	13-5
Rice-Tulane	Tulane	12-5
Washington-Wash. State	Washington	2-1

* *Friday* (10) *night*.

Won, 29; *Lost*, 11; *Ties*, 0; *Percent*, .725.

Pro Games

SUNDAY (OCT. 12)

Dodgers-Packers	Packers	12-5
Bears-Cardinals	Bears	3-1
Lions-Rams	Rams	7-5
Redskins-Steelers	Redskins	4-1
Giants-Eagles	Giants	5-1

Won, 7; *Lost*, 1; *Ties*, 0; *Percent*, .875.

FLORIDA—VILLANOVA

This should be a rough game, but the Villanova Wildcats have enough manpower to eke out a victory.

FORDHAM—NORTH CAROLINA

Carolina has gone back, and will be just a stepping stone for the Rams.

GEORGETOWN—TEMPLE

The Hoyas hit the skids last weekend, but will bounce back. The Temple offense is paced by Tomasic, and he'll spark it to a victory.

GEORGIA—MISSISSIPPI

Here's a toss-up, but 'Ole Miss,' with Hapes and Hovious, should pass its way to triumph.

GEORGIA TECH—NOTRE DAME

Tech has sophomoritis. The Irish of Notre Dame to keep rolling.

HOLY CROSS—SYRACUSE

Syracuse has plenty of material, but cannot make it click. The Crusader team walloped Louisiana State, and with two weeks' rest should be ready to wallop the Orange.

ILLINOIS—MINNESOTA

Regrets for Bob Zuppke, as Minnesota has another one of those juggernauts.

INDIANA—T. C. U.

After two straight defeats, Indiana goes back to its home lot to defeat favored Texas Christian.

KANSAS—NEBRASKA

The Cornhuskers are one of the powerhouses of the nation. They'll score with ease.

KANSAS STATE—MISSOURI

Missouri has much too much class.

KENTUCKY—VANDERBILT

Vandy is on the upbeat.

Pro Games

DODGERS—PACKERS

Playing in Milwaukee, the Dodgers gets their second licking in a row.

BEARS—CARDINALS

The Bears take to the air again and run roughshod over the Cards.

LIONS—RAMS

The Rams, sparked by Parker Hall, will pass their way to a close win.

REDSKINS—STEELERS

Sammy Baugh & Co. will have no trouble.

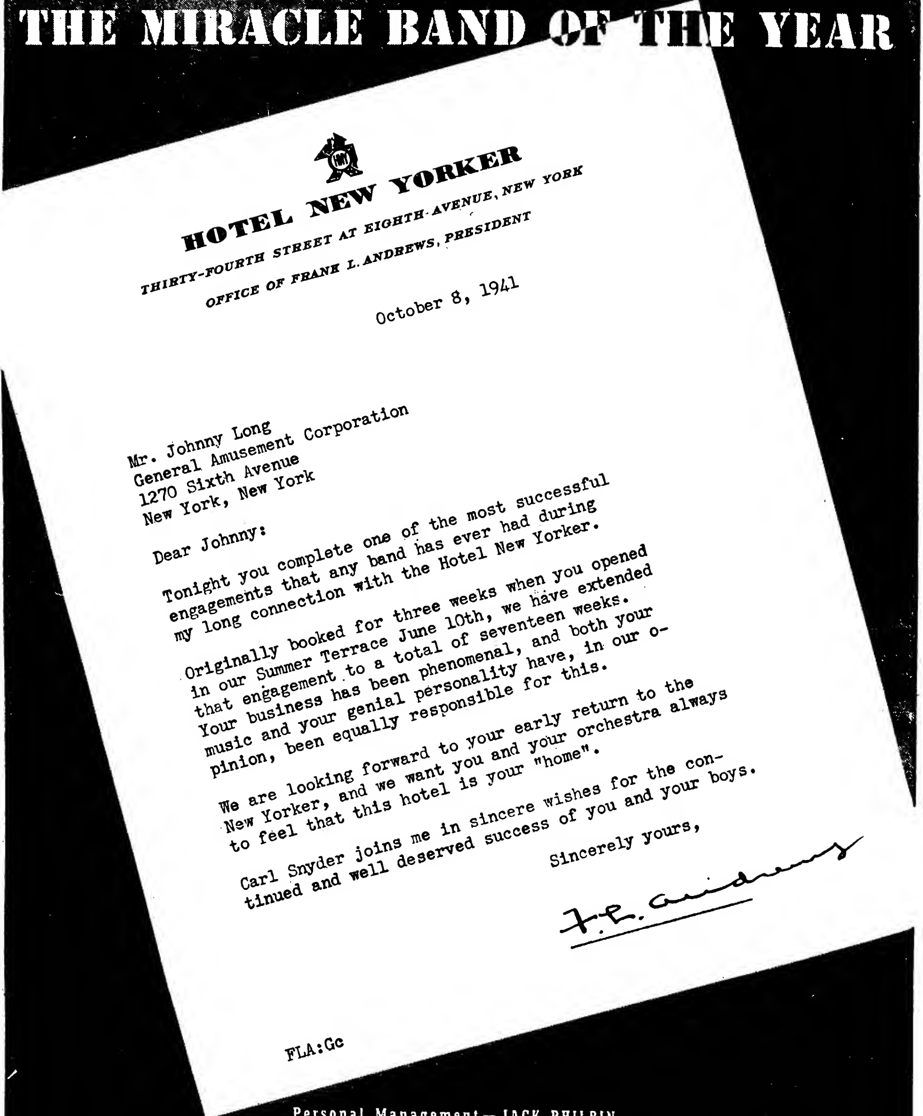
GIANTS—EAGLES

The new streamlined Giants can just about name the score.

Velero Sisters and their all-male Pan-American band finished an engagement at the Ritz Carlton Roof, Boston, Sunday night (5) and go into the Rainbow Room, N.Y., Oct. 8 for a 13-week run.

JOHNNY LONG

THE MIRACLE BAND OF THE YEAR



HOTEL NEW YORKER
THIRTY-FOURTH STREET AT EIGHTH AVENUE, NEW YORK
OFFICE OF FRANK L. ANDREWS, PRESIDENT

October 8, 1941

Mr. Johnny Long
General Amusement Corporation
1270 Sixth Avenue
New York, New York

Dear Johnny:

Tonight you complete one of the most successful engagements that any band has ever had during my long connection with the Hotel New Yorker.

Originally booked for three weeks when you opened in our Summer Terrace June 10th, we have extended that engagement to a total of seventeen weeks. Your business has been phenomenal, and both your music and your genial personality have, in our opinion, been equally responsible for this.

We are looking forward to your early return to the New Yorker, and we want you and your orchestra always to feel that this hotel is your "home".

Carl Snyder joins me in sincere wishes for the continued and well deserved success of you and your boys.

Sincerely yours,

F. L. Andrews

FLA:Gc

Personal Management—JACK PHILBIN

GENERAL AMUSEMENT CORP.

THOMAS G. ROCKWELL, President

NEW YORK CHICAGO HOLLYWOOD

SCREEN RADIO MUSIC STAGE

VARIETY

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HAND-ME-DOWN STARDOM

Shoddy Broadway Legit a Big Disappointment to Hinterlanders

By **MILT SAMUEL**

San Francisco, Oct. 14.

Are New York's far-famed show houses decadent? Or are the musty, threadbare interiors, the discourteous attendants, the unattractive, unshowmanly exteriors of the nation's No. 1 show town all that the hinterlander has a right to expect?

When an ex-VARIETY mugg, with a sincere and long-standing interest in the theatre gets his first crack at a New York visit, he naturally looks forward with keenest anticipation to catching as many shows as possible in a limited time. In my case, I expected to see not only entertaining plays and musicals with excellent casts, but also some houses that live up to New York's reputation as our leading theatrical center. I assumed, of course, that San Francisco's few legit theatres could not compare with those of New York.

Was I mistaken? Of course, I didn't see every legit house in Gotham, but from my own observations, and those of friends in see-

(Continued on page 45)

Met Opera Named 'Co-respondent' In Detroit Divorce Suit

Detroit, Oct. 14.

The Metropolitan Opera Co. has been named as 'co-respondent' in a divorce action here by William H. Heidt, Detroit attorney, who's been granted a divorce from his wife, Winifred Heidt, operatic soprano, after charging that her desire for an opera career had ruined their 13-year marriage.

Giving his wife's age as 35 and his

(Continued on page 45)

'PEE WEE' AND 'MUGGSY' WOULD DROP NICKNAMES

'Pee-Wee' Erwin, now leading a new band, will eventually lose his nickname. His handlers deem the tag undignified for a leader and so will fade the label while bringing his given name 'George' to the fore. His billing now reads George 'Pee-Wee' Erwin. Trumpeter has been known by the nickname for years during his playing as a side-man in big-name and broadcasting studio bands.

Another who is going through a similar metamorphosis, for the same reason, is Muggsy Spanier, who opened in N. Y. at the Arcadia Ballroom last Thursday (9). He's now billed as Francis 'Muggsy.' He has also carried his monicker for years. His new band is about eight months old.

Time Out

Cincinnati, Oct. 14.

Bernadine Flynn, who plays Sade in the serial 'Vic and Sade,' had to be written out of the script last Thursday and Friday (9-10). She played the previous day (Wednesday), but gave birth to a son, her second child, Thursday.

She'll return this week to the program, which will air from her hospital room. Actress, formerly on the Broadway stage, is the wife of Dr. C. C. Doherty.

100,000-WATTER FOR ANTI-AXIS PROPAGANDA

Federal Communications Commission yesterday (Tuesday), helped expedite the intensive drive that the United States has undertaken to counteract Axis propaganda by issuing a license to operate a 100,000-watt international shortwave transmitter to W. I. Dumm, owner of KSFO, San Francisco. The beam of this shortwave 100-kilowatter will be directed at the Far East and South America.

While Dumm is waiting for his own equipment to be manufactured the office of the Coordinator of Information, headed by Col. William J. Donovan, will aid him in getting a transmitter that he can have set up immediately. It is expected that he will have it in operation from 30 to 60 days. Intimations have come from Washington that similar high power grants will be issued for shortwavers on the east coast and in the southern area of the United States.

SHIRLEY TEMPLE'S 4G WEEKLY RADIO DATES

Hollywood, Oct. 14.

Shirley Temple makes her first start in a commercial series, doing four programs for Elgin Watch over CBS during December. She moves into Lifebuoy's 'Hollywood Premiere' spot, vacated due to William Esty agency's contention that soap sales are off during the holidays regardless of radio plugging. Deal was set by Dick Marvin, radio head of Esty, with the moppet said to be drawing $4,000 a week. Asking price for Shirley at peak of her film career was $10,000 for a guest shot.

Young actress will appear and sing in four Christmas plays.

PICKFORD, LLOYD PICK SUCCESSORS

Idea Is to Perpetuate Glamour Formulae That Built Fortunes — Original Stars Guiding Carbon Copies

USE CLASSIC ROLES

By **JACK JUNGMEYER**

Hollywood, Oct. 14.

Hollywood showmen for years have devoted part of their energies and ingenuities to encouraging box-office lightning to strike twice. A 15-year hunt, still unrewarded, has been on for a second Rudolph Valentino. Now, come Mary Pickford and Harold Lloyd, film giants of their era with plans to carry this carbon copy principle a step further by seeking to find and then to guide professional heirs to their techniques and materials.

(Continued on page 20)

New Booze Tax Brings Plenty Gypping by Bars

Since the new tax law became operative, with the levy on liquor increased, there has been a wide tendency by saloon ops to gyp, especially in midtown New York. In some places smaller whisky glasses are in use, while prices have been increased.

Estimated that the customer is not only forced to assume the increased tax, but pays twice the amount of the levy. One well-known midtown restaurant, which has been charging the top price of 50c per drink of Scotch, has jumped the rate to 60c, or 20% more. New tax is nowhere near that proportion.

$2,000,000 Bankroll to Finance Show 'Circuit' for Service Men

Army and Navy morale chiefs will meet with Eddie Dowling and other execs of the Citizens Committee today (Wednesday) for their third conclave in a week on camp entertainment. After months of dallying by both the CC and the Army Morale Branch it appears that, with new chieftains at the head of both organizations, soldiers and sailors are considerably closer to getting shows than at any time in the past—although at a 25c admish fee.

Another good sign is that the United Service Organizations is preparing to up its grant to the Citizens Committee to enable it to put on the shows that Dowling and the Army are planning. USO, which managed to exceed by some $5,000,000 its campaign for $10,765,000, originally granted the CC $500,000. No budget has been worked out completely for the winter's entertainment program,

(Continued on page 52)

Profile?

Bob Hope whispers that he wants to do a serious role next. 'What,' he asks, 'does John Barrymora have that I couldn't sleep off?'

KLAN KLAIMS KUDOS FOR D.C. KUIZ

Pittsburgh, Oct. 14.

Now it's the Ku Klux Klan that is taking credit for the Senatorial film investigation. Speaking at an organization meeting here last week, James A. Colescott, Miami horse doctor and chief Kluxer of the KKK, claimed the Klan already had become again a militant force in some legislative circles and, referring to several prominent Hollywood producers, added: 'You don't think this Senate committee investigating the movies is an accident do you? Look at those who are behind the committee and then look at the old rec-

(Continued on page 52)

'That's NSG, Pop!'

Hollywood, Oct. 14.

John Huston may have the distinction of being the first director to bark orders at his father, Walter Huston, as the star of a picture.

Elder Huston is being sought for the lead in 'Treasure of Sierra Madre,' a Warner studio high budget film.

The Riviera—In Memoriam

French Resort's Forlorn Season Contrasts Strangely With Other Years

Cannes, Sept. 22.

Contrasting strangely with other years, the Cote d'Azur this season has had a forlorn, abandoned appearance. Niteries, casinos, theatres and beach directors have been squawking to high heaven.

While the French themselves voluntarily abandoned Nice, Cannes, Saint Tropez, Antibes, Juan les Pins and other Riviera centers for the Alps and other interior regions in Savoie, Cantal, etc., the foreigners were cleared out by legislation

(Continued on page 48)

SANGER CIRCUS GOES ON

Founder's Kin Nabs Bankroll to Keep 140-Year Show

London, Oct. 14.

Sanger's Circus will keep to its 140-year tradition. A new show has been readied to hit the road this year controlled by George Sanger, grandson of the founder, in association with Gubby Ginnett.

The Sanger animals and equipment were sold recently, with Sanger and Ginnett finding a bankroll to buy essentials.

Critics in Secret Confab On Law Barring Mgrs. From Barring Critics

A secret meeting of the Critics Circle was held last week for the purpose of discussing the proceedings intended to test the legality of the Davidson Act, which prohibits managers from barring any person with a ticket, unless because of disorderly conduct. N. Y. state law assures admission to theatres of Broadway drama reviewers, columnists and others who may have roused the ire of showmen.

Suit, claiming $500 damages, was

(Continued on page 52)

NAME BAND FOR PRO FOOTBALL INTERMISH

On a deal that was started during the making of 20th-Fox's 'Sun Valley Serenade' Glenn Miller will take his band and singing troupe to Ebbets Field, N. Y., next Sunday (19) to give a between-halves concert at the Dodgers-Pittsburgh football game. Dan Topping, owner of the Dogers, is Sonja Henie's husband. Miss Henie is starred in 'Serenade.'

Topping is building a large portable bandstand, which will be wheeled to mid-field for the show. The grid intermission will be longer than usual to allow Miller plenty time to give a performance.

Miller is currently playing six days a week at the Pennsylvania hotel, N. Y., and usually local 802 of the AFM doesn't allow a seventh day's work. They gave Miller permission, however, and in addition Topping has hired a 25-piece military band composed of local's musicians. Miller' crew is, of course, also on salary.

Jolson Pays Off

Pittsburgh, Oct. 14.

Six years ago Al Jolson interviewed the then-new open golf champion, Sam Parks, of Pittsburgh, on his NBC radio show. He asked Parks where he got his start. The champ told him at the Summit hotel, in Uniontown, Pa. 'That's a rotten hotel,' Jolson cracked. Leo Heyn, the proprietor, sued for $100,000 damages. He first tried to sue Jolson, but he could never catch up with him. He then sued NBC and got a $15,000 verdict. But the appellate court overruled the award and Heyn collected nothing but the publicity.

Jolson's uncalled-for crack has rankled Heyn for years. Anyway, it did until last week, when the star turned up at the Nixon theatre here in 'Hold On to Your Hats.' Jolson found a wire upon his arrival. It was from Heyn and read: 'I'll bury the hatchet for a couple of tickets for the wife and myself.' Jolson promptly dispatched a whole box to Heyn.

Record 15,000 Crowd Sees Opening Of Rodeo at Madison Square Garden

By JOE SCHOENFELD

Around 15,000, a record opening-night crowd, last Wednesday (8) watched the teeoff of the 16th annual rodeo at New York's Madison Square Garden. An unusually rambunctious bunch of broncos, bulls and wild cows gava the crowd a large measure of thrills, tossing willynilly the cowboys and cowgirls competing for nearly $50,000 in prize money.

Plus the excitement, the rodeo is featuring for the second straight year Gene Autry, cowboy film star, who brings with him Champion, his magnificant stallion, and Champion, Jr., who could be the old man's twin brother. Both horses look as though they've just come out of Elizabeth Arden's beauty salon; even their hooves are manicured—in pink. The steeds did highschool tricks in a makeshift centre ring and on opening night the crowd, or an unflattering gag by Autry about the Brooklyn Dodgers, disconcerted them and they balked at jumping through hoops. Both scrammed from the ring and

(Continued on page 55)

Flynn Pays $40,000 To Settle Long Court Action by Selznick

Los Angeles, Oct. 14.

Errol Flynn paid $40,000 to settle the suit filed against him by Myron Selznick, his former agent. From now on the film actor's affairs will be handled by MCA Artists, Ltd. Court actions had been going on for months following Flynn's claim that he had negotiated a salary increase for himself at Warners without the aid of Selznick and was no longer required to pay commissions to that agency.

Official statement by Barry Brannen, attorney for Selznick, said:

'A full settlement of the controversy between Myron Selznick & Co. and Errol Flynn has been reached. Under the terms of the settlement the agency receives the aggregate sum of $40,000 in cash and other considerations, and all pending actions against Flynn will ba dismissed.'

Crosby's Cuffo Broadcast A Hit with Argentine

Buenos Aires, Oct. 14.

One-shot of Bing Crosby over Radio El Mundo and the Red Blue and White Network here, with singer's fee going to the Patronato Nacional de la Infancia, children's charity, drew much favorable comment as a good-will builder.

Crosby, down to vacash and look at horses, refrained entirely from personal appearances, refused to attend the opening of 'Road to Zanzibar' and fought all official greetings. Sponsor was Kraft Argentina, S. A. subsid of the U. S. Kraft. Local office of J. Walter Thompson handled arrangements for one-time broadcast.

Script was cleverly handled with singer piecing out enough Spanish to play straight man to film star Nini Marshall and others who appeared with him. Eduardo Armani, using special arrangements by Melle Weersma, gave out with jive which Crosby rated as good as the best Yanqui beat while Juan D'Arianza supplied tangos for the session.

Crosby promised to come back next year with wife and kids. Fee not disclosed, agency explaining that while high for here, it would look like peanuts in the U. S.

3d Eberle Brother, 18, Turns to Band Vocaling

As soon as the Eberle brothers become old enough to leave home they become band vocalists, it seems. Bob Eberle is with Jimmy Dorsey; Ray Eberle is with Glenn Miller. A third brother, who's to get a new first name, is to join Hal McIntire's new band when it goes into rehearsal in New York, Oct. 25. McIntire was sax player with Miller, who's helping the new band get started. Latter is at the Pennsylvania hotel, N. Y.; Dorsey is on the Coast making a film for Paramount.

Bob Eberle, the oldest, originally started with the Dorsey Bros. band, but remained with Jimmy when the Dorseys split. Ray Eberle at that time was in short pants, but was old enough when Miller started. He's never been with any other outfit. New Eberle entrant is fresh out of school. He's 18 years old.

Bob Crosby Held At Rep for Two More Pix

Hollywood, Oct. 14.

Republic exercised its option on Bob Crosby and his band for two more pictures, to be filmed within two years.

Crosby and his crew go into the Trianon nitery here for a 16-week stand.

LASTFOGEL, SPITZ EAST

Hollywood, Oct. 14.

Abe Lastfogel and Leo Spitz left for New York over the weekend.

Former will pass his annual six-week winter visit at the William Morris office, and Spitz has concluded a 10-day client checkup here.

'Night' Play Ready

Dramatization of Jan Valtin's 'Out of the Night' is virtually completed.

Day Tuttle (and Skinner) is currently reading it.

Marge Whiting's Hit

Hollywood, Oct. 14.

Margaret Whiting, who did sustaining duty here on NBC, goes on Lucky Strike Hit Parade to share the vocals with Barry Wood.

She's the daughter of the late Dick Whiting, songwriter.

Sez He's Champ Piano Marathoner (238 Hrs.); Sues Ripley for 605G

Los Angeles, Oct. 14.

Who is who among marathon piano players is the question in a $605,000 damage suit filed by Eddie Carter, claimant to the continuous thumping title, against Robert Ripley, cartoonist.

Carter, who claims the world's record by virtue of lashing the hoss teeth for 238 consecutive hours, declares he was deprived of employment by Ripley's publication of a cartoon depicting one William Hajek in the act of playing a piano 336 hours. The Hajek feat, plaintiff charges, was done with the aid of an identical twin, making it a relay instead of a solo. He asks $500,000 punitive damages, $100,000 compensatory damages and an additional $5,000 to be placed as a standing offer to prove that the Ripley cartoon was wrong.

WOOD, CAPRA, ARNOLD LEAD ACAD. PREZ FIELD

Hollywood, Oct. 14.

New board of governors of the Academy of Motion Picture Arts and Sciences holds its first meeting Oct. 30 to elect a president to succeed Walter Wanger, who contemplates a long visit to England. Leading candidates are Sam Wood, Frank Capra and Edward Arnold.

Actors on the new board are represented by Charles Coburn, Rosalind Russell and Edward Arnold; directors by Frank Capra, Frank Lloyd and Sam Wood; producers by Y. Frank Freeman, David O. Selznick and Darryl F. Zanuck; writers by Howard R. Estabrook, James Hilton and Norman Reilly Raine; and the science branch by John O. Aalberg, Farciot Edouart and Ray Wilkinson.

Wm. A. Brady Better

William A. Brady was forced to bed with a severe pulmonary attack recently, but promptly responded to treatment. It was a recurrance of an ailment he had about three years ago.

After being confined for about two weeks, doctors gave him the freedom of his home. Vet showman is attending to business principally by telephone.

ABBOTT and COSTELLO

'So long as these boys are working, life isn't altogether bad.'
Gilbert Seldes, *Esquire.*

Universal Pictures
Chase & Sanborn Hour, NBC-Red
Under Personal Management of: EDWARD SHERMAN

THE BERLE-ING POINT

By Milton Berle

Hollywood, Oct. 14.

Just finished 'Rise and Shine.' Mark Hellinger, the producer, finally gave me a chance to be in a love scene. I stand next to George Murphy as he kisses Linda Darnell.

Broadway Rose is heartbroken. After they mugged her in the clink and she saw the picture, she wanted it destroyed. Rose claims they made her look like 'The Reluctant Dragon.'

A certain Broadway producer put on so many turkeys he now gives each patron a dish of cranberry sauce with each ticket.

Got the shock of my life yesterday when I met an actress who (1) had never been out with Franchot Tone; (2) had never been to Ciro's, and (3) wore a sweater just to keep her warm!

Arthur Lyons, the agent, is doing so well out here, all the typewriters in his office are equipped with mink ribbons.

A certain night club in Hollywood folded so fast that it was stuck with 400 bottles of liquor and 200 mickeys.

It's a funny thing out here. Actors who have been overlooked by Hollywood, as soon as they get successful usually buy a house overlooking Hollywood.

Radio Department

My fourth Ballantine broadcast went over swell. I got plenty of laughs from the studio audience—how did that Fred Allen script get into my hands anyhow?

Dennis Day told Jack Benny that if he doesn't get that raise from him he'll only mow every other blade of grass on Jack's lawn.

Do you think Burke and Van Heusen will bring back ASCAP?

A certain music publishing house has so many dog tunes in its catalog, with every songsheet you buy they throw in a leash.

Hangnail Descriptions

Rudy Vallee and *Hugh Herbert*: Croon and Loon....*Billy Rose* and *Georgie Price*: The Little Foxes....*Walter Winchell*: Scoops to Conquer....*Maxie Rosenbloom*: Bookie-worm....*Pedestrian Crossing Street*: Three darts and a dash.

Observation Department

Everything in Hollywood is done in a big way. When a store opens it always has big flood lights to attract the customers. Billy, the Midget, opened his new restaurant the other night and had six other midgets standing in front of the place with flashlights.

Went to my first football game of the season at Gilmore Stadium. It was so hot that day the players wore halters, shorts and off-the-face berets.

My Chinese gardener corralled me and said, 'Don't you remember me, Mr. Berle?' I replied that I didn't and he then threw himself down on the lawn and went through a series of acrobatic routines. When he finished, he said, 'Don't you recognize me now? I opened the bill with you at Loew State 10 years ago.'

Eavesdropped at Mike Romanoff's: 'Is she ugly—it takes a beautician three hours to make her look as good as her passport picture.'

Eavesdropped at Biarritz: 'Is he naive? He even saves Beatrice Fairfax columns.'

Eavesdropped at Bit of Sweden: 'He's such a sucker for pinball machines, he even walks with a tilt.'

My brother (the one who sings for his supper—and is he hungry!) has turned author. He is now writing forewords for bankbooks.

Whatever Became of ———?

Clinton & Rooney
Kitty Doner
Joe Boganny's Bakers
Smith & Strong
Clifton & DeRex
Sully & Houghton

Afterpiece

Thirty days has September, April, June and November—and Broadway Rose.

Kyser's Airport Kut-Up; Mayer, Strickling to Coast; Petrillo in N.Y.

By GEORGE FROST

With Kay Kyser, the Kollitch Kid, bounding in from the W. Coast Monday (13) aboard American Airlines' Mercury, four 42-ton flying boats swinging at anchor in Bowery Bay while their east and westbound trans-Atlantic travelers jammed the marine terminal and George Raft bidding adieu to such lovelies as Betty Grable, as he departed this clime aboard the evening TWA Stratoliner for Los Angeles, New York's LaGuardia Field presented a carnival setting to the Columbus Day crowds that mobbed the municipal airport, at a dime a head.

Kut-up Kyser grandstanded the observation deck crowd into such gales of giggles that airport attaches began checking the dime-collectors, fearing an influx of tin-ten-centers. Asked to pose a 'gag' shot for the filmers, Kyser nearly 'strangled' Ona Munson, who happened to be on the same ship.

Another in-er on the Merc was Arthur Murray's wife, who was met at the port by the fox of the fox-trot and the couple stood by, with the mob, to watch Kyser klown. Kyser, back in these precincts for the first time since the robins put on their annual opening number, will spend four weeks in the met area, playing at army camps and broadcasting. He just completed his third RKO Radio pix, 'Playmates,' and mid-November will see the bespectacled baron of the bandsmen leave for a three-week rip through Boston, Washington and Pittsburgh's noiser election districts and, by the time this calendar is torn-up, he will be back at the factory making his fourth picture.

Blonde Miss Munson is due out-of-town again tomorrow (Thursday), just pausing for a broadcast, on her

(Continued on page 53)

Bennett, Pere's, Pic

Hollywood, Oct. 14.

Richard Bennett is making his first film appearance in years in the Orson Welles production of 'The Magnificent Amberssons' at RKO.

Father of Constance, Joan and Barbara Bennett will play a character part.

Gracie Fields' $2,550 At Pabst, Milwaukee; Feared 'German' Town

Milwaukee, Oct. 14.

Gracie Fields, the English comedienne, was a bit dubious about having Milwaukee included in her present itinerary for the British War Relief. She had heard this was a German town, and what was more she was booked to play the Pabst theatre, built for and devoted for many years to German drama and Deutsches kultur.

However, she came in here last Tuesday night (7), accompanied by a kilted bagpipe band and a male Scottish dancer, and in a house scaled from $3.30 down to 55c played to an estimated gross of $2,550 in one performance.

By the end of the evening she had 'em all singing in community fashion the comic songs she taught and led them in.

McLEOD'S METRO TERMER

Hollywood, Oct. 14.

Norman McLeod has been given a three-year directing contract at Metro.

He recently completed 'Panama Hattie.'

FEAR SKY-HIGH SALARIES

Tuesday's Congestion of Comedians

Trade Will Watch the McGee-Hope-Skelton Radio Marathon This Year—Violates Basic Booking

Spotting of Red Skelton on the NBC Red Tuesday nights at 10:30 p.m. immediately following 'Fibber McGee and Molly' and Bob Hope creates one of the most unusual booking situations in radio history. The radio trade is certain to watch the results with the keenest of interest (see Red Skelton review this issue), because it seems clear that Skelton will influence Hope just ahead of him quite as much as vice versa.

Three socko comedy turns in succession is in violation of the booking experience and tradition of show business. Comedy, especially of the belly laugh kind, has usually been considered a peak. It was the next-to-closing act. Not to be topped. A half hour of Hope's electric tempo following the steady, but milder, pace of the McGee show means that Skelton comes up after the listening public has already seemingly had more than the ordinary dose.

It's still going to get Skelton plenty of invaluable publicity at a time when Metro is giving him a buildup as their cinematic answer to Hope. Skelton made an auspicious beginning last week, going miles ahead in standing and stature of the Skelton who was a 'B' program with mediocre material some years ago.

Although, theoretically, Skelton picks up a big audience from Hope, this may not be a complete blessing in the end. The strain will be terrific. A show of such promise would probably be in healthy, more normal surroundings if spotted after an average, rather than a peak, audience.

BEA LILLIE WOULD BE ON N. Y. HOTEL'S BILL

If Beatrice Lillie, who has been trying to get a priority out of Lisbon on the clipper, can make it, she will induct Capt. Alastair MacIntosh's new Cotillon Room in the Hotel Pierre, N.Y. Chi-chi spot will emphasize that the Lillie proceeds go to British charity.

William Scotti and Ralph Leonardo bands already look set. Most likely opening date is Oct. 30.

90% Tax Bite Too Much, Opines Clarence Brown

Hollywood, Oct. 14.

Tax problem has forced Clarence Brown to forego his English trip to produce-direct two pictures for Metro, one of which, 'Random Harvest,' which may now be done here. He figured that 90% of his income, during the London stay, would go to U. S. and Britain for taxes.

Ben Goetz, is making the trip, leaving end of this month.

Harlan Thompson Acquires Det. Newspaperman's Play

Detroit, Oct. 14.

Harlan Thompson has signed a contract for production of 'Sleep It Off,' three-act farce written by Lyford Moore, Detroit newspaperman.

The play formerly was held by Jed Harris, who was forced to delay production because of picture commitments.

Doug, Jr., Called by USN

Douglas Fairbanks, Jr., arrives in New York today (Wednesday) on his way to Washington, where he'll take over active duty in the Navy Dept.

He recently finished work in Edward Small's 'The Corsican Brothers.'

Running Gag

Hollywood, Oct. 14.

A running gag—but one that really runs—has been suggested by Cecil Underwood, producer of 'Fibber McGee and Molly,' for the four comedy shows that are packed into two solid hours on NBC's red skein Tuesdays. Idea, after the manner of relay runners, would be for Burns and Allen to start the gag rolling, pass it along to 'Fibber and Molly;' then taken up by Bob Hope, who would roll it over the station break to Red Skelton. Figured Skelton rates the tag for being on the tail end of the gag parade.

Hardly likely that the four agencies involved will okay the stunt, but gag writers are working on it just the same.

Starring Contracts At Par for Zorina, Mo[illegible] Levant Tied

Hollywood, Oct. 14.

Zorina and Victor Moore drew starring contracts at Paramount after studio execs caught a rough cut of 'Louisiana Purchase.' Zorina, currently on the road with the 'Louisiana' stage play, checks into the studio next January. Moore is due to report in May.

Another new Paramount contractee is Oscar Levant, composer-actor, slated to appear first in 'You Go Your Way,' to be produced and directed by Edward H. Griffith. Pact calls for occasional time out to permit Levant to carry out his radio and concert commitments. He's one of the standbys on 'Information, Please.'

Coogan's Inheritance (?) From Grand-Uncle in N.Y.

Syracuse, N.Y., Oct. 14.

Named as one of the heirs-at-law, Jackie Coogan, famed kid screen star of the silent films, was not mentioned in the will of his grand-uncle, Henry J. Coogan, who died Sept. 26, leaving an estate of undisclosed value, according to a petition for probate of his will filed in Onondaga County Surrogate's Court here.

The petition was filed by Mary E. Coogan, this city, a niece, named as executrix without bond in the will bearing date of April 16, this year. She was represented by former Senator Francis L. McElroy.

Arthur Coogan, this city, a nephew, receives $200. Miss Harriet Bauder, niece, is given a bequest of $400, and Agnes Kliege, a niece, this city, $200. A sister, Margaret Coogan, this city, receives a gift of $1, the residue to the petitioning niece, Mary E. Coogan.

The address of Jackie Coogan, and his younger brother, Robert, also listed as an heir-at-law, is 'The Jackie Coogan Production Company.' Los Angeles, Cal., according to the petition.

SEEKS FILM HELP

Arthur Kurlan to Hollywood for Radio Section of OEM

Washington, Oct. 14.

Arthur Kurlan, production director of the radio section of the Office of Emergency Management, planed to Hollywood last night (Tuesday) to line up film names for a new defense program, 10:30-11 Sunday nights, starting Nov. 9, over Mutual.

He will seek the services of writers as well as actors. He expects to remain on the Coast about a week, returning east to produce the series.

WOULD SNARL VAUDE 'REVIVAL'

Bookers Concede There Is More Stage Show Interest Than at Any Time Since 1930, But Bidding for Talent May Bring Inflative Salaries

B'KLYN SITUATION

It's conceded by vaudeville bookers that there's mora interest in stage shows currently by theatre operatora than at any tima since 1930, with the 'comeback' getting stronger. However, the moderate wholesale resumption of vaude is already taxing the bookers with the problem of finding enough headliners, comedy acts and bands to go around.

Chiefly concerned in the vaude 'revival' are the independents and one major, RKO. Latter figured to pay more attention to stage shows' b.o. possibilities when Charles Koerner became the circuit's general theatra manager. He gained a reputation for showmanly treatment of vaudeville when RKO's division manager in New England, and one of his first moves as top theatre exec was to restore RKO's Keith Boston,

(Continued on page 40)

WANGER, PAR BUY MUTUAL TIME

Mutual will carry sponsored broadcasts of two forthcoming Hollywood pictures within the next few weeks. One will be Walter Wanger's production, 'Sundown,' with Gene Tierney and Bruce Cabot, scheduled for 11:30-12 tomorrow night (Thursday) over 15 stations. It will originate in the Four Sta[illegible]theatre, Hollywood.

Paramount's 'The Birth of the Blues,' with Bing Crosby, Mary Martin and Eddie ('Rochester') Anderson, is slated for 9-9:30 p. m. Nov. 1. It will originate in the studios of KHJ, Hollywood, and will be carried by 63 stations. Show will include a number of popular ASCAP tunes of the past. Buchanan is the agency for both programs.

Steig Swings to Par

Henry Anton Steig has been signed to a writer pact by Paramount. He left New York for the Coast on Saturday (11).

A brother of cartoonist William Steig, he is an expert on swing music. He recently authored a book labeled 'Send Me Down.'

Welles Reported Undeferential To Lady Esther Cosmetics Execs And They May Cancel His Show

Sudden departure for the Coast of Ted Sisson, Pedlar & Ryan N. Y. radio exec, has given spur to a rumor that Orson Welles and the Lady Esther cosmetics account of Chicago are already failing to see things eye to eye and that the cosmetic firm is casting around for another show. The agency itself firmly denies that there has been any such train of developments.

According to the understanding in New York radio circles the account, which has strong radio ideas, has found Welles is tough about accepting 'suggestions' and that has made the account unhappy since it had been able on all its previous programs to convey to the names involved what it consdered to be the right concepts of popular entertainment.

Kids Carry On

Hollywood, Oct. 14.

Will Rogers' boy, Jimmy, signed to an actor contract by Hal Roach.

Plays in his first picture with Noah Beery's boy, Noah, Jr., in 'Dudes Are Pretty People.'

H'wood Film People Attend Mexico City Catholic Pilgrimage

Mexico City, Oct. 14.

Hollywood was well represented in the large delegation that accompanied Msgr. Dr. John J. Cantwell, Archbishop of Los Angeles; 36 other prominent Roman Catholic clergymen and 80 others on the special pilgrimage train that arrived here (9) for the Coronation of Our Lady of Guadalupe, Mexico's patron Saint. Latter featured celebration of Columbus Day (12), called in Latin-America 'The Day of the Race.'

The Hollywoodians present were Fred Beetson, director of the Motion Picture Producers Association, and Mrs. Beetson; George J. Schaefer, president of RKO, and Mrs. Schaefer; Joseph I. Breen, RKO v.p.; Ben Piazza, the company's studio scout, and Mrs. Piazza, plus actor Jack Haley.

The picture folk were greeted by Alejandro Bueina, director of the federal tourist department, and a large number of film people, Mexican and American. William Hawks, president of United Producers; Manuel Reachi, Mexican government representative in Hollywood and member of the prominent Mexican family that has long been identified with the amusement business, and Pierre Lawrence, writer, and several technicians, arrived by plane. Schaefer is to make a picture of the colorful religious ceremonies at the Shrine. Hawks and Reachi are collaborating on a Mexican picture to be titled 'The Golden Pheasant.'

After a round of religious and lay ceremonies and sight-seeing in and about this city, the pilgrima leave on Thursday (16) for Guadalajara, Mexico's second largest city, where they will make a brief stopover en-route home.

Cohan Okays WB Biog

Hollywood, Oct. 14.

Warner Bros. script of his life story, under the title 'Yankee Doodle Dandy,' has been okayed by George M. Cohan.

Cameras turn as soon as James Cagney, who will play the lead, gets back from vacation.

Screen Writers Have No 'Glamour'

That's the Burthen of Weighty Debate Between Crix and Scribs

Hollywood, Oct. 14.

Screen writers have no 'glamour' and therefore are 'the step-children of the industry,' as far as public recognition is concerned, it was ruled by Wolfe Kaufman and Frank Nugent, officiating at a debate between critics and scribes on 'What We Think of Writers and What We Think of Critics.'

Carrying the ball for the scriveners were Douglas Churchill, James Francis Crown and Jack Grant. Writers' case argued by John Huston, Robert Rossen and Fred Rinaldo.

Critics were told there's no such animal; that they're only reviewers whose judgment is given finished product that the public will view. The scribes acknowledged they must continue to write out their hearts and be accepted as 'a necessary evil to be pushed around while other geniusea continue to grab credits.'

Writers were bluntly told they would have to publicize themselves being as Judge Nugent ruled, 'without glamour.'

BUDDY ROGERS' SUDDEN CALL TO HOLLYWOOD

Buddy Rogers returned unexpectedly from New York to tha Coast Monday (13) after only 4 hours in the east. He was called by RKO to begin work in a new picture in tha Lupe Velez 'Spitfire' series.

Rogers had arrived in New York Saturday (11) with his wife, Mary Pickford.

Una Merkel's Radio Spot

Una Merkel steps into the Philip Morris' Tuesday night show on the NBC-Red Nov. 4. She will do a weekly 10-minute script spot in the role of a newspaper reporter.

Biow, agency on the account, is still talking to Gertrude Lawrence about taking over Morris' Sunday night period on CBS for a dramatic series.

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'BUNDLES FOR BIOFF' KEYNOTES OPENING DAYS OF LABOR LEADERS' TRIAL IN N. Y.

Akin to a Hollywood Script Are Details of Schenck-Kent's Payoff Modus Operandi to Willie Bioff and Geo. E. Browne—Charged Off as 'Expenses'

The $100,000 which Nicholas M. Schenck last week testified he, as Loew's president, paid to William Bioff and George Browne in 1936 and 1937, came out of the personal funds of Loew's treasurer, David Bernstein. It was later repaid to him through falsified expense accounts in the names of various Loew's and Metro execs. So Bernstein declared in Federal Court in New York yesterday (Tuesday) at the trial of Browne and Bioff, top execs of the International Alliance of Theatrical Stage Employes, on charges of labor racketeering.

Bernstein followed Schenck to the witness stand yesterday and will resume his testimony this morning. J. Robert Rubin, Metro v.p., is slated to follow him.

Bernstein testified that when Schenck told him in April, 1936, that he would need $50,000 in cash to hand over to Bioff and Browne in order to prevent labor trouble at the studio, he went to his own safe deposit vault in the National City Bank and took the required amount in large bills. Explaining, under examination of assistant U. S. attorney Boris Kostelanetz, how he recouped the coin, Bernstein stated:

'As the occasion arose and various officers of the company needed expense vouchers, I asked them to increase them by $5,000 or various amounts. In some cases I had the vouchers made out in full for me until I had gotten back the entire amount.'

'Did you have the vouchers drawn on the parent company or any particular subsidiary?' Kostelanetz asked.

'No,' replied Bernstein, 'I used various companies so as not to disclose the particular item.'

Fancy 'Expense' Bills Utilized for Refunds

Loew treasurer then identified various vouchers and papers by which he got his coin back. First was an expense voucher to Marvin H. Schenck, head of the Marcus Loew Booking Agency (100% Loew subsid), for $6,150. Bernstein said he got $6,000 of it.

Another item was $9,250 payment to Al Lichtman, then Metro v. p. in charge of sales, for 'expenses in connection with the annual convention in Chicago, May 10 to May 15, 1936.' Bernstein stated he got the entire amount in that case.

Still another was a voucher for $12,300 to Rubin for 'expenses and outlays in connection with the G-B (Gaumont-British) matter.' Bernstein said that Rubin retained either none or $300 of the money, to the best of his memory. Trial was adjourned at that point until this (Wed.) morning.

Emphasis on Joe Schenck Riles His Brother, Nick

Schenck flared up at defense counsel Martin Conboy during his cross-examination by Conboy. Latter kept hammering at the conviction of Schenck's brother, Joseph, earlier this year on income tax evasion charges and his indictment, on which he is awaiting trial, for perjury.

Conboy wasn't asking questions, but making long statements preceded by 'Do you know that...' Judge John C. Knox finally put a stop to it and U. S. attorney Mathias Correa termed it 'unfair,' but not before Schenck blurted out angrily:

'Why do you tell me all that. Other people know it as well as I do. Why don't you ask anybody in this courtroom?'

Conboy also tried to get Schenck to admit that perhaps he wasn't at the second meeting of the parties to the studio labor basic agreement on April 18, 1936. Schenck last week testified that it was at this meeting Bioff's demand for $2,000,000 was privately discussed.

Schenck, however, refused to be confused by the minutes of the meeting which Conboy produced and the defense counsel finally dropped the line of questioning after Correa and the judge remonstrated that it was repetitious.

'Bundles for Bioff' Described by Execs

Browne-Bioff trial began with selection of an all-male jury last Wednesday (8), continued throughout Thursday, with Schenck on the witness stand all that day, and adjourned from then until yesterday afternoon.

Description by Schenck of how he and Sidney R. Kent, 20th-Fox prez, each tossed a bundle containing $50,000 in cash on Bioff's bed in the Waldorf-Astoria hotel, N. Y., highlighted the trial last week. Coin was part of the $550,000 tribute Correa charged Browne and Bioff levied on the industry under a threat of a theatre closedown 'that will cost you a lot more than that.'

Boodle was put up by Metro, 20th, Warner Bros. and Paramount and perhaps by RKO. First four are the only ones named in the original indictments handed down last May, but Correa obtained permission from the judge on opening day of the trial to include RKO. It hasn't been

(Continued on page 22)

Roach Upping Mature's $450; Actor's 20th Pic

Hollywood, Oct. 14.

Victor Mature, reported balking at further loanouts by Hal Roach until his weekly salary is raised above the present $450 figure, has been promised an adjustment 'in due course.' Understood he has consequently agreed to report next week at 20th Century-Fox for 'Highway to Hell.'

Actor, who came to attention last season on Broadway in a featured part in 'Lady in the Dark,' recently completed 'Shanghai Gesture' on a loanout. Studio had balked at paying more money, claiming it made no profit on the farmouts to other companies. However, Mature is reported slated to get the increase for his next picture, 'Passage to Bordeaux,' at RKO. His next after that will be 'Lady Panama,' to be made by Josef von Sternberg for Arnold Pressberger at United Artists.

Selznick agency, which handles Mature, has reached no agreement on the new contract. Understood Roach farmed out Mature to Pressberger for $3,0[illegible] week.

Surprise, Surprise

After Nicholas M. Schenck testified that Loew's had previously paid George Browne $100,000 for killing off a atrike of projectionists in New York, defense counsel suggested that he shouldn't have been surprised at new demands.

'But I was suprised,' declared Schenck. 'I was surprised that anybody should ask me for $2,000,000.'

'BUCK - PASSING' ON PAYMENTS DESCRIBED

Metro, during the past three years, hasn't itself paid tha $50,000-a-year tribute allegedly demanded by George Browne and William Bioff, but has ingeniously back-passed the payments to the company from which it buys its raw film stock. Description of the Metro sleight-of-hand was one of the highlights of the opening address to the jury by United States attorney Mathias Correa in the current trial of the two IATSE execs, on charges of labor racketeering.

For a number of years, Correa said, Smith & Aller who handled sales of DuPont film in Hollywood, had been trying to break into Metro, which had been buying its raw stock exclusively from Eastman. Suddenly S. & A. were told by Louis B. Mayer that they were 'in' if they agreed to the man nominated by the studio to handle the Metro account. Film distribs agreed at once.

In the meantime—and this came out in the testimony of Nicholas M. Schenck, too—Schenck had told Bioff that he was scared of the appearance on the books of $50,000 being paid out in cash and asked Bioff if he minded getting the coin in some other way. Bioff didn't, as long as it wasn't in the form of a check.

Brother-in-Law's Soft Touch

It was then arranged for Bioff's brother-in-law (he hasn't been called by name in court) to take the job as Smith & Aller's 'agent' on the Metro film account. His 'commission,' which Correa said he believed to be 7%, amounted to just $50,000 a year—plus taxes.

Taxes, it seems, resulted from Bioff's squawk to Schenck that if he got his $50,000 this way, ostensibly at least, it would all be on the up-and-up and it would show on the

(Continued on page 45)

Schenck Tells of 150G to Browne-Bioff Killing N.Y. Projectionist Strike in '35

In addition to the charges of extorting $550,000 from the major film companies, on which George E. Browne and William Bioff are currently being tried, Loew's and RKO had previously handed Browne more than $150,000 (plus taxes) to kill off a strike of projectionists in New York in 1935.

That came from Nicholas R. Schenck as incidental testimony under cross-examination of George Breslin, defense counsel. Prosecuting attorney Mathias Correa professed himself to be as much in the dark on this point as other courthouse spectators, since the $150,000 item doesn't appear in the indictment. This caused Schenck to enlarge on the testimony in re-direct examination yesterday (Tuesday).

Although the testimony isn't perfectly clear, it appears that Local 306, the New York projectionists' unit of the IATSE, threatened to pull out its men in Loew and RKO houses. Their contract had expired, they were asking an increase and the companies sought a decrease.

'The president,' Schenck testified, 'said that we were entitled to reductions, but he couldn't do it because of internal conditions.'

Charles C. Moskowitz, Loew's theatre chieftain, who had been doing the negotiating, finally came to Schenck and told him that negotiations were at a standstill and the strike was imminent. Schenck advised Moskowitz to go to Browne, as international prez of the IA, and see if a settlement couldn't be reached.

Schenck testified that Moskowitz came back and told him that Browne said:

'Yes, I could do that. But I want $150,000 from the two companies.'

Metro's share was $100,000 and RKO's $50,000, Moskowitz told Schenck Bioff had stated.

Fearful that even the shortest shutdown of theatres would cost many times that, Schenck advised Moskowitz to pay the money.

Major L. E. Thompson, RKO theatre exec, then arranged with

(Continued on page 22)

LaGuardia's AMPA Talk

Mayor F. H. LaGuardia will be the principal speaker at tomorrow's AMPA luncheon at the Hotel Edison, N. Y. As national director of the Office of Civilian Defense he will outline the function of the film industry in tha present emergency.

Louis Nizer will be toastmaster.

Indicted Lou Kaufman's Newark Union (Ops) In Receivership Suit

Application for the appointment of a receiver for Local 244, Newark operators, and an accounting of funds since the beginning of 1929, was heard yesterday (Tues.) before Vice Chancelor Bigelow in Chancery court, Newark, who ordered union officers to show cause on Nov. 5 why this action should not be taken.

Petition was brought in the Newark courts by six members of the operators local there and follows quickly on the heels of the indictment for alleged extortion of Louis Kaufman, business agent of the union. The Newark local is affiliated with IATSE. Federal indictment against Kaufman came on the eve of the trial of George E. Browne and William Bioff, also for extortion.

Members of the Newark boothmen's local accuse Kaufman and other officials of the union with pocketing 50% of the $29,000 received in annual dues. Kaufman and co-defendants are also asked to pay the union $13,000 in counsel fees and costs arising out of an earlier case brought by members.

Complaint of the Newark union's members states Kaufman divided theatres in four classes, with scales ranging from $110 weekly down to between $25 and $40 in the fourth classification; also that operators in one house received $35 weekly whereas the rate for the theatre had been fixed at $90. 'This arrangement by Kaufman,' tha complaint states, 'was for revenge, or for personal benefit, or for both.' Ops were also shifted from good paying booths to others where the rate was less if they incurred the displeasure of Kaufman, it is added.

In addition to Kaufman, officers named in the action are Harold Shadbolt, Daniel Oliner, William C. Uessler, Harry S. Oppenheimer, Andrew Gerring, Gus Benner, Tony Coccio, Vincent Shauler, George Reilly, Ivan Hoag, John Torten, Harry Shocket, Herman Hutter and Albert Schulz.

L.A. to N. Y.

Betty Baldwin.
Johnny Beck.
Michael Blankfort.
Charles Boyer.
Ed Cashman.
Betty Compson.
George Cukor.
Bebe Daniels.
S. B. Dobbs.
Douglas Fairbanks, Jr.
Betty Field.
Rosina Galli.
Jack Kelly.
Kay Kyser.
Abe Lastfogel.
Laudy Lawrence.
Val Lewton.
Ben Lyon.
Jeanie MacPherson.
Richard Marvin.
Ona Munson.
Arthur Murray.
Edward G. Robinson.
Joseph M. Schenck.
David O. Selznick.
Howard Shoup.
Simone Simon.
Ted Sisson.
Leo Spitz.
Lyle Thayer.
Walter Wanger.
Corliss Wilbur.
Don Woods.

N.Y. to L.A.

Harry Baldwin.
Ed Beloin.
Jack Benny.
Myrt Blum.
Dennis Daye.
Alice Faye.
Phil Harris.
Arthur Kurlan.
Zora Layman.
Will Lee.
Mary Livingstone.
Bill Murrow.
Arthur Pryor.
Rochester.
Buddy Rogers.
Damon Runyon.
Everett Sloane.
Henry Anton Steig.
Don Wilson.

EXPECT BROWNE OUSTER AS AFL V.-P.

Seattle, October 14.

Ousting of George E. Browne as a vice-president of the American Federation of Labor seemed assured with the report of the Laws Committee, Friday (10), okaying the reduction of vice presidents from 15 to 13. The committees action was unanimously approved by the convention, thus putting the official seal of approval on the reduction of the number of v.p's, first recommended by the Executive Council.

So far Browne's name has not been mentioned, and delegates and officera are mum on the subject, but informed sources say thot the executive Council asked Browne to resign, but he refused on the ground that it would prejudice his case in court.

Number of vice presidents has been 14 since the death last July of Thomas Rickert, and therefore election of v.p.'s will probably consider the present slate with the exception of Browne.

Windup of the convention's first week of sessions saw most of the speeches, reports and routine business out of the way, and the decks cleared for action on committee reports and resolutions.

Condemnation of the senate subcommittee probe into motion pictures was assured when the second resolution bearing on this was submitted by Frank Gillmore, AAAA delegate, and introduced by unanimous consent. Resolutions introduced reached the number of 174, with one asking that WCFL, Chicago, the 'Voice of Labor,' be exempt from all forms of Federal income taxation. It is expected that the convention will consider the proposed Federal tax on incomes of radio stations and also that such taxation will be opposed.

Locals Order IA Ignored

Hollywood, Oct. 14.

Federal mediation on pending wage deals between the producers and 10,000 film technicians is under discussion. Such proposal is to be submitted tonight (Tuesday) at a meeting of the Affiliated Property Craftsmen.

Definite move to oust Georga Browne and Willie Bioff from control of IATSE studio locals is under way, touched off by demand for resignation of Dave Lory as biz rep of Film Technicians for his too close association with the B. & B. boys. Local membership, by resolution, has instructed officials to ignora further oral orders from the IA International.

Union Membership Or Reading Pegler Disqualifies Jurors

Membership in a union and too-close reading of Westbrook Pegler's column proved immediate reasons for being excused from service on the Browne-Bioff jury. Only one union man got on and he belongs to an independent outfit. As for Pegler readers, they couldn't help having prejudged the defendants, in the estimation of counsel. The columnist was largely responsible for bringing the labor leaders to their present predicament.

Any connection, past or present, with show biz also eliminated a prospective juror. One woman who was once an actress (she belonged to Equity and thought it was fine then, but since has married and changed her mind, she said) and a femme opera warbler were both excused. Also a guy whose wife is an exec of a Fifth avenue store patronized by the Schencks.

Fact that jury is all-male was said by both defense and prosecution counsel to be pure coincidence, but it hardly seemed so from the manner in which both sides used up their 'challenges' to keep femmea from the jury for no apparent reason. One theory is that they figured Bioff's pandering past in Chicago is bound to come up and might embarrass the distaff side.

Jury, as chosen after three-hour elimination, consists of a New York phone company cable tester, a West-

(Continued on page 45)

FEWER PIX, LONGER RUNS

Priority on Certain Materials, Due To Nat'l Defense, Finally May Force Elimination of Dual Films

Pressure of national defense may succeed in what every other effort has failed to do—eliminate double features. Priorities on certain materials going into raw films and chemicals required to process them are seen as forcing a cut in the number of films turned out by Hollywood in the next few years.

Rationing process on materials, brought about by the nation's effort to build up its military security, hasn't as yet hit the film industry seriously, in fact, scarcely at all. That the problem of supplies is going to get tougher as time goes on, however, is doubted by no one familiar with the defense production picture.

Not only is it going to be difficult to get certain materials, but it is going to become increasingly tough to obtain delivery as transportation systems become more and more loaded with defense production equipment.

Shortages are imminent in several metals, machinery and chemicals, although laboratories report their only difficulty now is in obtaining carbon tetrachloride and acetic acid. Equipment industry has more orders than it can fill, with aluminum the big problem. Priority ratings are obtained on Government orders, which are filled immediately, while civilian orders are accepted with uncertainty as to delivery date.

Wall St. Reaction Tips U's Corporate Simplification OK

Sensational advances scored by Universal preferred on the big board and by common shares and certificates of same on the N. Y. Curb Exchange last week tipped financial circles that progress was being made by U in its campaign looking towards corporate simplification. At the Universal home office, no explanation was made of the rapid rise in company securities in a couple of days trading excepting that corporation earnings were continuing at a high rate.

However, it is believed in Wall Street that the high profits being earned by U is enabling executives to push plans faster for simplification of the corporate setup. More than a year ago company executives pointed out that such simplification is the ultimate aim of Universal. Company is understood to want both the 8% preferred and then the common shares retired, leaving only U common certificates outstanding on the Curb Exchange. Besides saving material interest outlay annually on some 10,000 shares of preferred now outstanding, such an alignment would leave a single stock issue in line to receive corporate dividends. Universal presently is paying its $2 quarterly dividend on the preferred.

Both the common and certificates for the common climbed speedily to within fractions of previously established highs of the year. The preferred roared forward five points in one day.

Hawks' Three for RKO

Hollywood, Oct. 14.

William Hawks, currently preparing production of the John Steinbeck story, 'The Red Pony,' for RKO, closed a deal to make three more pictures for the same lot.

First of the new trio will be a Ronald Colman starrer, still untitled. Second will be Stephen Morehouse Avery's Mexican story, 'The Gilded Pheasant.'

Swapping Info?

Philadelphia, Oct. 14.

Add exhib squawks:

This time exhibitors are complaining that exchangemen are swapping info about deals so that Distrib A knows what the theatre op is paying to Distrib B and holds out for equal prices, even for inferior product.

Indie exhibs are also burning at alleged practices of checkers who give out their grosses to competitors.

UA, 20TH'S DET. DEALS; RKO, U ALSO

Detroit, Oct. 14.

Deal for 1941-42 product has been signed by United Artists with Butterfield for the circuit's 100 out-State houses, Jack Goldhar, district manager, announced. On the fire now are negotiations with United Detroit chain and the Co-Operative Theatres for most of the houses in the Detroit area.

Deals for all three of the first blocks sold under the consent decree were closed here by Lester Sturm, 20th-Fox branch manager, with the United Detroit Theatres and the Butterfield Circuit.

RKO's Additional Deals

In addition to two deals with Canadian circuits covering the entire season's product, RKO has closed with several others in this country during the past week, some for the second group of five on the current 1941-42 season, others for both the first and second blocks or a total of 10.

These include sale of the second group to the Sparks circuit in Florida; Lucas & Jenkins in Georgia, Kincey-Wilby in the Carolinas; Everett Enterprises, also in North and South Carolina; deals for the first and second groups with Jefferson Amusement in Texas; J. Real Neth circuit in Ohio; and a late contract with the Oscar Lam chain in Georgia for the first five 1941-42 pictures.

Canadian deals were with the United Amusement and Confederation circuits, both in Quebec.

Universal's Contracts

W. A. Scully, Universal's sales chief, and W. J. Heineman, his assistant, set a three-year contract with Fox West Coast and a pact of similar length with Warner Bros. Long term deals also were set with RKO and contracts obtained with several Publix partners. Among the latter are pacts with Great States, Minnesota Amusement Co., Balaban & Katz circuit, Wilby & Kincey, Intermountain, Texas Consolidated, Butterfield and Interstate.

Lashin Moves Up at Par

Hollywood, Oct. 14.

E. D. Lashin took over production of 'Dr. Broadway' at Paramount, succeeding Eugene Zukor, who joined the navy as a lieutenant commander.

Formerly assistant production manager, Lashin will work under general supervision of Sol C. Siegal.

CHANGEOVERS NOW VARIABLE

Extended Engagements on Pictures Now Range from One Day to Half-a-Week —Practice Increasing

USING LESSER PRODUCT

Where product is none too plentiful, subsequent run houses are being forced into extended dates because circuits playing ahead of them are starting to jazz up set policies by holding film from an extra day to a half week or more. Some chains, having first call in neighborhoods, notably Loew's and RKO in the Greater New York area, are not sticking with any regularity to established change days.

While in the past now and then leading circuits have dated outstanding films for a week instead of a half, it appears that the practice to stretch 'em, even if for just an extra day or two, is occurring with considerable frequency so far this season. The effort to get along on less film is one of the reasons.

Circuits are also beginning to be less prone to let money draws go but while this leaves less customers for them on runs that follow, subsequent operators are also extending dates. This is caused in part by the fact that most subsequents regularly fol-

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FILM - BAITERS CALLED IN CALIF.

Hollywood, Oct. 14.

Among the 50 witnesses called for today's (Tues.) resumption of state legislative interim committee hearings, investigating un-American activities are G. Allison Phelps, radio commentator and long-time baiter of the picture business; F. K. Ferenz, exhibitor of Nazi films, and Russell Mack, former film writer.

Assemblyman Jac' Tenney, conducting the inquiry, said the hearings would be concerned chiefly with Nazi and Fascist activities in Southern California.

MORE NITE FOOTBALL HIJINKS TO IRK B. O.

Rochester, N. Y., Oct. 14.

Ban on high school night football games threatened after victory celebrants of one school went beserk in downtown snakedance and crashed the RKO Palace. Kids marched up and down aisles cheering, much to the irritation of paying customers, some of whom joined ushers in giving bum's rush.

Cheerers then invaded a restaurant and tossed tables and chairs into the street. Cops quieted this byplay and school officials laid down the law. Some members of school board are thumbs-down on football, which recently was revived after being banned for a quarter century.

Broaden A's at WB

Hollywood, Oct. 14.

First result of the abolition of 'B' productions at Warners is the slating of five 'A' pictures before the end of this month. First is 'Juke Girl,' already under way, with Ann Sheridan in the star spot.

Four others for October shooting are 'Always in My Heart,' 'In This Our Life,' 'A Night Before Christmas' and 'Arsenic and Old Lace.'

Mary Pickford, Korda, Selznick in N.Y. Huddles on UA Company Business; Joe Bernhard Leads Field for Prez

Mary Pickford and Alexander Korda began a series of huddles in New York Monday (13) with their new partner in United Artists, David O. Selznick. Charles Chaplin, who completes the UA-owner roster, may come in from the Coast later in the week to sit in on the huddles.

By the time the conclave concludes, probably in about a week, the owners agree, UA will have a president. Rumor factory is still working overtime on possible choices for the job—which has been vacant for the past three years—but it can be authoritatively stated that the field has been narrowed to one entry, Joseph Bernhard, head of Warner Bros. theatre circuit.

George J. Schaefer, prez of RKO and a former prez of UA, is not being considered to play a return engagement, it has been learned. Korda, who along with Samuel Goldwyn, was responsible for bringing about Schaefer's resignation in 1938, hasn't altered his viewpoint since that time, it is said.

Among business transacted at Monday's gathering of the UA triumvirate in Miss Pickford's Sherry-Netherland hotel suite was the signing of their names by the former femme pic star and Korda to final papers making Selznick an owner of the company. There are a number of separate contracts in the Selznick deal. Major ones were signed 10 days ago. The one on Monday was said to contain 'the mechanics' of operation under the new partnership.

Rogers, Hurley

Confabbing didn't reach the point, it is believed, of considering new UA producers, but it is understood that among those to be discussed are Charles R. Rogers and Harold Hurley. Latter until a few years ago was in charge of B picture production at Paramount.

Miss Pickford returned to New York on Saturday (11) after flying back to the Coast for three days to be at the bedside of Richard McFarland, company manager for Douglas Fairbanks in early legit days and later exploitation manager for UA in London. McFarland, 73, is seriously ill.

Double Killer

Hollywood, Oct. 14.

Maurice and Frank Kozinsky, producing their first Monogram picture, 'I Killed That Man,' are also bumping off two Kozinskys. From now on, their names will be Maurice and Franklin King.

SMALL WANTS BETTER SALES SHAKE IN UA

Hollywood, Oct. 14.

Representation on the United Artists Board in the matter of sales is being sought by Edward Small, so his pictures 'won't be overlooked' in top sales bracket allocation. Figures he's entitled to have a sales rep on the board as his outfit is making half the UA product this year, and next year it goes to 10 or 12 pictures.

Small is requesting that Jack Schlaifer be allowed to sit in on sales allocations. Small contends too many producers, with single packages of films, are given top percentage allocation while his company, with a strong volume, is left out of this bracket. Believes he's entitled to this concession, declaring his pictures 'get fastest playoff' of UA group and rates this protection of his interests on price and percentage allocation.

Small's UA contract runs to 1945, and he's awaiting action on his request to seat Schlaifer at the next directors' meeting.

Columbia's Frequent Sales Meets to Hasten New Product Playoffs

Columbia's district managers will be called together every eight to 10 weeks during the year to make a continuous analysis of the speed of picture play-offs, salesmanager Abe Montague declared in New York Friday (10). Need for a quickening of liquidation, he said, results from the greater number of top bracket pictures — anything costing over $600,000—Col is releasing this year.

'Whereas in the past,' he said, 'we have had top pictures only once every three months and thus had plenty of time to handle them, we are now getting important pictures twice a month. It has become necessary, therefore, to regear our whole organization.'

In regearing, Montague said, it was discovered that all the bottlenecks weren't on the exhib side but that there had been holdups within the company itself by the necessity of sending playdates to New York for approval. Each exchange now has the final word on dates, he said, eliminating delay.

In addition, Col for the first time is going to be able to give not only the title of its pictures for the whole season, but casts and other details as well, stated Montague. Studio has been working on this changeover for more than a year, he said. First half of the product has already been announced and the rest will be made public in tradepaper ads within a few days, sales chief asserted.

Montague chairmanned a regional conclave of salesmen in New York over the weekend. Similar one is about to be held on the Coast.

PRODUCERS AT 20TH ARE DIS-ASSOCIATED

Hollywood, Oct. 14.

Darryl Zanuck has upped all former associate producers to full producership, according to the new studio roster at 20th-Fox. Given the new billing are Ralph Dietrich, Bryan Foy, Len Hammond, Mark Hellinger, Nunnally Johnson, Robert T. Kane, William Le Baron, Walter Morosco, Boris Morros, Lou Ostrow, William Perlberg and Milton Sperling.

Listed among the producer-directors are Ernst Lubitsch and John Stahl.

Sequel In Reverse

Hollywood, Oct. 14.

'A Tommy in the U. S. A.,' counterpart of 'A Yank in the R. A. F.,' goes before the lenses Nov 3 at 20th-Fox.

H. Bruce Humberstone is director and Len Hammond associate producer.

GRAHAM TAKES OVER

Hollywood, Oct. 14.

Jo Graham made his directorial bow at Warners yesterday (Mon.) in 'Always in My Heart,' with Kay Francis and Walter Huston playing top roles.

Until recently Graham was a dialog director on the same lot.

Looks Even Tougher Now on Chances To Thaw Out More British Film Coin

With preliminary intimation from England sources that Great Britain's new frozen coin pact for American major distributors may freeze more money in Britain than the current one, negotiations went into the crucial stage this week, with Will Hays personally in command, assisted by heads of all major companies.

Because U. S. distribs have sought the complete unfreezing, excepting for actual operating expenses and quota film production in England in the new agreement covering the 12 months starting next month, report that Britain wanted to freeze more than two-thirds of total revenue in new pact came as a blow to American negotiators.

Hays and presidents of all major companies have been taking direct charge of negotiations. Hays has made several trips to Washington recently, reviving the old belief of many U. S. film company foreign managers that ultimately pressure would have to come from the White House to secure fair adjustment of the frozen money situation in Britain.

In the year ending this month, the eight American distributors were permitted to remit only $12,900,000 to the U. S., or about 33% of total revenue collected from distributing product in Great Britain. As in the first pact, this is figured after deducting operating expenses of the eight companies on the British Isles.

Critical

Because approximately $40,000,000 of the major companies presently is tied up in Britain, situation may soon reach a critical stage unless relief is given U. S. film companies. If only the same terms as in the current agreement are fixed in the new pact, American distributors likely would have an additional $25,000,000, or slightly more, tied up on the British Isles during the coming 12 months. It's estimated that only about $4,000,000 of this could be used for quota film production in England because of dearth of technicians and players currently available in that country.

Because exhibitors in Britain early in the war informed their government they wanted a full supply of U. S. pictures, American distributors have complied with the British request to send a full supply of screen product to Great Britain. They have done this despite the fact that experience has shown a curtailed supply in some foreign countries actually has produced virtually the same revenue as the complete season's lineup. American distributors have no thought of curtailing this full supply, and likely would not unless something unforeseen develops in future relations.

Gable, Garson Slated For 'Cimarron' Remake

Hollywood, Oct. 14.

Metro is mulling the remake of 'Cimarron,' the Edna Ferber yarn about Oklahoma pioneers, this time with Wesley Ruggles as producer-director and Clark Gable and Greer Garson as co-stars.

First filmed version was made by RKO with Richard Dix and Irene Dunne in the top roles. Metro bought the screen rights a year ago and has been waiting for an opportunity to shoot it.

Miss Garson and Walter Pidgeon draw the high spots in Metro's 'Mrs. Miniver,' a tale of tragic family life in England. William Wyler checked into the Culver City lot as director under Sidney Franklin's producer supervision.

Won't Drop German Pix

Milwaukee, Oct. 14.

How long the German Kino, local home of German pictures and Nazi propaganda, will be permitted to operate is the subject of much speculation, and frequent rumors are heard that the theatre will be closed pending the outcome of the international situation. Management, however, asserts that such rumors are unfounded and that enough German film is under contract and available to continue for many months.

House plays duals most of the time, too.

Sherman's Echo

Hollywood, Oct. 14.

Harry Sherman makes actors out of cowpokes and Uncle Sam makes soldiers out of actors, leaving Sherman behind the eight-ball. After months of training in cinematic art, two buckaroos, Brad King and James Ferrara, are galloping off the Hollywood range to join the Army.

There was another Sherman who also had a word for war.

SEE $3,500,000 NET FOR U

Universal's net profit before federal income and excess profits taxes and other year-end writeoffs is expected to top $3,500,000 for the year ending this month, according to Wall Street estimates.

Company wrote off $751,000 for federal income and excess profits taxes in the first 39 weeks, indicating that around $1,000,000 might have to be deducted for the full year. This would leave net profit for fiscal year at better than $2,500,000. However, the final net will depend greatly on usual year-end writeoffs plus any shifts in amortization always included in the final quarter.

U earnings currently are reported to be running close to those in the third quarter, which nearly hit $1,000,000. Any final net greater than $2,500,000 would beat the total for 1940 when Universal reported $2,390,772 after all writeoffs.

Cooling Off Period

Hollywood, Oct. 14.

Production start on 'Highway to Hell' at 20th-Fox was pushed back to Oct. 20 to permit Victor Mature, one of the principals, to wind up his current job in the Arnold Pressburger picture, 'Shanghai Gesture.'

Other principals are Pat O'Brien, Carole Landis and Nancy Kelly, with John Brahm directing.

From Tanks to Alfalfa

Hollywood, Oct. 14.

Hal Roach sent 'Hay Foot,' second of his streamlined service comedies, into work on location with Fred Guiol directing.

Guiol, who piloted 'Tanks a Million,' is using practically the same cast in 'Hay Foot.'

Philly Variety Wary, Recalling B.K. Wheeler's 1939 Spiel—For a Fee

Philadelphia, Oct. 14.

Philly film industryites are a little wary in choosing this year's speaker for the annual Variety Club shindig skedded to be held Dec. 11. They remember, shamefacedly, that the chief address of the 1939 banquet was made by Senator Burton K. Wheeler, Montana Democrat, who professed to be a 'friend of the industry.'

Senator Wheeler, who since has become the spearhead of the anti-motion picture clique in the Senate, received a fat fee plus expenses for a 20-minute spiel in which he lauded the film industry for its 'devotion to Americanism, charity, etc.' Wheeler also spoke of his friendship for the film crowd back in his home state.

Local filmites can't figure out how a guy, who gave them such a pat on the back, could turn such a complete about-face in such a short time and get the old stiletto out for them.

Master of ceremonies at the 1939 banquet was former New York Mayor James J. Walker. Other speakers on the bill were U. S. Senator Joseph F. Guffey, Pennsylvania Democrat; ex-Governor Nice of Maryland, and others. Wheeler was the only one of the politicos paid.

Frank McNamee, former exchange manager of RKO and now associated with Jay Emanuel in the exhibition end of the business, is chairman of this year's affair.

TUNING 'GOLD RUSH' FOR HOLIDAY REISSUE

Hollywood, Oct. 14.

Charlie Chaplin's northern trek in 'The Gold Rush' will be 1,500 feet shorter but more musical when it is reissued for the Christmas trade.

Old silent film is being cut down to 8,000 feet to increase its tempo, with Chaplin's own score and narration winding up this week. Reissue will be released through United Artists.

Selling Under the Decree Tougher, Salesmen Spending Longer Hours

Charged with keeping sales moving, which they are not finding so easy to do on the new season's product because of the terms their exchanges are ordering them to get, and the time element on negotiations that is so important now, film salesmen are putting in longer hours than ever before. Covering their accounts much oftener, they are also doing plenty of night work and, in many cases, are dragging the branch managers around to nearby buyers when in need of help.

Reported also that the picture peddlers, regardless of the limits placed on their expense accounts, are digging deeper into the jeans to entertain prospective or regular accounts with whom they are discussing deals. Opposition is keen and the bosses want their pictures to move faster, with result the seller is willing to go a little farther in trying to get recalitrant exhibs to loosen up even if a contract is obtained at the cost of added personal expenses.

More Guesting

While guesting an account in one way or another is not new to salesmen and branch managers, it's much more on a basis approaching the wholesale and with greater frequency. Where before a salesman closed with an exhib for an entire year, if he's with one of the five consent-decree distributors, he is now constantly selling his product. Because of opposition from the decree sellers, the lads with the full-line distribs are also more on the job. They have not found their position any the easier, as had been expected in some quarters.

Among other things, salesmen are under the strictest orders this season and are being held to account for all their dealings with theatres, including promises that are not on paper, misrepresentations and the like, not to mention forcing of shorts and westerns which is forbidden by the decree.

Salesmen Added

While additional salesmen have been added by many of the companies, the salaries have not gone up in relation to the increase in responsibility and the pressure under which they are now working, notably those under the decree which have to sell and re-sell their customers several times on the season.

Under the old system, salesmen often spent their time (very often leisurely) in getting contracted accounts to date pictures that are available, in reconsidering cancellations, making spot bookings with others, selling a couple reissues, etc. They still have those chores to attend to when having time, if any, in addition to negotiating their regular deals every month of the year, looking at pictures that are being screened in the exchange zones, making out contract applications and other forms, helping the bookers move film, etc.

Salesmen work on a set salary, plus expenses and allowance for their cars.

Best Film B.O. Supporters Are U.S. Families in $2,500 Income Range

Washington, Oct. 14.

Bales of fodder for film industry's economic analysts and statistical efforts is provided in a report from the National Resources Planning Board picturing how American families spend their incomes. Multitude of tables based on 1935-36 outlays is the most comprehensive study of spending and saving.

City folks, as suspected, spend much more annually for film entertainment as their country cousins, but the study brings out some new slants on film patronage habits according to size of income and of family. The betteroff shell out the largest sums but on a proportionate basis the best boxoffice supporters are the middle-class households in the $2,000 to $2,500 a year range.

Analysis of recreation expenditures for American families as a whole shows a rise in the amount spent for film ducats from $2 per year at the under-$500 income level to $51 for those in the $10,000-and-over bracket. But the latter group forks over $83 for 'other admissions,' while the next highest figure in this other column is $29 for those in the $5,000-$10,000 category.

The aggregate expenditures show the backbone of the film business is families who have from $1,000 to $4,000 a year income. Peak is $46,000,000 slid through the wicket by members of households in the $2,000-$2,500 group. They account for 48% of the 1935-36 outlay of $334,000,000. Next biggest take is $34,000,000—10.1% of the total—by those in the $1,500-$1,750 and the $3,000-$4,000 brackets.

Middle-Class Backbone

Importance of the middle-class trade to the film industry is emphasized more strongly by the study of outlays on the basis of numbers of families at different financial strata. Taking the fourth of the nation with lowest incomes (below $710), those up to $1,160, those up to $1,840, and those over $1,840. Annual expenditure by the top 25% was $181,000,000, or 54.2% of the total, and the amount for each group declined as the income fell off to a low of $18,000,000 for the bottom quarter.

Disregarding the amount of income and numbers of families, the Federal figure-jugglers found farm families spent $26,000,000 for film entertainment, rural non-farm families $60,000,000, and urban families $248,000,000. Thus only 25.8% of boxoffice revenues come from the villages and hayfields.

Not much geographical variation from the basic pattern was shown by the studies. Only to the extent that annual income varies from region to region. Bottom outlay for families with under $500 a year was $1 in the South, $3 in North Central and Mountains-Plains areas, and $4 in New England and Pacific Coast. Maximum figures (for families in $5,000-$10,000 bracket) were $39 in North Central and South, $38 New England and $35 in Mountains-Plains and Pacific areas.

Conclusions were reached through the sampling process which included two metropolitan areas (Chicago and New York), six large cities (Providence, Columbus, O., Atlanta, Denver, Omaha-Council Bluffs, and Portland, Ore.), 14 middle-sized cities, 29 small cities, 140 villages and 66 farm counties.

Studio Contracts

Hollywood, Oct. 14.

Ann Ayars draw player contract at Metro.

B. Reeves Eason renewed as shorts director by Warners.

Mary Beth Hughes' player option taken up by 20th-Fox.

Howard Koch's writer option lifted by Warners.

James T. Farrell inked scripting ticket at 20th-Fox.

Richard Wallace signed to two-picture acting deal at RKO.

Virginia Weidler's minor acting contract with Metro approved by superior court.

Bonita Granville's minor contract with RKO approved by superior court.

Warners picked up player options on Hank Mann, Inez Gay and Gertrude Starr.

D.C. FILM PROBE NOW SEEMS COLD

Washington, Oct. 14.

Second weekly postponement of the resumption date for the senate's controverted inquiry into 'war-mongering' charges against the film industry makes it look increasingly as though the Isolationists have holed up and pulled the hole in after them. They still deny they have dropped the hot potato, though skepticism continues whether the fishing expedition ever will start up again.

The latest deferral, announced Wednesday (8), differed from others in that Chairman D. Worth Clark set no time for going back to work. In the past, when he has revised the time-table, he has gone through the motions more convincingly, merely extending the recess to another date. Not so, on this occasion.

'The committee will meet again in the near future, subject to the call of the chair,' Clark explained last week. The call can be expected 'just as soon as we can get the members together.'

Clark still won't admit the going is too rough for his liking or that Senator Ernest W. MacFarland, with frequent screams the proceeding is aimed in the wrong direction, has penetrated his epidermis. But his unwillingness to go forward with only the Arizonan to keep his company seems significant—particulary since many senate subcommittees have no compunctions about holding hearings with but one member on deck.

U. S. Quashing Case Vs. Ex-Judge Davis, In Fox Bribe Suit

Philadelphia, Oct. 14.

The Government has decided not to ask for another retrial of former U. S. Circuit Court Judge J. Warren Davis, Attorney-General Francis Biddle announced Friday (10).

Judge Davis, accused of receiving $12,500 in bribes from ex-film magnate William Fox, has been tried twice but each time the case ended in a deadlock by the juries. In both cases Morgan S. Kaufman, ex-Federal bankruptcy referee, was co-defendant.

Fox, who pleaded guilty to the charge of bribery, is awaiting sentence. The Government had claimed that Judge Davis had accepted the money to decided favorably for Fox in litigation involving the former motion picture tycoon's bankruptcy proceedings. Judge Davis retired early last year while his personal finances were being investigated by the F.B.I.

HIS DOUBLE PAST

Hollywood, Oct. 14.

Conrad Veidt draws the top spot, a dual role, in 'Out of the Past,' to be produced by Irving Asher at Metro.

John Meehan and Paul Gangelin wrote the screenplay.

Roosevelt, Coslow, Mills In New Soundie Setup

Los Angeles, Oct. 14.

Soundies get a new alignment in the formation of R. C. M. Productions, designed for the distribution of the 3,500 Mills coin-in-slot projects from Coast to Coast. The new title is derived from the surname initials of James Roosevelt, Sam Coslow and Gordon Mills, all of whom were concerned in the original soudie idea, now in the course of revamping.

Coslow is president and chief of production for the new outfit and Mills represents the Chicago firm which has been turning out slot machines for years. Company signed Josef Berne and Dudley Murphy as soundie directors on two production units.

CURB ON NEW BLDG. LIKED

Mich. Allied Using FDR's Quote On Pix as Trailer to Ballyhoo Biz

Detroit, Oct. 14.

*'We have seen the American motion picture become the foremost in the world. We have seen it reflect our civilization throughout the world * * * the aims, aspirations and ideals of a free people and of freedom.'*
—*President Roosevelt.*

With that as a starter, Allied Theatres of Michigan will launch a statewide drive throughout Michigan in which all chains and groups as well as independents will participate as the films start re-selling themselves to the public (and themselves) through parading the comments on pix by the nation's and local notables.

That was the big idea which stemmed out of the recent convention here of Allied, in which unity was the keynote, and which brought a burst of enthusiasm still gaining momentum and expected to extend the Michigan crusade into a national campaign.

While the President's remark, made on Feb. 17, 1941, on motion pictures might be construed as an advance slap at the recent Senate investigation it has no devious import as the exhibitors now start out to mend fences, restore their own confidence in their business and sell the public on the idea that 'pictures are the greatest form of entertainment in the world.' The screen, newspapers, billboards and other mediums will be used in the campaign.

Ray Branch, re-elected president of Allied, thinks its the greatest step ahead in the 23 years of the association and will serve to refire the exhibitors grown cold as well as to knit together the entire industry and the important section which pays at the boxoffices. The plan came through Earl Hudson, prexy of United Detroit, who provided the quotation from the President as well as others for a starter.

The exhibitors, quick to point out that an industry which spends a lot of time selling other things can sell itself, moved into a united front on the program, the Co-Ops, chains and independents all agreeing to participate and with George Dembow, of National Screen, offering to provide all the trailers at cost. It was figured out that from the exhibitors own enthusiasm they could spread motion picture good-will both up and down, to producers and to public.

National Keynote

Quotations, as typified by the President's, will be national in scope. They not only will be used in trailers but the same quotes will be used to top the newspaper ads and on billboards. Added to those of national note, local personages also will be used to make the campaign more intimate. Columnists, ministers, educators, officials, clubwomen, etc., will be sought out for their support and observations with no little focus put on the idea that pix 'provide so much for so little.'

The unity program came after Branch, in one of the opening speeches, warned the exhibitors that the industry faces the prospect of oppressive taxation and that the Senate investigation, despite the fact it was treated as a joke in some quarters, 'can have very serious repercussions on the entire industry.' Commenting on the heavy turnout of distributor executives, he said, 'One trouble in the industry has been that homeoffice executives haven't got around and met exhibitors. Under today's conditions more unity is needed.'

M. A. Rosenberg, a director of National Allied, declared the Philadelphia convention stand was due to temporary swaying of the audience by 'stump speech' methods. He declared the action no true expression of Allied sentiment since certain man 'took advantage of the audience being worked up and appealed to prejudice rather than reason.'

McCarey Pilots Ginger

Hollywood, Oct. 14.

20th Fax signed Leo McCarey to produce and direct the second of three pictures starring Ginger Rogers on the Westwood lot. Filming starts in January.

First starrer for the actress under her $175,000-per-picture deal with the Westwood studio is 'Roxie Hart,' currently in preparation with William Wellman as director.

Morrison Tells AMG To Enforce Ethics, Or Permit Talent Raiding

Hollywood, Oct. 14.

Leo Morrison tossed a bombshell into the meeting last night (Monday) of the Artists Managers Guild by urging that the code of ethics among agents either be tightened, or open season declared on client stealing. Morrisan recently quit the AMG, bitterly assailing the organization for permitting another percenter to persuade John Wayne to break a contract with him.

Ethics were discussed most of the night, but no direct action will be taken until situation is thoroughly sifted.

BRACKETT, BUCHMAN UP AS WRITERS GUILD PREZ

Hollywood, Oct. 14.

Nominating committee of the Screen Writers Guild picked Charles Brackett and Sidney Buchman as presidential candidates at the annual election Nov. 12. For vice-president the nominees are Ralph Block and Mary C. McCall, Jr.; for secretary, Leonard Lea and Robert Rossen; for treasurer, Richard Maibaum and Harry Tugend.

For 11 members and six alternates on the executive board, the committee nominated 42 writers, although additional candidates may be nominated up to Oct. 23 on petitions signed by 25 active members in good standing. List thus far comprises: Art Arthur, Claude Binyon, Ralph Block, Charles Brackett, Harold Buchman, Sidney Buchman, Hugo Butler, Alan Campbell, Jeroma Chodorov, Marc Connelly, Myles Connelly, Olive Cooper, Philip Dunne, Francis Faragoh, Joseph Fields, Paul Franklin, Paul Gangelin, Oliver H. P. Garrett, James Gow, Don Hartman, Boris Ingster, Charles Kaufman, Harry Kurnitz, Leonard Lee, Robert Lees, Richard Macauley, Richard Malbaum, Brian Marlow, Mary C. McCall, Jr., Jane Murfin, George Oppenheimer, E. E. Paramore, Jr., Frank Partos, Nat Perrin, Maurice Rapf, Betty Reinhardt, Allen Rivkin, Stanley Roberts, Stanley Rubin, Dwight Taylor and Harry Tugend.

Screen Writers Guild Tightening Provisos

Hollywood, Oct. 14.

Screen Writers Guild is tightening restrictions on membership and will vote on two amendments at its annual meeting Nov. 12. Proposals would bar from activity membership writers whose principal duties include the status of producer, associate producer, director or executive with power to hire and fire writers. Also those who within a period of two years have not received screen credit for a feature length screenplay or original story on short subjects.

Scribes unemployed for 13 weeks would be transferred from active to associate membership.

STOPS FURTHER B.O. COMPETITION

Defense Priority Restrictions on Non-Essential Building and Construction Acclaimed

SHORTAGE OF MATERIAL

Governmental action, placing expansion in the exhibition field through erection of theatres at a virtual standstill, is expected to be received with acclaim among exhibs who live in constant fear that someone will build against them. such action has threatened scores of theatre operators, mostly in the smaller category, when they refused to play ball with opposition exhibs or, as has occurred in the past, with various distributors.

In other instances, circuits have often invaded towns where independents have been doing well, including major as well as unaffiliated chains. Numerous suits have resulted when strongholds of indies have been invaded but seldom have the aggrieved exhibs been able to get relief.

Threat of oppression or of new opposition which sometimes has ruined towns because of resulting overseating conditions, has by degrees been discouraged and lessened but not with such completeness as foreseen through the new ruling against non-essential construction. Move taken during the past week by the Supply, Priorities & Allocation Board of the defense program prohibits all private building projects requiring 'appreciable quantities of critical materials.'

Action is similar to that taken in Canada sometime ago where no one can build a theatre unless a government permit is obtained. They are reputed to be very difficult to get and will be issued only in special circumstances, as expected will be the case in this country.

Question remaining to be settled

(Continued on page 23)

ALL MAY STOP BIZ IN MINN.

Minneapolis, Oct. 14.

The initial setback received by the consent decree film companies in their fight to invalidate the Minnesota anti-decree law is reviving the proposals previously made by several of the distributors to move their branches from here to Hudson, Wis., and other towns just across the Minnesota border and only a few miles from the Twin Cities. However, Northwest Allied leaders declare 'it's all a bluff,' despite the fact United Artists is closing its local exchange Oct. 25.

Haskell M. Masters, western sales manager of UA, in a telegram to the manager and other employees of the Exchange, stated that the move 'has been made necessary due to legislation in the state of Minnesota which makes it impossible for us to operate in that state.' Plans are now being completed to utilize the services of as many employees as possible in nearby U. A. exchanges.

All employees, however, have been given two weeks protective notice. Report current RKO also has completed plans to move out.

If the branches were located outside the state they couldn't sell in Minnesota unless they were registered. And if the companies register, the Northwest Allied leaders assert, they'll have to sell under the state anti-decree law which requires them to include their entire season's product in their deals subject to a minimum of 20% cancellation privilege. Therefore, nothing would be gained by the moving.

It is known, however, that, following the court's refusal to grant a temporary injunction against the state law, some of the film companies have started looking into the idea of moving the branches out of Minneapolis and the state. Announcements are expected shortly in at least two instances.

Minn. Anti-Consent Decree Mess May Force Distribs to Get Ruling From Judge Who Signed Law in N.Y.

While six major distributors are exploring the Minnesota situation anew and giving consideration to plans for a possible solution, lawyers are reported mulling the question of dangers involved in any selling action taken at this time, because of fear that the case, contesting the legality of the Minnesota law against consent decree sales, might be jeopardized.

Meantime, however, distribs have determined to go to bat on the constitutionality of the law following failure to get a temporary injunction in Minnesota. They are also considering going to Federal Judge Henry W. Goddard in New York who signed the consent decree. Among other things, Judge Gaddard might be asked to rule on whether distribs could offer all their product, as provided under the Minnesota law, and still contest it in the courts.

Distributors under the decree who are not selling 1941-42 pictures in Minnesota as a result of that state's law are Metro, Warners, RKO, Paramount and 20th-Fox. While not under the decree, United Artists also is not selling Minnesota accounts since it sells most of its film singly, because of the producer-owner setup in the company.

First positive action, aside from no selling, is being taken by UA in scheduling the closing of its exchange for Oct. 25. Accounts in northwest Wisconsin, North and South Dakota, will be serviced by other branches.

WB Bow-Out

Minneapolis, Oct. 14.

With the product situation growing increasingly serious for them, and their worries aggravated by Grad Sears' announcement that Warner Bros. will do no Minnesota selling until a final determination of the state's anti-consent decree law, at least, Minnesota independent exhibitors anxiously are awaiting edicts from the other decree companies and United Artists.

The muddled state of affairs is expected to be clarified somewhat when David Shearer, counsel for these major distributors fighting the state law, and Moo Levy, 20th-Fox district manager, return from New York this week. It's expected they'll reveal whether it may be necessary for many Minnesota independent exhibitors to close their houses or operate unprofitably because of 1941-42 Minnesota non-selling by the other four companies and UA, too.

Since the district court denied the companies' application for a temporary injunction against the state law requiring distributors to sell their entire season's product subject to a 20% minimum cancelation privilege, instead of in groups of five, Shearer and Levy have been in New York conferring with homeoffice officials and lawyers regarding the next procedure.

Keeping their fingers crossed, the independents are hoping that Sears didn't mean it when he stated that Warner Bros. wouldn't sell under the state law. They're also hoping that the other companies—Metro, Paramount, 20th-Fox and RKO—will decide to go to the federal court in New York to obtain a release from the law and lose no time in doing it so that, without further delay, they can buy 1041-42 product.

The sooner the selling starts—with or without such release from the consent decree (Northwest Allied, the law's sponsor, claims the companies could sell under the state law without any release)—the better for the independents. Some of them are nearly under the gun as far as the sort of product their theatres are accustomed to playing is concerned. Others, who have enough pictures to keep their doors open for two to three months more, need the major 1941-42 product for Sundays and normally profitable operations right now.

Rogell's Solo for RKO

Hollywood, Oct. 14.

RKO closed a director deal with Al Rogell for one picture, still unnamed, to be made under production supervision of J. R. McDonough.

Rogell checks in about Dec. 1, when he finishes 'True to the Army' at Paramount.

Rooters Scarce In Film Gridders; Extras Demand Double Pay

Hollywood, Oct. 14.

Refusal of regular film extras to accept $5.50 studio calls as atmosphere players caused a shortage of 'college rooters' in two football pictures at 20th-Fox and Warners. Hundreds of extras, called by Central Casting demanded $10.50, rather than be typed in the $5.50 class.

New Guild rates call for $10.50 when less than 30 are called for an individual set. Rule also provides that regular extras formerly on the $8.25 class are entitled to the new wage. There is a technical question whether there is any rule requiring an extra to accept a $5:50 call. Studios require plenty of atmosphere players these days, with so many collegiate and military pictures demanding crowded backgrounds.

METRO DUSTING OFF ITS 'TISH' STORIES

Mary Roberts Rinehart's 'Tish' stories, which appeared in the Saturday Evening Post, are being dusted off by Metro. Studio has owned rights to them for a number of years, but has never filmed any of them.

Originally contemplated for Marie Dressler, they were shelved when she died. Metro is now seeking another player to handle the various escapades of the tough old gal with the heart of sterling.

'Common Clay' Remake

Hollywood, Oct. 14.

Old stage play, 'Common Clay,' filmed as a Lew Ayres-Constance Bennett starrer in 1930, is being brushed off for a remake at 20th-Fox, with James T. Farrell on the rewrite job.

Drama was originally authored as a stage production by Cleves Kinkead.

RKO's Mr. Moneybags

Hollywood, Oct. 14.

Increased personnel on the RKO lot caused the establishment of a new job, studio treasurer, to be held by Earl Rettig, former financial assistant to Reginald Armour, aide to George J. Schaefer, president.

Rettig's new post is apart from the functions of G. B. Howe, comptroller of the studio.

CHOCOLATE SOLDIER

(OPERETTA)

Metro-Goldwyn-Mayer release of Victor Saville production. Stars Nelson Eddy and Rise Stevens. Features Nigel Bruce and Florence Bates. Directed by Roy Del Ruth. Score, Oscar Straus; additional songs, Gus Kahn and Bronislau Kaper. Original operetta lyrics, Stanislaus Stange; original German lyrics, Rudolph Bernauer and Leopold Jacobson. Based on Ferenc Molnar's play, 'The Guardsman'; adapted by Leonard Lee and Keith Winter; dances staged by Ernst Matray; musical adaptation, Herbert Stothart and Bronislau Kaper; camera, Karl Freund; musical arrangements, Merrill Pye; film editor, James E. Newcom. Tradeshown in N. Y. Running time, 102 MINS.

Karl Lang	Nelson Eddy
Maria Lanyi	Rise Stevens
Bernard Fischer	Nigel Bruce
Madame Helene	Florence Bates
Magda	Dorothy Gilmore
Liesel (maid)	Nydia Westman
Anton	Max Barwyn
Klementor	Charles Judels

'The Chocolate Soldier' is a dull operetta. Metro undoubtedly figured a two-ply vocal parlay, Nelson Eddy and Rise Stevens, the new Metropera star. And the theory of enticing a sizeable segment of new film fans—the music lovers—to the Straus opera (fortified by the two star names) may work out. But on the screen, it's pretty tired entertainment and only fair returns, at best, are indicated.

The multiplicity of credits is explained by a curious mixup over G. B. Shaw's 'Arms and the Man,' which was the original book basis of 'The Chocolate Soldier.' Finding that Shaw was committed to Gabriel Pascal for all film rights, Metro took the Oscar Straus score (having cleared everything on 'Chocolate Soldier' from its original German source) and spliced the whole thing onto Ferenc Molnar's play, 'The Guardsman,' which rights the studio owns and has filmed before. The result is a somewhat curious hybrid.

But its lethargy (runs 102 minutes) is not born so much of whether it's Shaw or Molnar. It is the general old school, operetta, motivation.

The plot of a husband, doubtful of his wife, disguising (with beard, etc.) as her lover, is fundamentally old-hat Continental farce. Through it all, of course, the wife is hep that her husband is trying to pass himself off as another man. The husband is alternately gratified, or vexed, as his doubts and suspicions are dispelled or accentuated, depending on the wife's moods and reactions to his amorous advances. And through it all the audience is on to the obvious ruse.

Thus, lacking suspense the picture unfolds its weary way punctuated by 12—count 'em—vocal interruptions. These include a couple of reprises of 'My Hero,' excerpts from 'Thanhauser' ('Evening Star') and 'Samson and Delilah' ('My Heart at Thy Still Voice'), a couple of original interpolations, the 'Flea Song,' and 'While My Lady Sleeps,' by the late Gus Kahn and Bronislau Kaper. The latter also collaborated with Hervert Stothart on the musical adaptation and direction, and there are no less than three full-stage operetta-within-an-operetta numbers.

Nelson Eddy and Rise Stevens, one of the more photogenic Met divas, are cast as the principals of a supposed hit musical show playing in some anonymous Balkan capital. She yens for grand opera—her former field before marrying Eddy—and that starts the plot, as he imagines her romantic conquests of operatic glory still disturb her domestic felicity.

Eddy works hard in his role of the pseudo-Russian, effecting a neat makeup as the vodka basso and gutturaling his lines with a caviar brogue. But the slow plot is against both leads. Miss Stevens is pleasant to look at. Vocally, she gives an excellent account of herself. Nigel Bruce, as the family friend, effectively registers the slow-take school of comedy in standard style, and Florence Bates as the harridan of a personal maid, punctuates her sequence tellingly.

Production is handsome; incidental dances professional but not socko; scoring is topnotch but even the interpolations lend nothing to refresh the overly familiar Straus music.

The stellar songbirds may prove something, however, as and if they draw the lyceum-Chautauqua concert type of patronage to make up for the slack that will be left by the more mundane film fans. *Abel.*

International Lady

United Artists release of Edward Small's production. Stars George Brent, Ilona Massey, and Basil Rathbone. Features Gene Lockhart, Marjorie Gateson, George Zucco, and Martin Kosleck. Directed by Tim Whelan. Screenplay, by Howard Estabrook, from a story by E. Lloyd Sheldon and Jack DeWitt. Camera, Hal Mohr; film editor, William Claxton; asst. dir., Sam Nelson; musical director, Lud Gluskin. Score by Lucien Moraweck. Previewed in projection room, N. Y., Oct. 10, '41. Running time, 100 MINS.

Tim Hanley	George Brent
Carla Nillson	Ilona Massey
Reggie Oliver	Basil Rathbone
Sidney Grenner	Gene Lockhart
Webster	George Zucco
Dr. Rowan	Francis Pierlot
Bruner	Martin Kosleck
Totlow	Charles D. Brown
Mrs. Grenner	Marjorie Gateson
Moulton	Leland Hodgson
Sewell	Clayton Moore
Denby	Gordon DeMain
Sir Henry	Frederic Worlock

An exciting and entertaining melodrama. Filled to the last reel with international saboteurs, FBI agents, and Scotland Yard operatives, 'International Lady' qualifies for at least featured billing by Senatorial isolationists. With sufficient advance steaming up, extolling its merits as a thriller, the film should be a business getter in every type of theatre except in New York's Yorkville.

There are no subtleties as to the fundamentals in the screenplay. The facts are simply stated: that sabotage by Hitlerites must be stamped out. In this highly commendable undertaking, British and American spies, under various aliases and disguises, vie with each other. It's a tie contest as George Brent, U.S.A., and Basil Rathbone, of Scotland Yard, finish up with Hitler's head man handcuffed between them. In the matter of romance Brent is out front for the affections of Ilona Massey. Miss Massey is here doing her first straight film role, and acquits herself, both photogenically and histrionically, in a manner that guarantees more frequent screen appearance.

To attempt a plot summary would require a dozen code keys. But highlighted in the story is an amazing new method of spy communication by which the tonal phrasings and melodies of a broadcast aria, sung by Miss Massey, reveals to U-boat captains and German bombers the whereabouts of aircraft and supply ships enroute from Canada to Britain. It's even much more complicated than that, because the headquarters of the saboteurs in America (in Yonkers of all places) must be destroyed.

Success formula for this type of spy yarn lies chiefly in the pace of the action, the building of suspense over long range footage, and reasonable explanation of identities and motives of the leading characters. All of these requirements are ably handled by Tim Whelan, who directed.

Pictorially the production is unusually appealing. Hal Mohr has enhanced the theme with excellent shots of air, land and sea action. Modern equipment of radio recordings, playbacks and the machinery and tricks used in spy hunting, are interestingly shown. Some of the portrait shots of Miss Massey are very beautiful. Too bad that the script has her on the wrong team.

There are also some excellent contributions by the supporting players, notably Gene Lockhart and Marjorie Gateson, who plays a society hostess without a thought about the new income tax schedules.

'International Lady' is up to the minute war melodrama. *Flin.*

UNHOLY PARTNERS

(ONE SONG)

Metro-Goldwyn-Mayer release of Samuel Marx production. Stars Edward G. Robinson, Edward Arnold, and Laraine Day. Features Marsha Hunt and William T. Orr. Directed by Melvyn LeRoy. Screenplay by Earl Baldwin, Bartlett Cormack, and Lesser Samuels. Camera, George Barnes; film editor, Harold F. Kress. Song, 'After You've Gone,' by Henry Creamer and Turner Layton. Previewed in projection room, N. Y., Oct. 10, '41. Running time, 84 MINS.

Bruce Corey	Edward G. Robinson
Merrill Lambert	Edward Arnold
Miss Cronin	Laraine Day
Gail Fenton	Marsha Hunt
Tommy Jarvis	William T. Orr
Michael Z. Reynolds	Don Beddoe
Managing Editor	Walter Kingsford
Clyde Fenton	Charles Dingle
Kaper	Charles Halton
Jerry	Joseph Downing
Jason Grant	Clyde Fillmore
Colonel Mason	Emory Parnell
Polotl	Don Costello
Molyneaux	Marcel Dalio

Edward G. Robinson has been playing the crusading newspaper editor for so long in his radio serial that it seems only natural for him to turn up as boss of the city room in 'Unholy Partners.' He's a tough heartless and unscrupulous foe of gamblers and crooks, worst of whom is Edward Arnold. Theirs are two names for the marquee; the third is Laraine Day as Robinson's all-knowing private secretary. A promising setup, but the film turns out a conventional melodrama with all the familiar newspaper yarn cliches. It is just an ordinary feature.

Further cause for surprise that the picture disappoints is that Mervyn LeRoy is the director. The combination of Robinson and LeRoy scored in 'Five Star Final' for Warners in 1931, and 'Partners' is laid back in the same post-war, prohibition period, but it's an unconvincing piece of fiction which Earl Baldwin, Bartlett Cormack and Lesser Samuels have whipped together.

The story has Robinson returning from France with the A.E.F. to his former newspaper job on a conservative daily. He has an idea that the times demand a new type of journalism, the sensational tabloid, but his efforts to obtain backing are unproductive until he approaches Arnold, gambler and gangster. The latter agrees to finance the paper as a 50-50 partner, and thereafter the film is concerned almost entirely with the feud which develops between the two. At the windup Robinson shoots his associate in self-defense during a quarrel. He, too, comes to a tragic end when he is lost at sea as a passenger on a transatlantic flight which has been promoted by his newspaper as a publicity stunt. This sequence recalls the similar tragedy which befell Phil Payne of the New York Mirror.

Both Robinson and Arnold play the leads with the snarling bravado reminiscent of the gangster style of films. In fact, it all seems like a reissue. This is particularly true of the gallery of deadpan gunmen who are forever showing up in doorways and alleys with guns in their right-hand pockets. Of similar vintage are the romantic sequences. Miss Day, who has been coming to the front rapidly of late, has no chance at all. Marsha Hunt sings pleasantly a song entitled 'After You've Gone.'

In his direction, LeRoy never really gets the story rolling, and there is conspicuous lack of any ingenuity in handling of characters or incidents. Comedy has been omitted from the script. *Flin.*

Miniature Reviews

'The Chocolate Soldier' (M-G) (Operetta). Sluggish musical entry which Nelson Eddy and newcomer, Rise Stevens, must carry. Disappointing.

'International Lady' (UA). Current war spy thriller. Made to order for the better first runs.

'Unholy Partners' (M-G). Conventional newspaper melodrama of the gangster era. Just ordinary; plays like a reissue.

'Sundown' (UA). Okay adventure meller that will do modest business.

'Target For Tonight' (WB). British of Information approved thriller of R. A. F.; a 'must' for realism.

'Moonlight in Hawaii' (U) (Musical). A very weak 59-minute feature which lets good talent down badly.

'Flying Cadets' (U). Edmund Lowe and William Gargan holstering lightweight aviation thriller; dualers alone.

'Mercy Island' (Rep). Entertaining adventure meller in new pictorial setting. Good dual support for family trade.

'Jesse James at Bay' (Rep) (Songs). J. J. rides again, with Roy Rogers and George Hayes doing all right. A better western.

'Port Arthur' (French). Dated Danielle Darrieux spy-meller won't count for much, even in arties.

SUNDOWN

Hollywood, Oct. 14.

United Artists release of Walter Wanger production. Stars Gene Tierney; features Bruce Cabot, George Sanders, Harry Carey, Joseph Calleia, Reginald Gardiner, Carl Esmond, Marc Lawrence, Sir Cedric Hardwicke. Directed by Henry Hathaway. Screenplay by Barre Lyndon from his Saturday Evening Post; camera, Charles Lang; editor, Dorothy Spencer; special effects, Ray Binger. Previewed in Studio Projection Room, L. A. Running time, 90 MINS.

Zia	Gene Tierney
Crawford	Bruce Cabot
Major Coombes	George Sanders
Bishop	Sir Cedric Hardwicke
Dowcy	Harry Carey
Pallini	Joseph Calleia
Lieutenant Turner	Reginald Gardiner
Kuypens	Carl Esmond
Hammud	Marc Lawrence
Miriami	Jeni Le Gon
Kipsang	Emmett Smith
Kipsang's Bride	Dorothy Dandridge
Ashburton	Gilbert Emory

An adventurous melodrama, unfolded in a colonial outpost of British East Africa, 'Sundown' is a timely and interesting tale of its type, which—despite low voltage marquee values of cast—will carry through key runs solo for moderately successful biz.

Locale is cinematically fresh, the Kenya country near the Abyssinian border. Barre Lyndon's screenplay of own Satevepost story neatly mixes informative material of conditions with interesting drama of current conditions on East African front; while Henry Hathaway directs in straight line to hold audience attention, and accentuate the dramatic highlights en route.

Although Gene Tierney gets star billing, the girl has little to do, and lacks fire in performance necessary to put over the role assigned. Bruce Cabot holds major importance, and delivers solidly. George Sanders, Harry Carey, Joseph Calleia, Carl Esmond, Reginald Gardiner, Marc Lawrence and Sir Cedric Hardwicke combine to provide excellent support throughout.

Story details the British administration of colonies, and the far-reaching efforts of Nazi agents to foment native uprisings against the British. Cabot is local commissioner of Manieka, being joined by army officer Sanders, who is detailed to uncover gun-running plot to natives. Esmond, secret Nazi agent, arrives posing as mining engineer; also Miss Tierney, operator of large caravans and network of native trading posts. Girl promises full cooperation to British, and leaves suddenly with Esmond to learn latter's plans and headquarters, after telling him his real mission. Cabot follows caravan, and there's rousing excitement in hidden caves until Sanders and soldiers arrive to rescue the pair and clean out the Nazi mob. Story takes every possible opportunity to indict dictatorship and world domination aims of Nazi and fascists. Finale shifts back to London, where services are being held in bombed church, and Hardwicke, as bishop and father of deceased Sanders, makes a ringing plea for faith in the final victory.

Picture carries advantage of top production mounting. Mostly exteriors in and around the outpost and surrounding country, the photography of Charles Lang gets the utmost out of the scenic values with topnotch camera work. *Walt.*

TARGET FOR TONIGH

(BRITISH-MADE)

Warner Bros. release of Crown Film Unit production. Directed by Harry Watt. Produced with full co-operation of Britain's Royal Air Force (released with approval of Ministry of Information). Unit manager, S. Spiro; story by Harry Watt and B. Cooper; camera, Jonah Jones, E. Catford; editor, S. McAllister; music by R.A.F. Central band. Previewed in Projection Room, N.Y., Oct. 9, '41. Running time, 48 MINS.

This is the most realistic picture to come out of the current European war. Film is gripping right from the first shot of a zooming British observation plane, just back from photographing military objectives in Germany. It looks like a sure grosser.

'Target for Tonight' is propaganda at its peak, a forthright documentary of R.A.F. bombing activities in the present conflict, told in succinct fashion and with thrill packed on thrill.

While it is a little difficult to believe that every person appearing in the production is a member of the R.A.F. (because it's not reasonable to believe so many excellent actors got into this branch of service), this is to the film's credit. Makes for a lifelike story without amateurish flareups. Fact that so many standard British screen players are not available for film work in England today is partly explained by the many thespians in this air epic.

Story essentially traces the experiences of one bomber (F, letter used to designate a particular ship in the Bomber Command) from the time, first photographs are obtained for inspection by the command until the bombing plane safely returns to its home field. This naturally brings in all the ramifications of elaborate preparations before the boys hop off at dusk. Closeup is given headquarters, different departments, loading of bombs, inspection of machine gun bullets and clips and precautions needed on weather and other flying conditions.

The carry-on and casual spirit of the R.A.F. fighters seldom is overdone. While the detailed buildup for the bombing expedition is slightly drawn out in opening sequences, this does not detract from the fact that here is one of the 'must-see' films of 1941. *Wear.*

Moonlight in Hawaii

(MUSICAL

Universal release of Ken Goldsmith production. Stars Jane Frazee, Leon Errol, Mischa Auer, Merry Macs; features Johnny Downs, Sunnie O'Dea, Maria Montez, Marjorie Gateson, Richard Carle. Directed by Charles Lamont. Story, Eve Greene; adaptation, Morton Grant, James Gow, Erna Lazarus; song, Gene de Paul, Don Raye, Johnny Noble Leleiolochoku; editor, Arthur Hilton; photography, Stanley Cortez. At Palace, N. Y., half dual bill, week Oct. 9, '41. Running time, 59 MINS.

Toby	Jane Frazee
Spencer	Leon Errol
Clipper	Mischa Auer
Pete	Johnny Downs
Gloria	Sunnie O'Dea
Ilani	Maria Montez
Mrs. Floto	Marjorie Gateson
Lawton	Richard Carle
Doris	Elaine Morey
The Merry Macs:	
Ollie Barrett	Jud McMichael
Red Simpson	Ted McMichael
Beans Smith	Joe McMichael
Mary Lou	Mary Lou Cook

Some good talent goes sour in a tiresome musical laid in Hawaii, turned out for Universal by Ken Goldsmith and weakly directed by Charles Lamont. The numerous song numbers are small help and the comedy is of the mildest character, there being only one sequence, with Leon Errol, that gets any laughs. Even as the supporting feature on double bills it will disappoint.

In addition to Errol, the cast includes Mischa Auer (also wasted), Marjorie Gateson as a slightly wacky widow, Jane Frazee, the Merry Macs and others. Their combined efforts to wrest some life from a poor script, a problem which also no doubt confronted Lamont on the direction, fail miserably. Comedy lines given Errol, Auer, Richard Carle and others are woefully weak.

Story is a haphazard concoction of incidents, starting with arrival of Johnny Downs in Hawaii as escort for a party of visitors headed by Miss Gateson. He's a refugee from the three male members of the Merry Macs troupe and works into most of the song numbers with them in addition to numbers with Miss Frazee. This is latter's second picture. She was in 'Buck Privates' and is a looker who handles herself well. In addition to Mary Lou of the Merry Macs quartet, Sunnie O'Dea and Elaine Morey also mix into the singing.

Of the songs turned out by Gene de Paul and Don Raye, 'All for One' and 'It's People Like You' listen pretty well but are unlikely to become hits. Downs and Miss Frazee do the latter. Other numbers, mostly with the Merry Macs, plus others, include 'Poi,' 'We'll Have a Lot of Fun,' 'Moonlight in Hawaii' and 'Aloha Low Down.' Last-mentioned serves for the production number toward the finish which includes Maria Montez, a group of hula dancers, an orchestra which Auer conducts and others. 'Hawaiian War Chant,' done by the Merry Macs, was written by Johnny Noble Leleiolochoku.

Errol and Carle are paired as men in the pineapple juice business who fall out, each going on the make for Miss Gateson because she's wealthy and they could use some capital. Meantime, Downs and the Merry Macs are trying to get on the air for either Errol or Carle. When Errol does a drunk in Carle's apartment, in which are a lot of valuable art objects that he breaks, some good laughs are drawn but otherwise they are of the thinnest texture.

For a musical, picture is much shorter than the average, running only 59 minutes. It's still long enough, however, but being a weak sister makes an easy fit for houses to pair it with a strong 'A' picture. *Char.*

FLYING CADETS

Universal release of Paul Malvern production. Features William Gargan, Edmund Lowe, Peggy Moran, Frank Albertson, Frankie Thomas, Roy Harris. Directed by Erle C. Kenton. Original screenplay, Joseph West, Roy Chanslor, Stanley Rubin; camera, John W. Boyle. At Rialto, N. Y., week Oct. 13, '41. Running time, 60 MINS.

Trip	William Gargan
Rocky	Edmund Lowe
Kitty	Peggy Moran
Bob	Frank Albertson
Adams	Frankie Thomas
Barnes	Roy Harris
Mr. Prim	Charles Williams
Mr. Taylor	John Maxwell
Conductor	George Melford
Colonel	Arch Hendricks
Mary	Louise Lorimer

Saga of training young America to become crack aviators in U. S. flying corps has been done several times by producers in recent months, and much more effectively than in 'Flying Cadets.' Never intended as anything other than a programmer, it does seem a waste of talent to shove William Gargan and Edmund Lowe into such a trite yarn. Nice for lower rung of dualers, where it will make coin for the distribs.

Bob Ames (Frank Albertson), young airplane enthusiast, wants to develop a flying school for army aviation aspirants and also win a government contract on his new speedy plane. Not clear which he wants more, but scripters ultimately decide to concentrate on his high-speed plane because it rings in air circus gyrations. His assistant is William Gargan while Edmund Lowe, war ace and older brother, enters plot because a crack aviator is needed to train the boys at the free-lance school.

Erle C. Kenton has done nicely in directing the screenplay Joseph West, Roy Chanslor and Stanley Rubin cooked up. H. J. Salter's musical backgrounding covers lightweight production values, while John W. Boyle's photography is best on the flying material. *Wear.*

MERCY ISLAND

Hollywood, Oct. 8.

Republic release of Armand Schaefer production. Features Ray Middleton, Gloria Dickson, Otto Kruger, Don Douglas. Directed by William Morgan. Screenplay by Malcolm Stuart Boylan; from novel by Theodore Pratt; camera, Reggie Lanning; editor, Ernest Nims; production manager, Al Wilson. Previewed in studio projection room, Oct. 7, '41. Running time, 71 MINS.

Warren Ramsey	Ray Middleton
Leslie Ramsey	Gloria Dickson
Dr. Sanderson	Otto Kruger
Clay Foster	Don Douglas
Capt. Lowe	Forrester Harvey
Wiccy	Terry Kilburn

Projected against the novel background of the Florida Keys, 'Mercy Island' is a well-told drama that maintains good suspense during the unfolding of an adventurous tale. Picture is due for sustained audience attention in supporting slots of the duals.

Malcolm Stuart Boylan delivers an above par script from Theodore Pratt's novel, taking advantage of the fresh and interesting pictorial backgrounds provided to display the melodramatic features of the tale. Story details the adventures of a big game fishing party that puts out from Key West for a day's angling. There's Ray Middleton; his wife, Gloria Dickson; college pal, Don Douglas; skipper, Forrester Harvey, and dockboy Terry Kilburn. Insisting on chasing a large fish through the keys, Middleton projects the party on a remote key with a disabled boat and limited provisions. Meller tempo speeds up with Middleton displaying mild insanity to put everyone on edge. Group is saved by recluse, Otto Kruger, former prison doctor and fugitive from a mercy killing charge. Lone inhabitant sparingly doles out his limited supply of food, while Middleton becomes a madman. Lat-

(Continued on page 20)

Title Changes

Hollywood, Oct. 14.

'Miss Achilles' Heel' is release title for 'Her Honor' at Metro.

'Four Jacks and a Queen' became 'Four Jacks and a Jill', at RKO.

Paramount switched from 'My Favorite Blonde' to 'You're Dangerous.'

'Jekyll,' $14,000, Having Trouble With Femmes in Chi, But 'Foxes' Great $20,000; 'Wife' Pulling Good $11,000

Chicago, Oct. 14.

Three pictures of importance got going this weekend and all indicate considerable strength at the boxoffice. Chicago has 'Nothing But the Truth,' which drew only so-so notices, but biz is plenty satisfactory for the Bob Hope flicker. Palace is doubling 'Little Foxes' with 'Spitfire's Baby,' but it is strictly the Bette Davis starrer which is getting the attention in all copy and from the public. Third is 'Dr. Jekyll and Mr. Hyde' in the United Artists.

Roosevelt continues with its first-run double feature policy, currently playing 'Our Wife' and 'Dressed to Kill,' and will manage a fair enough week. State-Lake on Friday (17) enters its final week as a vaudfilm spot, and on Oct. 24 goes straight pictures with 'Sergeant York,' which figures to go eight weeks or more in this house.

Oriental on Oct. 24 quits its present double feature policy and returns to vaudfilms. Oriental currently has 'Harmon of Michigan' as one of its two pictures, and the footballer is accounting for coin, especially on a mob of highschoolers.

Estimates for This Week

Apollo (B&K) (1,200; 35-55-65-75)—'Sun Valley' (20th) (2d wk.). This makes third week in the loop and still okay at $4,500, after taking down good $6,400 last week.

Chicago (B&K) (4,000; 35-55-75)—'Nothing But Truth' (Par) and stage show. Bob Hope item drew some demurrers from the press, but still a good boxoffice item that will ripen the take to fancy $38,500. Last week, 'Lady Be Good' (M-G) and vaude, so-so from the start and had to be aided by another picture preview at final show to count up to $30,800.

Garrick (B&K) (900; 35-55-65-75)—'Mr. Jordan' (Col). Columbia continues to spend considerable coin in aiding advertising on this one, in this holdover house, where indications are for good enough $5,000. Last week, 'Whistling Dark' (M-G), mild at $4,100.

Oriental (Iroquois) (3,200; 28-44)—'Harmon' (Col) and 'Life Begins Hardy' (M-G). Top flicker is doing the bulk of the good trade here, as it hasn't been milked around town. Which means maybe $8,500, fine. Last week, 'Hold Ghost' (U) and 'Out of Fog' (WB), fair enough $7,100.

Palace (RKO) (2,500; 33-44-66)—'Foxes' (RKO) and 'Spitfire Baby' (RKO). Combination powerfully sold and getting great $20,000. Last week, $10,200, pretty low for 'This Woman' (U) and 'Mob Town' (U).

Roosevelt (B&K) (1,500; 35-55-65-75)—'Our Wife' (Col) and 'Dressed to Kill' (20th). Double bill looks for all right $11,000, mainly on 'Our Wife.' Last week, 'Belle Starr' (20th) and 'Nine Lives' (WB), sagged sharply in second session to finish at meagre $7,100.

State-Lake (B&K) (2,700; 28-44)—'Flying Blind' (Par) and 'Spices of 1941' unit on stage. Strength of stage item pushing gross to excellent $19,000. Last week, 'Spooks' (Mono) and 'Sweater Girl' unit, good $16,100.

United Artists (B&K-M-G) (1,700; 35-55-65-75)—'Dr. Jekyll' (M-G). Opened Saturday (11) and lack of ability to drag in femmes is its one big problem. Initial session from here looks like $14,000, fair but under expectations. Last week, 'Mr. Jordan' (Col), finished fortnight to so-so $8,700.

ASTAIRE-HAYWORTH BIG $6,000 IN OMAHA

Omaha, Oct. 14.

Fred Astaire - Rita Hayworth's 'You'll Never Get Rich' clicking at the Brandies. Johnny 'Scat' Davis' band plus 'Married Bachelor' are likewise doing fine at the Orpheum. Omaha has 'Navy Blues' and 'Flying Blind' and will get comfortable gross.

Estimates for This Week

Brandeis (Mort Singer) (1,500; 10-25-35-40)—'Never Get Rich' (Col) and 'Harmon Michigan' (Col). Very big $6,000, possibly more. Last week, second of 'Little Foxes' (RKO), disappointing $3,000.

Orpheum (Tristates) (3,000; 20-40-55)—'Married Bachelor' (M-G) with Johnny 'Scat' Davis band. Very satisfactory $14,500. Last week, 'Wild Geese' (20th) and Horace Heidt band, fine $21,700.

Omaha (Tristates) (2,000; 10-30-40)—'Navy Blues' (WB) and 'Flying Blind' (Par). Satisfactory $7,500. Last week, 'Hold Back Dawn' (Par) and 'Dance Hall' (20th), $7,800.

State (Goldberg) (900; 25-35)—'Dive Bomber' (WB) and 'Blossoms Dust' (M-G), split with 'Land Liberty' (M-G), 'Very Young Lady' (20th) and 'Bachelor Daddy' (Col). Pretty good $1,000. Last week, 'Shepherd Hills' (Par) and 'Bride C.O.D.' (WB), split with 'Moon Burma' (Par), 'Too Many Blondes' (U) and 'Fighting 69th' (WB), good $1,200.

Town (Goldberg) (1,500; 10-20-25)—'Raiders Desert' (U), 'Angels Broken Wings' (Rep) and 'No Time Comedy' (WB), triple, split with 'Passage Hong Kong' (WB), 'Rookies Parade' (Rep) and 'Shepherd Hills' (Par), and 'Hurry Charlie' (RKO) and 'Bride C.O.D.' (WB). Nice $1,100. Last week, 'Outlaws Cherokee' (Rep) 'Thieves Fall Out' (WB) and 'Knockout' (WB), triple, split with 'Billy Kid' (Cap), 'Invisible Stripes' (WB) and 'Power Dive' (Par), and 'Lady Lousiania' (Rep) and 'Bride Crutches' (20th), fair $1,000.

Avenue-Military-Dundee (Goldberg) (960; 600; 300; 25)—'Dive Bomber' (WB) and 'Blossom Dust' (M-G), split with 'Land Liberty' (M-G), 'Very Young Lady' (20th) and 'Bachelor Daddy (Col). Good $1,200. Last week, 'Shepherd Hills' (Par) and 'Bride C.O.D.' (WB), split with 'Moon Burma' (Par), 'Fighting 96th' (WB) and 'Too Many Blondes' (U), $1,000.

'N.Y. TOWN' N.G. $7,000 IN BALTO

Baltimore, Oct. 14.

Biz continues good here, with recent nighttime opening of downtown department stores helping keep them in town for added nocturnal action.

'Nothing But The Truth,' at Keith's, is marching ahead to a healthy figure. Also very steady is 'Ladies in Retirement,' nicely bolstered at the combo Hipp by a good vaude layout. Rest of town, mostly in h.o., holding good pace, with 'Honky Tonk,' at Loew's Century, extra solid.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-28-44)—'Honky Tonk' (M-G) (2d wk). Holding excellent pace to very strong $15,000; possible third stanza. Last week, Gable-Turner opus rang the bell with resounding $22,700, biggest in this house since 'Gone.'

Hippodrome (Rappaport) (2,240; 17-25-28-39-44-55-66)—'Ladies In Retirement' (Col) plus vaude headed by Yvette. Maintaining good pace to $16,000. Last week, second of 'Never Get Rich' (Col), plus vaude, added fairish $9,300 to strong opening round at $15,600.

Keith's (Schanberger) (2,406; 17-26-33-39-44)—'Nothing But Truth' (Par). Nicely spotted and headed for $12,000, good. Last week, 'Started With Eve' (U) in second week, added $6,200 to initial setto at big $11,400.

New (Mechanic) (1,561; 17-26-35-44)—'Yank R.A.F.' (20th) (2d wk). Maintaining strong pace to add good $6,500 to very good opener at $9,100; both socko figures for limited capacity here.

Stanley (WB) (3,280; 17-28-40-44-55)—'New York Town' (Par). Quick booking to mark time for 'Sgt. York' (WB) slated to follow. Will inch out weak $7,000. Last week, 'Navy Blues' (WB), disappointing $8,600.

'Kane' Hefty $8,000, Port.; 'Navy Blues' Okay $7,400

Portland, Ore., Oct. 14.

Despite heavy competish from San Francisco Opera and International Stock Show, theatre biz surged upward last week, with S.R.O. signs prominent.

This week, 'Citizen Kane' is climbing high at the Broadway, with the only other new show, 'Navy Blues,' also doing well at the big Paramount.

Estimates for This Week

Broadway (Parker) (2,000; 35-40-50)—'Citizen Kane' (RKO). Well advertised and looks for strong $8,000. Last week, 'Dr. Jekyll' (M-G) and 'Pittsburgh Kid' (Rep), second week, high $6,300.

Mayfair (Parker-Evergreen) (1,500; 35-40-50)—'Mr. Jordan' (Col) and 'Scattergood' (RKO) (4th wk.). Good $3,000. Third week satisfactory $3,500.

Orpheum (Hamrick - Evergreen) (1,600; 35-40-50)—'Never Get Rich' (Col) and 'Harmon Michigan' (Col) (2d wk.). Nice $4,500. First week, great $7,300.

Paramount (Hamrick-Evergreen) (3,000; 35-40-50)—'Navy Blues' (WB) and 'Private Nurse' (20th). Going over for strong $7,400. Last 11 days, 'Hold Back Dawn' (Par) and 'Affectionately Yours' (WB) (4 days) and 'West Point Widow' (Par) (1 wk.), fine $12,000.

United Artists (Parker) (1,000; 35-40-50)—'Honky Tonk' (M-G) (2d wk.). Smash $7,500. First week, colossal $9,000.

First Runs on Broadway

(Subject to Change)

Week of Oct. 16

Astor—'Dr. Jekyll and Mr. Hyde' (M-G) (10th week).
(Reviewed in VARIETY, July 23)
Broadway—'Fantasia' (Disney) (49th week).
Capitol—'Honky Tonk' (M-G) (3d week).
(Reviewed in VARIETY, Sept. 17)
Criterion—'Married Bachelor' (M-G) (15).
(Reviewed in VARIETY, Sept. 10)
Globe—'Target for Tonight' (WB) (17).
(Reviewed in current issue)
Music Hall—'All That Money Can Buy' (M-G).
Paramount—'Hold Back the Dawn' (Par) (3d week).
(Reviewed in VARIETY, July 23)
Rialto—'Flying Cadets' (U) (14).
(Reviewed in current issue)
Rivoli—'This Woman is Mine' (U) (18).
(Reviewed in VARIETY, Aug. 27)
Roxy—'A Yank in the R.A.F.' (20th) (3d week).
(Reviewed in VARIETY, Sept. 10)
Strand—'Sergeant York' (WB) (17).
(Reviewed in VARIETY, July 23)

Week of Oct. 23

Astor—'Dr. Jekyll and Mr. Hyde' (M-G) (11th week).
Broadway—'Dumbo' (Disney).
(Reviewed in VARIETY, Oct. 1)
Capitol—'Smilin' Through' (M-G).
(Reviewed in VARIETY, Sept. 17)
Paramount—'Nothing But the Truth' (Par) (22).
(Reviewed in VARIETY, July 30)
Rivoli—'This Woman is Mine' (U) (2d week).
Strand—'Sergeant York' (WB) (2d week).

'YANK' SOCK $35,000, DET.

Detroit, Oct. 14.

'Yank in the R.A.F.' is making 'Charlie's Aunt' look like a sissy at the b.o. Playing the Fox, the picture, off with nice exploitation, is zooming up to top the previous high grosses hit by the Jack Benny film.

Biz, which had drifted down during the past few weeks, is on the upsurge again. Michigan is having a nifty week, too, with 'Nothing But the Truth' and 'Buy Me That Town.'

Estimates for This Week

Adams (Balaban) (1,700; 30-40-55)—'Our Wife' (Col) (2d wk) and 'Burma Convoy' (U). On the duller side with fair $6,000. Last week, 'Sun Valley' (20th) (4th wk) and 'Flying Cadets' (U), fair $6,500.

Fox (Fox-Michigan) (5,000; 40-45-55)—'Yank in R.A.F.' (20th) and 'Moonlight Hawaii' (U). Smash $35,000 in sight. Last week, 'Our Wife' (Col) and 'Woman Is Mine' (U), nice $17,000.

Michigan (United Detroit) (4,000; 40-45-55)—'Nothing But Truth' (Par) and 'Buy Me That Town' (Par). Healthy $18,000. Last week, 'Hold Back Dawn' (Par) and 'Henry Aldrich' (Par), good $17,000.

Palms-State (United Detroit) (3,000; 40-45-55)—'Hold Back Dawn' (Par) and 'Sign of Wolf' (Mono). Fair $8,500. Last week, 'Citizen Kane' (RKO) (2d wk) and 'Met Argentina' (RKO), slick $10,000.

United Artists (United Detroit) (2,000; 40-45-55)—'Blossoms Dust' (M-G) and 'Married Bachelor' (M-G). Average $8,000. Last week, 'Ladies Meet' (M-G) and 'Get Away' (M-G), good $9,000.

N.Y. B.O. Upbeat Continues; 'Woman' Weak $20,000, 'Eve,' $87,000, 'Yank,' 48G, Big H.O.s, 'Fantasia' Ending Run

A very strong weekend, followed by a good take Monday (Columbus Day), this week will mean very profitable business for Broadway pictures which have more than the average draught. The town is cluttered with holdovers, but they are all pulling at the boxoffice, with the current stanza in most cases close behind last week's grosses. Again where stageshows are a part of the policy the tenor of the business is most steady. Three-day holiday weekend no doubt brought in an appreciable number of tourists.

Only major first-run bringing in a new picture is the Rivoli. It opened 'This Woman Is Mine' Saturday (11), but picture's getaway speed was not so fast. Probabilities are that the first week will not count to more than $20,000, under average.

'It Started With Eve' is very big on its holdover at the Music Hall, indications pointing to $67,000. This compares with $90,000 the first seven days. Equally sturdy is 'Yank in the R.A.F.' now in its third sock week at the Roxy at a $48,000 pace, while last stanza (2d) was $52,000. This show goes a fourth lap. 'Hold Back the Dawn' and Xavier Cugat started a final (3d) round today (Wed.) at the Paramount after coming through with very big $51,000 on the seven days ended last night (Tues.).

Strand show, 'Maltese Falcon' and Jan Savitt, is another holdover that is attracting 'em. Currently on its second session, the gross should be about $34,000. The first week was $38,500. Will not hold over, since 'Sergeant York' and Phil Spitalny are scheduled for Friday (17) on a booking set some time ago.

'Honky Tonk' remains a third rubber at the Capitol, although it is no sensation there. This week (2d) is comparatively better at $25,000 than the first, however, when $32,000 was reported for film. In both cases this is satisfactory profit for the straight-filmer, though under hopes.

The second-run stageshow house, State, again is in the chips. Joe Frisco, Maxine Sullivan and others are on the vaude bill, while 'When Ladies Meet' is the picture. A very fine $27,000 looks in.

'Fantasia' ends a 49-week run, longest for any talker roadshow on Broadway, Saturday (18). House is being taken by RKO and Disney for 'Dumbo,' which has a charity opening Oct. 23 under the auspices of the Vocational Service for Juniors. A pop grind run begins the following day.

Estimates for This Week

Astor (Loew's) (1,012; 35-55-65-$1.10-$1.25)—'Jekyll-Hyde' (M-G) (10th wk). Last week (9th) $8,600 and departs in a week or so.

Broadway (Disney) (1,895; 55-75-$1.10-$1.65-$2.20)—'Fantasia' (Disney) (49th-final wk). Closes longest roadshow talker run ever on Broadway this Saturday (16). Last week (49th) $11,900, still a fair profit. 'Dumbo' (RKO-Disney) opens a grind run here Oct. 24.

Capitol (Loew's (4,820; 35-55-85-$1.10-$1.25)—'Honky Tonk' (M-G) (2d wk). About $25,000 seen, profitable, but not big, and remains a third week, with 'Smilin' Through' (M-G) now scheduled for Oct. 23. First seven days for Gable-Turner film, $32,000, okay.

Criterion (Loew's) (1,662; 35-44-55-75)—'Married Bachelor' (M-G). Opens here today (Wed) after 'Tanks a Million' (UA) failed to nab a holdover; on seven days through last night (Tues.), $6,500, fair enough. 'Harmon of Michigan' (Col) got $5,000, weak.

Globe (Brandt) (1,180; 28-35-55)—'Law of Tropics' (WB). No dice; only $4,000, poor. Last week, 'Great Guns' (UA), $6,000 oke.

Palace (RKO) (1,700; 28-35-44-55-65-75)—'Little Foxes' (RKO) (2d run) and 'Moonlight in Hawaii' (U) (1st run). Top film drawing all the business, with very big $15,000 sighted. Show holds over as result, something seldom done here. Last week, 'Dive Bomber' (WB) and 'Sun Valley Serenade' (20th), both second-run, eight days, $9,000, fair.

Paramount (Par) (3,664; 35-55-85-99)—'Hold Back Dawn' (Par) and Xavier Cugat (3d-final wk). Begins windup session today (Wed.), though still a smash show. Second week through last night (Tues.) grossed $51,000, while first seven days was $62,000. Prior bookings and back-up product prevent fourth week.

Radio City Music Hall (Rockefellers) (5,945; 44-55-85-99-$1.65)—'It Started with Eve' (U) and stage show (2d-final wk). A honey at the boxoffice, $87,000 on holdover following first week's take of $90,000. 'All That Money Can Buy' (RKO) opens tomorrow morning (Thurs.).

Rialto (Mayer) (594; 28-44-55)—'Flying Cadet' (U). Brought in Monday (13) and away fairly. 'Burma Convoy' (U) wasn't so hot, $5,200, while 'Bowery Blitzkrieg' (Mono), in front of it, was the same.

Rivoli (UA) (2,092; 35-55-75-65)—'This Woman Is Mine' (U). Moved in Saturday (11) and not showing so much, only about $20,000 being anticipated. Final six days on sixth week of 'Unfinished Business' (U) under $10,000. Picture made a moderate profit on its engagement.

Roxy (20th) (5,868; 35-55-65-75-85)—'Yank in R.A.F.' (20th) and stage show (3d wk). Continues at very smart pace; this week (3d) probably $48,000, while second was $52,000. Begins fourth stanza Friday (17). Several films are waiting to get in here.

State (Loew's) (3,450; 28-44-55-75-90-$1.10)—'When Ladies Meet' (M-G) (2d run) and vaude headed by Joe Frisco and Maxine Sullivan. Heavy profit will result from likely $27,000. Last week, 'Lady Be Good' (M-G) (2d run) and Lou Holtz, Hartmans, others, $25,000, good.

Strand (WB) (2,756; 35-55-75-85-99)—'Maltese Falcon' (WB) and Jan Savitt (2d wk). Maintains good pull for about $34,000 on holdover, as against $38,500 the first week. Can't be held due to prior booking of 'Sergeant York' (WB) and Phil Spitalny for Friday (17).

Wash. Product Strong; 'Honky Tonk' Hot $21,000, 'Feminine Touch' Big 20G

Washington, Oct. 14.

Product is top-notch and so is business, three new films fighting for the bulk of the coin. 'Honky Tonk,' at Palace, seems the leader with a hot $21,000, but the Gable-Turner starrer is being hard pushed, by 'Feminine Touch,' at Capitol,' with 'Hold Back the Dawn,' at Earle, just a few strides behind.

'One Foot in Heaven,' moved over to Metropolitan for second downtown week, is proving still a boxoffice magnet, too, hinting a sock opening week at the Earle was more than a fluke accounted for by the world premiere ballyhoo.

Estimates for This Week

Capitol (Loew) (3,434; 28-39-44-66)—'Feminine Touch' (M-G), plus the Hartmans on stage. Combo hitting fast clip toward solid $20,000. Last week 'Smilin' Through' (M-G), plus vaude, fell off after sock opening but still oke at $19,000.

Columbia (Loew) (1,234; 28-44)—'Ladies Meet' (M-G) (2d run). Thin $4,000. Last week, 'Lady Be Good' (M-G) (2d run), below average $4,500.

Earle (WB) (2,216; 28-39-44-66)—'Hold Dawn' (Par), plus stage show. Solid $19,500. Last week, 'One Foot Heaven' (WB), plus vaude, excellent $20,500.

Keith's (RKO) (1,830; 39-55)—'Little Foxes' (RKO) (3d wk). Easing off only slightly but still potent at $9,000. Last week, very good $12,000.

Metropolitan (WB) (1,600; 28-44)—'One Foot Heaven' (WB) (moveover). Still a winner, looking toward a corking $8,000. Last week, 'Navy Blues' (WB) (2d run), managed good average $5,000.

Palace (Loew's) (2,242; 28-55)—'Honky Tonk' (M-G). Gable and Turner hefty enough on marquee for sockeroo $21,000. Last week, 'Sun Valley' (20th), disappointingly light $12,000.

'York,' $7,000, Captures Lincoln; 'Kane,' $3,300

Lincoln, Neb., Oct. 14.

'Sergeant York,' opening with a WB-backed 'Nebraska premiere,' rolls way ahead of a village booked more strongly than at any time this year. Lincoln is getting 25-40-55 for the Gary Cooper starrer, compared to regular scale of 10-30-44.

Stuart and Varsity, with 'Nothing but the Truth' and 'Citizen Kane,' respectively, are chortling despite the 'York' opposish. Big weekend, bolstered by crowds in this football-nuts burg for the Nebraska-Kansas game, made merrier the tinkle of the take.

Estimates for This Week

Colonial (Monroe-Noble-Federer) (750; 10-15-20)—'Dreaming Out Loud' (RKO) and 'Frontier Fury' (PRC), split with 'Deadly Game' (Mono) and 'Saddle Mountain Roundup' (Mono). Staunch $1,000. Last week, 'Petticoat Politics' (Rep) and 'Billy Kid Outlawed' (PRC), split with 'Prairie Stranger' (Col) and 'Little Men' (RKO), fair $800.

Lincoln (J. H. Cooper-Par) (1,503; 25-40-55)—'Sgt. York' (WB). Rave reviews and editorial splash in dailies helping toward terrific $7,000, biggest since 'Gone.' Last week, 'Hold Back Dawn' (Par), fine $3,700.

Nebraska (J. H. Cooper-Par) (1,236; 10-25-30)—'Dark Streets Cairo' (U) and 'World Premiere' (Par), split with 'Navy Blue' (M-G) and 'Dressed to Kill' (20th). Riding along with rest of the town for strong $1,600. Last week, 'Hit Road' (U) and 'Murder Among Friends' (20th), split with 'San Antonio Rose' (U) and 'Stars Look Down' (M-G), average $1,400.

Stuart (J. H. Cooper-Par) (1,884; 10-30-44)—'Nothing but Truth' (Par). Hope-Goddard duo always good here, this time for very solid $4,000. Last week, 'New York Town' (Par), disappointing $2,600.

Varsity (Noble-Federer) (1,100; 10-30-44)—'Kane' (RKO). Word-of-mouth not helping too much, but will pull in good $3,300. Last week, '[illegible]' (RKO), nice $2,900.

A YANK IN THE R·A·F

Great Box Office!

3rd WEEK AT NEW YORK'S ROXY!
3rd WEEK IN LOS ANGELES!
3rd WEEK IN TORONTO!
2nd WEEK IN PHILADELPHIA!
2nd WEEK IN BALTIMORE!
2nd WEEK IN CINCINNATI!
2nd WEEK IN KANSAS CITY!
2nd WEEK IN DALLAS!
2nd WEEK IN SAN FRANCISCO!
2nd WEEK IN SALT LAKE CITY!
2nd WEEK IN MEMPHIS!
2nd WEEK IN MILWAUKEE!
2nd WEEK IN BOSTON!
2nd WEEK IN BUFFALO!

20th CENTURY FOX

And while "A Yank in the R.A.F." makes holdover history in every key city... "Week-end in Havana" begins its first engagement at the Denver Theatre, Denver, by breaking every opening day record of a decade! Another spectacular showmanship smash from the great smash-makers of 20th!

'Foxes'-Vaude Great $21,000 in Healthy Frisco; 'Rich'-'Harmon' Neat $10,000

San Francisco, Oct. 14.

Flock of strong pix on the street this week, both newcomers and holdovers. Best of the new entries is 'Little Foxes,' which is doing smash business at the Golden Gate. Aided by exploitation, 'You'll Never Get Rich' is bringing a little prosperity to the Orpheum, which can stand it. 'Smilin' Through' doesn't mean much at the Paramount.

Standout among the h.o.'s is 'Honky Tonk,' which is in a big third week at the Warfield. 'Yank in the R.A.F.' is doing all right in its second frame at the Fox.

Estimates for This Week

Fox (F-WC) (5,000; 35-40-50)—'Yank in RAF' (20th) and 'Aldrich for President' (Par) (2d wk). Still nifty at $13,000. First week, terrific $21,000.

Golden Gate (RKO) (2,850; 39-44-55)—'Little Foxes' (RKO) and vaude. Huge $21,000 with both screen and stage fare above average. Last week 'Parachute Battalion' (RKO) and vaude, fair $11,500.

Orpheum (Blumenfeld) (2,440; 35-40-50)—'Never Get Rich' (Col) and 'Harmon Michigan' (Col). Looks like good $10,000. Last week 'Badlands' (U) and 'Mob Town' (U), started big, but slipped, finishing up with $8,000.

Paramount (F-WC) (2,470; 35-40-50)—'Smilin' Through' (M-G) and 'World Premiere' (Par). Poor $10,500 indicated. Last (2d) week, 'Hold Back Dawn' (Par) and 'Buy Town' (Par), fine $9,000.

St. Francis (F-WC) (1,475; 35-40-50)—'Hold Back Dawn' (Par) and 'Buy That Town' (Par) (moveover). Third week on the street will finish with about $4,500, average. Last (moveover) week, 'Navy Blues' (WB) and 'Highway West' (WB), $4,400.

United Artists (UA-Blumenfeld) (1,100; 35-40-50)—'Lydia' (UA) (2d wk). House is having a hard time to get going. Very mild $4,000. Last week wasn't much better.

Warfield (F-WC) (2,650; 35-40-50)—'Honky Tonk' (M-G) (3d wk). Holdover still piling 'em in for swell $10,000. Last (2d) week, big $15,000.

'R.A.F.', $14,500, Soars High Over Seattle

Seattle, Oct. 14.

'Yank in the R.A.F.' at Fifth Avenue is heading for terrific biz, getting best opening day biz in years.

To bolster biz Tuesdays, John Danz's Palomar, vaudfilmer, is broadcasting the Ben Tipp program from the stage over KIRO, under title of 'Defense Dividend Quiz.'

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (850; 30-40-58)—'Lady Good' (M-G). Moveover from Fifth Avenue getting good $2.700. Last week, 'Sun Valley' (20th), third week, $3,000, big.

Coliseum (Hamrick - Evergreen) (1,900; 23-40)—'Life Begins Hardy' (M-G) and 'Out of Fog' (WB) (2d run). Look for only $2,200, very poor. Last week, 'Ghost' (U) and 'Geese' (20th) (2d run), okay $2,700.

Fifth Avenue (Hamrick-Evergreen) (2,349; 30-40-58)—'Yank RAF' (20th). Big campaign aiding for terrific $14,500. Last week, 'Lady Good' (M-G) and 'Kildare's Wedding' (M-G), $8,300, big.

Liberty (J-vH) (1,650; 30-40-58)—'Kane' (RKO). Not getting any ods or publicity in Heart's local rag, the Post-Intelligencer, but getting along for big $8,000. Last week (30-40-50), 'Our Wife' (Col) and 'Harmon' (2d wk.—five days), fair enough $4,000.

Music Box (Hamrick-Evergreen) (850; 30-40-50)—'Dawn' (Par) (3d wk.). Indicates good $2,800. Last week, $3,400, big.

Orpheum (Hamrick - Evergreen) (2,600; 30-40-58)—'Navy Blues' (WB) and 'Nine Lives' (WB) (2d wk.). Anticipate good $4,700 in five days. Last week, swell $7,500.

Palomar (Sterling) (1,350; 25-50) 'Law of Tropics' (WB) solo and vaude. See big $5,500. Last week, 'Sons O' Guns' (WB) and 'Golden Hoofs' (20th), plus stage, good $5,000.

Paramount (Hamrick-Evergreen) (3,039; 30-40-58)—'Nothing But Truth' (Par) and 'Aldrich for Pres.' (Par) (2d wk.). Headed for $7,400, swell. Last week, $11,500, magnificent.

Roosevelt (Sterling) (800; 30-40-58)—'Belle Starr' (20th) and 'San Diego' (M-G) (3d wk.). Looking for nice $3,000. Last week, $3,800, good.

Winter Garden (Sterling) (800; 20-30)—'Shepherd' (Par), two days, and 'Uncertain Feeling' (UA) (2d run), five days. Indicate good $2,800. Last week, 'Bride C.O.D.' (WB), two days, and 'Blondie Society' (Col) (2d run), $2,800, good.

Key City Grosses

Estimated Total Gross
Last Week $1,723,400
(Based on 24 cities, 169 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $1,654,100
(Based on 28 cities, 179 theatres)

'R.A.F.' $12,000, L'VILLE CLICK

Louisville, Oct. 14.

Downtown houses are making a satisfactory showing, paced by 'Yank in R.A.F.' at the Rialto, and a nice dual bill of 'New York Town' and 'Henry Aldrich' at the Strand. Holdover of 'Honky Tonk' is making a creditable showing at Loew's State.

Weather has turned cooler and favorable for first-runs. Kentuckiana Institute, promoted by the Courier-Journal, made some inroads on downtown b.o.'s last week, but had tapered off by the week's end enough to give the pic houses a chance to grab the Saturday-Sunday biz.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,400; 15-30-40)—'Hold Back Dawn' (Par) and March of Time. Jogging along at fair pace, after moveover from Rialto, for $2,000. Last week, 'Get Rich' (Col) and 'Harmon of Michigan' (Col), good $2,200.

Kentucky (Switow) (1,200; 15-25)—'Tom, Dick' (RKO) and 'Bad Men of Missouri' (WB). Alright $1,600 indicated. Last week, 'Shepherd Hills' (Par) and 'Tight Shoes' (U), satisfactory $1,500.

Loew's State (Loew's) (3,300; 15-30-40)—'Honky Tonk' (M-G) and 'Officer and Lady' (Col) (2d wk.). Holding good pace despite pretty stiff opposition across the street at Rialto. Outlook is for okay $7,000. Last week, terrific $18,000.

Mary Anderson (Libson) (1,100; 15-30-40)—'Law Tropics' (WB). Not doing so hot as a single, aiming at slightly under average $3,000. Last week, 'Dive Bomber' (WB) on h.o. stanza managed good enough $3.400.

National (Indie) (2,400; 35-50)—'Blackout' (UA) and 'Back Stage' script unit under supervision of Bert Smith. Live talent is the draw here, with a line of 24 girls. Some local patrons seem to be under impression that house has burley policy, which may not help the b.o. any. With help of midnight show Saturday (11), should manage fair $4,200. Last week, 'Cock-Eyed Sailors' (UA) and stage show, alright $4,500.

Rialto (Fourth Avenue) (3,400; 15-30-40)—'Yank in R.A.F.' (20th) and 'Man at Large' (20th). Tyrone Power and timely story combining to soar gross to potent $12,000. May h.o. Last week, 'Hold Back Dawn' (Par) and March of Time, swell $9,000 and moveover.

Strand (Fourth Avenue) (1,400; 15-30-40)—'New York Town' (Par) and 'Henry Aldrich' (Par). 'Henry Aldrich' getting plenty of juve attention; shaping for fine $4,000: Last week, 'Father Takes Wife' (RKO) and 'Lady Scarface' (RKO), mild $2,400.

'Kane' Gets Raves, $9,000 In Mpls.; Gable-Turner, Despite Crix, $11,000

Minneapolis, Oct. 14.

There's a pair of outstanding newcomers to keep loop turnstiles clicking. Both 'Citizen Kane' and 'Honky Tonk' are commanding plenty of attention and even 'Barnacle Bill,' the only other important starter, is putting up a good front.

While 'Citizen Kane' has the critics raving, 'Honky Tonk' met with a cool reception from the reviewers.

Successive Orpheum stage shows are on the horizon—Jimmy Dorsey Oct. 25 and Orrin Tucker the following week.

Estimates for This Week

Aster (Par-Singer) (900; 15-28)—'Blondie Society' (Col) and 'Flying High' (Par), dual first-runs. In for five days and should reach good $1,400. 'Mob Town' (U) and 'Tillie the Toiler' (Col), also dual first-runs, open Thursday (16). Last week, 'Highway West' (WB) and 'Tight Shoes' (U), dual first-runs, split with 'Hurry Charlie' (RKO) and 'Mystery Ship' (U), also dual first-runs, okay $1,800 in eight days.

Century (P-S) (1,600; 28-39-44)—'Hold Back Dawn' (Par). Moved here from State and in good spot to nab feminine trade. Headed for mild $2,500. Last week, 'Dr. Jekyll' (M-G), nice $3,600 after good $8,500 first week.

Esquire (Berger) (290; 28)—'Art of Love' (French) and 'Bedroom Diplomat' (Indie), dual first-runs. Emphasizing the sex angle and moving fast toward good $1,400. Last week, 'Paroled Big House' (Indie), light $800.

Gopher (P-S) (998; 28)—'Barnacle Bill' (M-G). Very well liked and headed for big $4,000 in 8 days. Last week, 'World Premiere' (Par), yanked after very bad six days, $1,200.

Orpheum (P-S) (2,800; 28-39-44)—'Citizen Kane' (RKO). Well exploited and critics' raves and word-of-mouth inflating the takings to fine $9,000. Last week, 'You'll Never Get Rich' (Col), nice $7,200.

State (P-S) (2,300; 28-39-44)—'Honky Tonk' (M-G). Opinion divided regarding this one's merits, but the Gable-Turner combo spells boxoffice. Terrif $11,000 in sight. Last week, 'Hold Back Dawn' (Par), fine $8,300.

Uptown (Par) (1,100; 28-39)—'Aloma of South Seas' (Par). First neighborhood showing. Looks like pretty good $2,200. Last week, 'Moon Miami' (20th), first neighborhood showing, okay $2,400.

World (Par-Steffes) (250; 28-39-44)—'Never Get Rich' (Col), moveover. Here after brisk seven days at Orpheum and still going strong. Looks like good $2,500. Last week, 'Mr. Jordan' (Col) (3d wk), good $1,800 on top of strong $6,500 in first Orpheum week and $2,400 in second canto here.

Gable-Turner Torrid $32,500 In L.A.; 'Foxes' Nifty $29,000, 'York,' $22,000, Socko in 4th Wk.

Los Angeles, Oct. 14.

Better than recent averages are being maintained by picture theatres here, with 'Honky Tonk,' at the State and Chinese, sighting good $32,500 aggregate. 'Little Foxes' is the runnerup with healthy $29,000 for the RKO and Pantages.

'Sgt. York' continues to break house records at the Hollywood and Downtown, with $22,000 for fal fourth week in prospect. It will hold for fifth week and opens Thursday (18) at the Beverly, running in three houses simultaneously.

'Citizen Kane' opens Thursday at the Hawaii at pop prices.

Estimates for This Week

Carthay Circle (F-WC) (1,418; 83-$1.10-$1.65)—'Fantasia' (Disney) (37th wk). Final week, with windup Sunday (19), promises good $5,500. Last week topped several months average with $4,600.

Chinese (Grauman-F-WC) (2,034; 30-44-55-75)—'Honky Tonk' (M-G) and 'All-American Co-Ed' (UA). Clark Gable and Lana Turner will send this one along to a fat $14,500. Last week, 'Lady Be Good' (M-G) and 'We Go Fast' (20th), fetched expected $9,600.

Downtown (WB) (1,800; 30-44-55)—'Sgt. York' (WB) (4th wk). With over $100,000 already taken in record three weeks in both WB houses, prospects are for another fancy $12,000. Last week brought fine $14,000.

Four Star (UA-FWC) (900; 30-44-55)—'Yank in R.A.F.' (20th) (3d wk). Single-billing, holdover should bring so-so $3,000. Last week yielded a mild $2,800.

Hollywood (WB) (2,756; 30-44-55)—'Sgt. York' (WB) (4th wk). Topping all holdover records with smart $10,000 in sight. Last week, socko $13,000.

Orpheum (B'way) (2,200; 30-44-55)—'Pittsburgh Kid' (Rep) and 'Rags to Riches' (Rep) with Ozzie Nelson's band topping stage bill. Should do a fair $8,200. Last week, 'Scattergood Meets Broadway' (RKO) and 'Hurry, Charlie, Hurry' (RKO) with Ted Fio-Rito's band, fair $7,200.

Pantages (Pan) (2,812; 30-44-55)—'The Little Foxes' (RKO) and 'Sing Another Chorus' (U). All signs point to an excellent $15,000. Last week, 'Father Takes a Wife' (RKO) and 'Parachute Battalion' (RKO), yielded fair $8,800.

Paramount (Par) (3,595; 30-44-55-75)—'Hold Back the Dawn' (Par) (3d wk) and 'Buy Me That Town' (Par) with Jay Whidden's orch. Holdover with added features indicates good $12,000. Last week, 'Hold Back Dawn' with Bob Crosby's orch, okay $16,500.

RKO (RKO) (2,872; 30-44-55)—'The Little Foxes' (RKO) and 'Sing Another Chorus' (U). Indications promise stout $14,000. Last week, 'Father Takes a Wife' (RKO) and 'Parachute Battalion' (RKO), got by with $7,800.

State (Loew-F-WC) (2,204; 30-44-55-75)—'Honky Tonk' (M-G) and 'All American Co-Ed' (UA). Pointing for a big $18,000. Last week, 'Lady Be Good' (M-G) and 'We Go Fast' (20th), reached $12,600.

United Artists (UA-F-WC) (2,100; 30-44-55)—'Lady Be Good' (M-G) and 'We Go Fast' (20th). Should get fair $3,800. Last week, 'Yank in R.A.F.' (20th) and 'Niagara Falls' (UA), good $8,700.

Wilshire (F-WC) (2,298; 30-44-55)—'Lady Be Good' (M-G) and 'We Go Fast' (20th). Should gather a fair $4,500. Last week, 'Yank in R.A.F.' (20th) and 'Niagara Falls' (UA), satisfactory $8,400.

Broadway Grosses

Estimated Total Gross
This Week $343,200
(Based on 13 theatres)
Total Gross Same Week
Last Year $336,600
(Based on 12 theatres)

'YORK,' $20,000, PANICS CLEVE.

Cleveland, Oct. 14.

With a seven-day grind at advanced prices, 'Sgt. York' is shooting off the Hipp's heaviest artillery. Extra shift of ushers brought in to handle the crowds, which auger super $20,000.

'Beachcombers Revue,' plus 'Our Wife,' is dropping another fat pot into Palace's lap, and 'Nothing But Truth' is cutting some nice dividends for State. Although every chain here but Loew's has hiked its admish prices, the increase hasn't affected attendance.

Estimates for This Week

Allen (RKO) (3,000; 30-35-45-55)—'Little Foxes' (RKO). Hefty $7,000 for moveover. Last week, 'Citizen Kane' (RKO) (2d wk), good $5,520.

Alhambra (Printz) (1,200; 10-20-35)—'Mystery Ship (Col) and 'Wide Open Town' (Par). Satisfactory $1,500 on four days. Last week, 'Hold Ghost' (U), better at $1,600 on half week.

Circle (Polster) (1,800; 20-35)—'Highway West' (WB) and 'Broadway Limited' (UA) (2d run). Okay $2,400 on full frame. Last week, 'Dr. Kildare's Wedding' (M-G) (3 days), fair $1,000.

Hipp (Warner) (3,700; 44-50-60-66)—'Sgt. York' (WB). Scale jumped 10c for this run, but war pix rolling along like an army tank, with smash $20,000 in sight. Last week, 'Little Foxes' (RKO), fine $13,500.

Palace (RKO) (3,700; 30-35-42-55-66)—'Our Wife' (Col) with 'Beachcombers' unit on stage. Nice balance in this bill, packing good pull for $17,500. Last stanza, 'This Woman Mine' (U) and Artie Shaw's orch, happy $19,000.

State (Loew's) (3,450; 30-35-42-55)—'Nothing But Truth' (Par). Bob Hope's broadcasts in his home town last week and midnight stage appearance at preview got comedy off on right leg. Very worthwhile $14,000. Last round, 'Hold Back Dawn' (Par), sagged surprisingly, only $9,500.

Stillman (Loew's) (1,872; 30-35-42-55)—'Honky Tonk' (M-G) (3d wk). Takings still rich; $8,300 without any trouble, after batting out great $9,800 last week.

NATIONAL BOXOFFICE SURVEY

Bette Davis in 'Little Foxes' Vies with 'York' and 'Honky Tonk' For Top Take—'Yank' Strong, Durbin Hefty.

With bookings expanded to include a dozen cities, Coast to Coast, Bette Davis in 'The Little Foxes' (Goldwyn-RKO) is showing increasing strength at the boxoffice, forcing 'Honky Tonk' (M-G) and 'Sergeant York' (WB) to make room for a three-cornered top money rating. Until the current week, 'Foxes' had been limited to sparse bookings. Reports from VARIETY correspondents describe the added engagements as socko, wham, terrif and smash.

Standouts include $23,000 initial week in Boston; $21,000 at Proctor's, Newark; sock 8G and held over in Providence, and equally good in Chicago, Buffalo (3d week) Cleveland, Washington and Denver.

'Honky Tonk' is in the holdover groove in nearly every spot where it is playing. It is in third weeks at Providence, Frisco, Los Angeles and Cleveland; and second stanzas in Louisville, Baltimore, Kansas City, Portland and Indianapolis.

'Sergeant York,' at upped prices, has taken just under $50,000 in first two weeks in Pittsburgh, continues strong in Los Angeles, two houses, and is best in town in Kansas City, Cleveland, Cincinnati and Lincoln.

Also in the select holdover group is 'Yank in the R. A. F.' (20th), which broke through $35,000 at its Detroit opening, and is continuing in Frisco, Baltimore, Kansas City, Boston and Buffalo.

Qualifying for top billings in first runs, based on scattered returns, are 'It Started With Eve' (U), 'Ladies in Retirement' (Col), which kicked in with $18,000 in Baltimore; 'One Foot in Heaven' (WB), in a moveover in Washington; 'Maltese Falcon' (WB), getting flattering critical comment where shown; 'Our Wife' (Col) and 'Never Get Rich' (Col), starring Fred Astaire and Rita Hayworth.

'JUST AVERAGE'

Just average are 'Smiling Through' (M-G), in Providence and Frisco, and 'Lydia' (UA).

Business is holding generally at a point substantially above normal in nearly all the key cities, and slightly higher in the subsequent runs. Shifting employment to essential war industries so far is reflected in drooping receipts only in Detroit and a few other midwest communities. All the indices by which showmen anticipate the trends in patronage are favorable—in the case of outstanding entertainment. Anything less than the best is brushed off by the public, which is smartened to recognize quality. Getting tougher all the time for mediocre product.

Caught at the teletype: First runs using name bands in combination with films are increasing rapidly. 'Pittsburgh Kid' (Rep) on the bill with Horace Heidt at the Tower, Kansas City, and 'Hurricane Smith' (also Rep) on the screen in support of Larry Clinton at the Adams, Newark. Esquire, Minneapolis, is dualling 'Art of Love,' (Fr) and 'Bedroom Diplomat' (Ind) for a glamorous marquee. 'Fantasia' (Disney-RKO) closing (19) at the Carthay Circle, Los Angeles, after 37 weeks' run. Some of the majors still have several of the first group of consent decree five on the shelf.

WB Paid $100,000 For British Propaganda Pic

Warner Bros. is reported to have obtained the British propaganda film, 'Target for Tonight,' for distribution in U. S. for $100,000. Deal was set by a member of the film division of the British Ministry of Information in N. Y. during recent weeks. Understood that March of Time was hot for the picture originally as were several other major distributors.

Feature picture, which depicts operations of the R. A. F. bomber command including portions of an actual raid on German oil depot, was directed and scripted by Harry Watt, former March of Time director and writer. Film runs 48 minutes.

'Target' was released in Great Britain last July.

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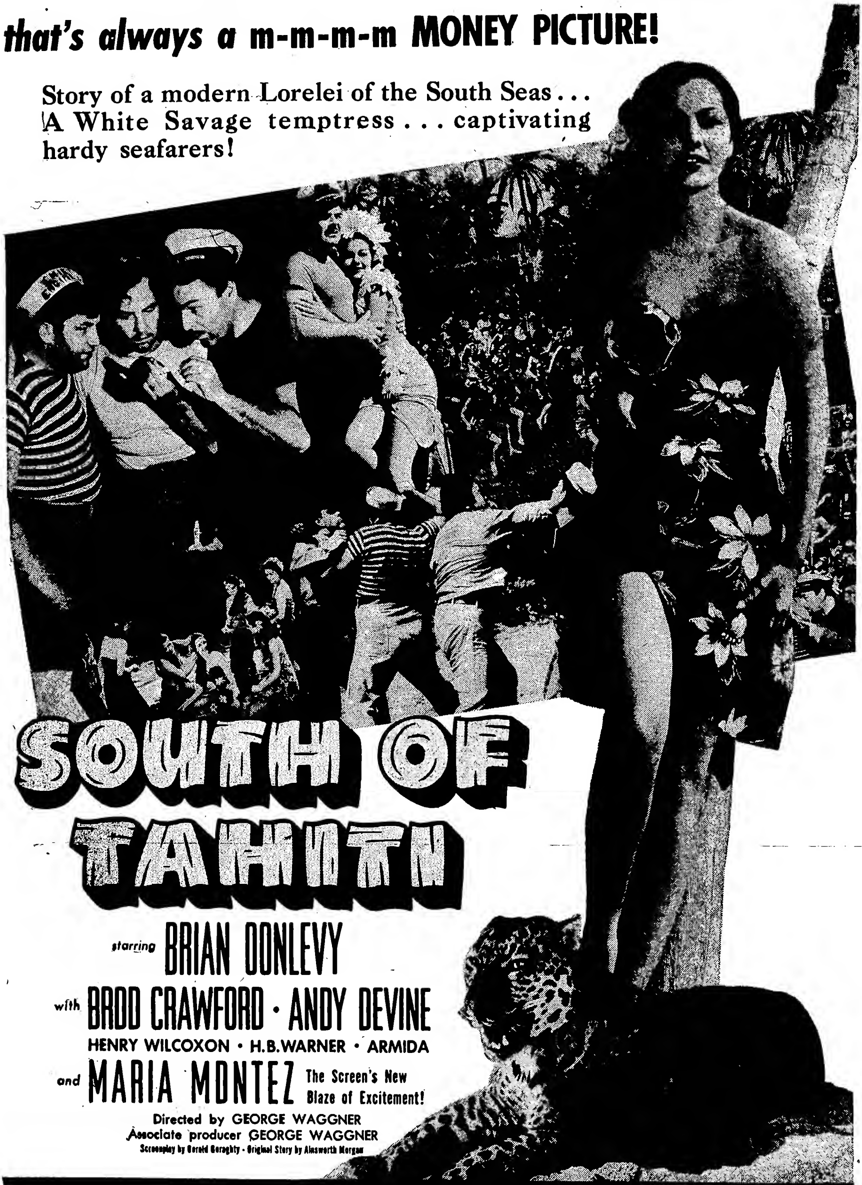

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Pitt. Booming; 'RAF' Record $13,000 'Bachelor'-Lunceford-Robinson 22G

Pittsburgh, Oct. 14.

Pittsburgh's really a boom town this week, and should ring up biggest total first-run gross in a couple of years. At Senator, 'Yank in R.A.F.' will hit a new house record, topping previous mark by several thousand dollars, while at Penn 'Sergeant York,' in its second week, is headed for an all-time high and h.o. Although missing the record last week because of bad break in weather, 'York' will ring up one for its two-week run at Penn.

Usually when two first-run spots go so big, remainder of town suffers but that's not so this stanza. Combo of Jimmie Lunceford-Bill Robinson and 'Married Bachelor,' at Stanley, is shooting Warner's deluxer back in upper brackets again while overflow from Penn, just a few doors away, is helping 'Belle Starr' to an okay four-day holdover at Fulton.

Estimates for This Week

Fulton (Shea) (1,700; 25-35-50)—'Belle Starr' (20th) (2d wk). Getting only four days on h.o., house going back to regular Wednesday (15) opening with 'It Started With Eve' (U). Turnaway biz for 'York' at the Penn nearby gave Fulton great second week-end, around $2,200. Going to $3,000 for the abbreviated second session. Got its lift from Penn in previous week, too, for an opening stanza at a nice $5,500.

Penn (Loew's-UA) (3,300; 30-40-60)—'Sgt. York' (WB) (2d wk). Still going great, spectacular $20,000 for h.o. Previous second week mark here held by 'Boom Town' (M-G), around $16,000, which means that 'York' will set a new two-week record, having grabbed $29,500 on opener. Bad weather Monday and Tuesday kept it from matching or bettering 'Boom. Town's' record-breaking figure of better than $31,000. 'York' moves Friday (17) to Warner for at least two weeks, at advanced prices, with 'Honky Tonk' (M-G) coming in next.

Ritz (WB) (800; 25-40)—'Parson Panamint' (Par) and 'Nine Lives Not Enough' (WB). With so much that's good in town, 'B' twinner at smallseater doesn't have a Chinaman's chance. Maybe $1,500, awful. Last week, 'Lydia' (UA), on move-over from Penn very good $2,800.

Senator (Harris) (1,750; 25-35-50)—'Yank R.A.F.' (20th). Setting new attendance and money marks every day and will wind up pretty close to $13,000 for a house record by almost $3,000. Previous high held by 'This Thing Called Love' (Col), which got about $10,300. Great campaign for 'Yank' got it off to flying start. Should get at least three weeks. Last week, third of 'Mr. Jordan' (Col), excellent $5,000, giving picture close to $22,000 for the run.

Stanley (WB) (3,800: 25-40-60)—'Married Bachelor' (M-G) and Jimmie Lunceford-Bill Robinson. Colored shows have seldom failed to do biz here, and with Robinson to back Lunceford and a widely-praised film to boot, house is heading for fine $22,000 and ought to get that with ease, bettering everything except Glenn Miller for past month. Last week, Tony Pastor and 'International Squadron' (WB), disappointing $16,000.

Warner (WB) (2,000; 25-40)—'Reluctant Dragon' (RKO) and Frank Buck's 'Jungle Cavalcade' (RKO). They have to be big around here these days; just average pix won't do the trick. Current double feature, not bad at all, if proof of that. Will hardly do $2,900, in the doghouse. Last week, 'World Premiere' (Par) and 'Down San Diego' (M-G), near $2,700, also awful.

'HAVANA,' ON DENVER DUAL, FINE $12,000

Denver, Oct. 14.

'Nothing but the Truth' is packing the Denham and holding over. 'Weekend in Havana,' on dual at Denver, is also strong.

Estimates for This Week

Aladdin (Fox) (1,400; 25-40)—'Yank in R.A.F.' (20th), after week at Denver. Strong $5,000. Last week, 'Our Wife' (Col), after week at Denver, nice $5,000.

Broadway (Fox) (1,040; 25-35-40)—'Little Foxes' (RKO), after week at Orpheum. Fair $2,500. Last week, 'When Ladies Meet' (M-G) and 'Whistling in Dark' (M-G), after week at Orpheum, ditto.

Denham (Cockrill) (1,750; 25-35-40)—'Nothing but Truth' (Par). Big $13,500 and holding. Last week, 'Hold Back Dawn' (Par), third week, and 'Buy That Town' (Par), fine $9,000.

Denver (Fox) (2,525; 25-35-40)—'Weekend Havana' (20th) and 'Nine Lives' (WB). Fine $12,000. Last week, 'Yank in R.A.F.' (20th), fine $14,000.

Orpheum (RKO) (2,600; 25-35-40)—'Caroline' (RKO) and 'Parachute Battalion' (RKO). Fair $8,500. Last week, 'Little Foxes' (RKO), good $9,200.

Paramount (Fox) (2,200; 25-40)—'Woman Mine' (U) and 'Mob Town' (U). Fine $6,500. Last week, 'Law Tropics' (WB) and 'Last Duanes' (20th), good $7,000.

Rialto (Fox) (878; 25-40)—'Our Wife' (Col), after week at each the Denver and Aladdin, and 'Cyclone on Horseback' (RKO). Good $2,000. Last week, 'Belle Starr' (20th), after week at each Denver and Aladdin, and 'Very Young Lady' (20th), good $2,200.

Memphis Hits Paydirt; 'Honky' Socko $11,000, 'York,' 'RAF' Trim H.O.s

Memphis, Oct. 14.

Hollywood struck paydirt in Memphis this week. 'Sergeant York,' having set a new record at the Warner in its initial week, is pulling swell holdover trade, while Metro's 'Honky Tonk' is packin' 'em at Loew's State in its first showing.

'Yank in the R.A.F.' is doing the normal second week sag after a strong opening at Loew's Palace. Surprise of the month is 'Nothing but the Truth,' which is rating only so-so at the Malco. Biz may build, but not good so far.

Competish has been exceptionally keen, Mid-South Fair and National Dairy Show breaking all-time records this week. 'Water Follies of 1941' closed Saturday night after cutting into the weekend take. Little theatre preemed for year last night.

Estimates for This Week

Malco (Lightman) (2,800; 10-33-44) 'Nothing but Truth (Par). Hope romp got by crix nicely, but has not done so well against blitzing competition. May pull up to fairish $5,000. Last week, 'Hold Back Dawn' (Par), $5,800, okay.

State (Loew) (2,600; 10-33-44)—'Honky Tonk' (M-G). Gable-Turner doing landoffice biz for possible $11,000, sockeroo. Last week, 'Married Bachelor' (M-G), four days, and 'Kildare's Wedding' (M-G), three days, $2,500, weak.

Palace (Loew) (2,200; 10-33-44)—'Yank in R.A.F.' (20th) (2d wk). Should nab better than average $4,000 for holdover. Last week, ditto, $7,500, swelegant.

Warner (WB) (2,000; 25-40-44)—'Sgt. York' (WB) (2d wk). Upped admishes, terrific Tennessee appeal, rave reviews and great campaign are driving 'York' to $6,500 for second session after unprecedented $12,000 on first.

Strand (Lightman) (1,000; 10-22-33)—'Charley's Aunt' (20th) (2d run), three days; 'Harmon Michigan' (Col), one day; 'Two Latins' (Col), three days. Ought to rate good $1,650. Last week, 'Tom, Dick' (RKO) (2d run) and 'Power Dive' (Par), split week, $1,400, fair.

'NAVY BLUES,' ONLY NEW K. C. FILM, OK $7,000

Kansas City, Oct. 14.

Situation on theatre row this week is a direct about-face as the Tower, which usually trails, comes in to lead the pack with Horace Heidt band on stage with 'Pitt Kid' on screen to ring up rousing $15,000 under a top tariff of 50c. This won't break any house record, but it is a neat figure for any house in town, let alone this 2,100-seater. Newman is only other house in the swing with a new film, 'Navy Blues,' and giving a good account of itself.

All other houses are playing extended runs, most noteworthy being 'Honky Tonk.' at Midland, where a holdover is a rare thing. Orpheum sails along into second week of 'Sergeant York,' as expected, and 'Yank in the R.A.F.' holding up solidly in the duo of Fox-Midwest houses.

Estimates for This Week

Esquire - Uptown (Fox - Midwest) (820 and 2,043; 10-30-44)—'Yank R.A.F.' (20th) (2d wk). Holding its pace fairly well and combined takes should total around $4,700 on six days after good $9,700 on first week.

Midland (Loew's) (4,101; 10-28-44)—'Honky Tonk' (M-G) and 'Mystery Ship' (Col) (2d wk). Second week will better some first weeks, and $9,500, a lively figure. Last week, rousing $15,000, best house has seen in many months.

Newman (Paramount) (1,900; 10-28-44)—'Navy Blues' (WB). Looks to give good account of itself despite heavy opposition. Only new straight film bill in town this week and no need for blues at $7,000. Last week, 'Hold Back Dawn' (Par), in second week, firm $5,200.

Orpheum (RKO) (1,500; 15-40-55)—'Sgt. York' (WB) (2d wk). Film may ring up $8,500 on the holdover to top most first week runs here. First week, $12,000, was huge.

Tower (Joffee) (2,110; 10-30-50)—'Pittsburgh Kid' (Rep) and Horace Heidt band. Raised rates and steady patronage as indicated by weekend influx likely to carry past $15,000, sock figure in this house. Last week, 'Great Guns' (20th) and vaude (10-30c), was better than average combo with $6,700.

'FOXES' GREAT $23,000 IN HUB

Boston, Oct. 14.

Good trade all over town and the holiday helped the post-weekend b.o. 'Little Foxes' is the biggest entry, and the Ted Lewis stage show at the RKO Boston is crowding it for second place.

Estimates for This Week

Boston (RKO) (3,200; 30-35-44-55-65)—'Sing Another Chorus' (U) and Ted Lewis unit on stage. Tuning up to a hefty $19,000. Last week, 'Bad Lands' (U) and Andrews Sisters on stage, $24,800, socko.

Fenway (M&P) (1,373; 30-40-44-55)—'Yank in R.A.F.' (20th) and 'Chan in Rio' (20th). Both continued from one week at Met. Heading for dandy $9,000. Last week 'This Woman Mine' (U) and 'Free and Easy' (M-G), $6,500.

Keith Memorial (RKO) (2,900; 30-40-44-55)—'Little Foxes' (RKO) and 'Unexpected Uncle' (RKO). Doing standup biz and shaping up to terrific $23,000. Last week, 'Sun Valley' (20th) and 'Gay Falcon' (RKO), third week, $13,000, very good.

Metropolitan (M&P) (4,367; 30-40-44-55)—'Nothing but Truth' (Par) and 'Buy That Town' (Par). Doing seedy matinee trade, but okay night biz will boost it to around $20,000, okay. Last week, 'Yank in R.A.F.' (20th) and 'Chan in Rio' (20th), $23,500, smash.

Orpheum (Loew) (2,900; 30-40-44-55)—'Lady Be Good' (M-G) and 'Lone Wolf Takes Chance' (Col). Aiming at staunch $19,000. Last week, 'Honky Tonk' (M-G) and 'Harmon Michigan' (Col), second week, $18,200, big.

Paramount (M&P) (1,797; 30-40-44-55)—'Yank in R.A.F.' (20th) and 'Chan in Rio' (20th) (both continued from Met). Will hit around $14,000, very big. Last week, 'This Woman Mine' (U) and 'Free and Easy' (M-G), dual, $8,500, good.

State (Loew) (3,600; 30-40-44-55)—'Lady Be Good' (M-G) and 'Lone Wolf Takes Chance' (Col). Flirting with $15,500, very good. Last week, 'Honky Tonk' (M-G) and 'Harmon Michigan' (Col), second stanza, $14,000, excellent.

Translux (Translux) (900; 17-28-44)—'Rags to Riches' (Rep) and 'Real Glory' (Par) (revival). Will take around $4,500. Last week, 'Pittsburgh Kid' (Rep) and 'Algiers' (UA) (revival), $3,600.

'YANK,' $13,000, 'FOXES,' $8,000, BIG IN PROV.

Providence, Oct. 14.

Ideal theatre weather is keeping main stemmers smiling, with most of the houses doing snappy biz. Majestic has a nifty in 'A Yank in the R.A.F.,' as has the RKO Albee with 'The Little Foxes,' and the Strand with 'New York Town.' Fay's reopened its vaude-pic policy with a bang.

Estimates for This Week

Albee (RKO) (2,200; 28-39-50)—'Little Foxes' (RKO) and 'Mexican Spitfire' (RKO). Opened Saturday (11) and running for sock $8.000 in five-day run. Good for second week. Last week, 'Life With Caroline' (RKO) and 'Gay Falcon' (RKO), nice $7,000.

Carlton (Fay-Loew) (1,400; 28-39-50)—'Honky Tonk' (M-G) and 'Niagara Falls' (UA) (3d downtown wk.). Still going strong for nice $3,100. Last week, 'Navy Blues' (WB) and 'Bad Men Missouri' (WB) (2d run), good $2,800.

Fay's (Indie) (1,400; 28-39-50)—'Private Nurse' (20th) and Lya Lys and vaude on stage. Started off grand, with holiday helping for nifty $7,000. Last week, 'Meet Again' (RKO) and 'Gangs of Sonora' (Rep), fair $2,000.

Majestic (Fay) (2,200; 28-39-50)—'Yank R.A.F.' (20th) and 'Cracked Nuts' (20th). Great $13,000. Last week, 'Belle Starr' (20th) and 'Bride Wore Crutches' (20th), swell $11,000.

Metropolitan (Indie) (3,200; 30-40-55)—Lou Holtz, Ruth Terry, Carl Hoff and orchestra and Erik Rhodes featured in stage show with 'Great Train Robbery' (Indie) on screen. Sock show carried to swell $7,000 for weekend.

Playhouse (Indie) (1,300; 25-40)—'40 Thousand Horsemen' (Indie) and 'Dangerous Lady' (Indie). Not too good $2,500.

State (Loew) (3,200; 28-39-50)—'Smiling Through' (M-G) and 'Down in San Diego' (M-G). Fair $11,500. Last week, 'Honky Tonk' (M-G) and 'Niagara Falls' (UA) (2d wk.), knocked off zowie $13,000.

Strand (Indie) (2,000; 28-39-50)—'New York Town' (Par) and 'Flying Blind' (Par). Holding its own and looking for good $7,000. Last week, 'Hold Back Dawn' (Par) and 'Doctors Don't Tell' (Rep) (2d wk.), swell $6,000.

'Foxes' Snappy $13,000 In Cincy; 'Honky' Smash 16G, 'Bachelor' $12,000

Cincinnati, Oct. 14.

Smash grosses on 'Honky Tonk' at the Palace and 'Little Foxes' at the Albee are upswinging this week's biz to a healthy autumn mark. Take on the Gable-Turner film is the town's tallest for a long while. 'Sergeant York,' in its third week at the Capitol, is holding strong.

Shubert, with 'Married Bachelor' and the 'Hollywood Sweater Girls' unit, is back in stride after last week's early-season dipper.

Estimates for This Week

Albee (RKO) (3,300; 33-40-50)—'Little Foxes' (RKO). Very good $13,000. Last week, 'Yank in R.A.F.' (20th), excellent $14,000.

Capitol (RKO) (2,000; 44-50-60)—'Sgt. York' (WB) (3d wk.). Okay $6,000. Last week (2d), big $9,000. Film drew $14,000 on first week.

Family (RKO) (1,000; 15-28)—'Hurry, Charlie' (RKO) and 'Saint's Vacation' (RKO), split with 'Under Fiesta Stars' (Rep) and 'Doctors Don't Tell' (Rep). Average $2,000. Ditto last week on 'Private Nurse' (20th) and 'Night Train' (20th), divided with 'Lady Scarface' (RKO) and 'Man from Montana' (U).

Grand (RKO) (1,430; 33-40-50)—'Yank R.A.F.' (20th). Moveover from Albee for second week. All right $4,800. Last week, 'Lady Be Good' (M-G), (2d run), fair $4,000.

Keith's (Libson) (1,500; 33-40-50)—'Started with Eve' (U). Transferred from Palace for second week. Missout $2,500. Same last week for 'Father Takes Wife' (RKO), five days.

Lyric (RKO) (1,400; 33-40-50)—'Lady Be Good' (M-G). Second transfer for third week on front line. Brutal $2,000. Last week, 'Unfinished Business' (U) (3d wk.), dull $2,500.

Palace (RKO) (2,600; 33-40-50)—'Honky Tonk' (M-G). Socko $16,000 for town's biggest figure in months. Last week, 'Started with Eve' (U), $9,000, no complaint.

Shubert (RKO) (2,150; 33-44-60)—'Married Bachelor' (M-G) and 'Hollywood Sweater Girls' unit. Pleasing $12,000. Last week, 'Smiling Ghost' (WB) and George White's 'Scandals,' $10,000, season's low.

'EVE' PERKY $9,000 IN FINE INDPLS.; 'RAF' 12G

Indianapolis, Oct. 14.

Tinkling of the tills sounds a joyous symphony in the downtown sector this week as business hits a forte pitch in all three big houses. The Indiana is ringing up the highest gross of the fall season with 'Yank in R.A.F.' dualled with 'Charlie Chan in Rio.' Loew's is holding over 'Honky Tonk.' and 'Tanks a Million' after a terrific first week and getting more mazuma than usually gathered on a good first week. Circle is also robust with 'It Started With Eve' and 'Sing Another Chorus.' Lyric is holding over 'Hold Back Dawn' and 'Flying Blind' after first showing at Circle but pickings are thin.

Estimates for This Week

Circle (Katz-Dolle) (2,600; 25-30-40)—'Started With Eve' (U) and 'Sing Chorus' (U), good $9,000. Last week, 'Hold Back Dawn' (Par) and 'Flying Blind' (Par), ditto $8,750.

Indiana (Katz-Dolle) (3,100; 25-30-40)—'Yank R.A.F.' (20th) and 'Chan in Rio' (20th), very strong $12,000. Last week, 'Navy Blues' (WB) and 'Smiling Ghost' (WB), so-so $7,100.

Loew's (Loew's) (2,400; 25-30-40)—'Honky Tonk' (M-G) and 'Tanks Million' (Col) (2d wk.), big $10,000. Last week, same bill terrific $13,500.

Lyric (Katz-Dolle) (1,900; 25-30-40)—'Hold Back Dawn' (Par) and 'Flying Blind' (Par) (2d wk.). After first showing at Circle, poor $3,000. Last week, 'Sun Valley' (20th) and 'Dressed to Kill' (20th) (3d wk.), weak $3,600.

Cooler Weather Peps Philly; 'Honky' Terrif $26,000, 'Aldrich'-Kaye $23,000

Philadelphia, Oct. 14.

Cooler weather is putting a little zing into the old b.o. this week after a couple of stanzas in the doldrums. Leading the pack by several lengths is 'Honky Tonk,' which is nearing record grosses at the Stanley. Also in the chips the the combination of 'Henry Aldrich for President' and Sammy Kaye's band at the Earle, and 'Hold Back the Dawn' at Boyd.

There were a couple of extra-curricular diversions over the week-end which served to sap patronage at some houses. One was Gracie Barrie's appearance at the British War Relief affair in Convention Hall. Another was the cuffo entertainment offered at the week-long Food Show.

Estimates for This Week

Aldine (WB) (1,303; 35-46-57-68)—'Lydia' (UA) (2d wk). Sloughing off to mediocre $7,500 after fair $10,000 for initialer. 'Sgt. York' (WB) bows here Friday (17).

Arcadia (Sablosky) (600; 35-46-57)—'New Wine' (UA). First initial run showing at this indie in many a moon, but grossing a weak $3,000. Last week 'Stars Look Down' (M-G), tied it with $3,000 for second run.

Boyd (WB) (2,560; 35-46-57-68)—'Hold Back Dawn' (Par). Boyer-Goddard-DeHavilland combo netting satisfactory $15,500. Last week, 'Ladies Meet' (M-G) snared a poor $9,000 on its second week.

Earle (WB) (2,768; 35-46-57-68-75)—'Aldrich for President' (Par) with Sammy Kaye orch on stage. Combo netting a powerful $23,000. Great contrast to the anemic $17,000 in the tills last week for 'Married Bachelor' (M-G) and Larry Clinton's orch.

Fox (WB) (2,423; 35-46-57-68)—'Yank R.A.F.' (20th) (2d wk). Holdover good for $12,500, after punchy $21,000 for bow-in last week.

Karlton (WB) (1,066; 35-46-57-68)—'Major Barbara' (UA) (2d run). Just so-so $4,000. Last week, 'Jordan' (Col) collected a neat $4,000 in the second week of a deuce run showing.

Keith's (WB) (2,220; 35-46-57-68)—'Nothing But Truth' (Par). Six days of a third run still good for $4,800. Film yanked to put house back on a Friday opening. Last week, 'Navy Blues' (WB) ultra-sour $3,500 for eight days of a second-run showing.

Stanley (WB) (2,916; 35-46-57-68)—'Honky Tonk' (M-G). Lana and Clark packing 'em in to the tune of a sockeroo $26,000 this sesh. Just double last week's meagre $13,000 for 'Never Get Rich' (Col). 'Honky' good for at least two more weeks.

Stanton (WB) (1,457; 35-46-57)—'Ladies Retirement' (Col). Pretty good $5,000. Last week, 'Nothing But Truth' (Par) netted a sock $5,500 for a second run.

'LADIES' HEFTY $8,000 IN HEALTHY BUFFALO

Buffalo, Oct. 14.

Downtown stiles continue to turn impressively, with the week's numerals neatly in clover. Nothing But Truth,' at Buffalo, is top item. Repeat rubber for 'Yank in R.A.F.' is sturdy at the Lakes, and 'Ladies in Retirement' is in a brisk session at the Lafayette.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Nothing But Truth' (Par) and 'Buy Me Town' (Par). Spurting along at nifty clip for probably $14,000. Last week, 'Hold Back Dawn' (Par) and 'World Premiere' (Par), snug $13,000.

Great Lakes (Shea) (3,000; 35-55)—'Yank R.A.F.' (20th) and 'Smiling Ghost' (WB) (2d wk). Still grabbing plenty laurels, around $10,000. Last week, riproaring $17,000.

Hipp (Shea) (2,100; 30-45)—'Hold Back Dawn' (Par) and 'World Premiere' (Par) (2d run). Mild $5,500. Last week, 'Lady Be Good' (M-G) and 'We Go Fast' (20th) (2d run), good enough $6,000.

Lafayette (Hayman) (3,300; 30-44)—'Ladies in Retirement' (Col) and 'Latins Manhattan' (Col). Getting staunch play for around $8,000. Last week, 'Unfinished Business' (U) and 'Moonlight in Hawaii' (U) (2d wk), second session snagged snappy $8,000.

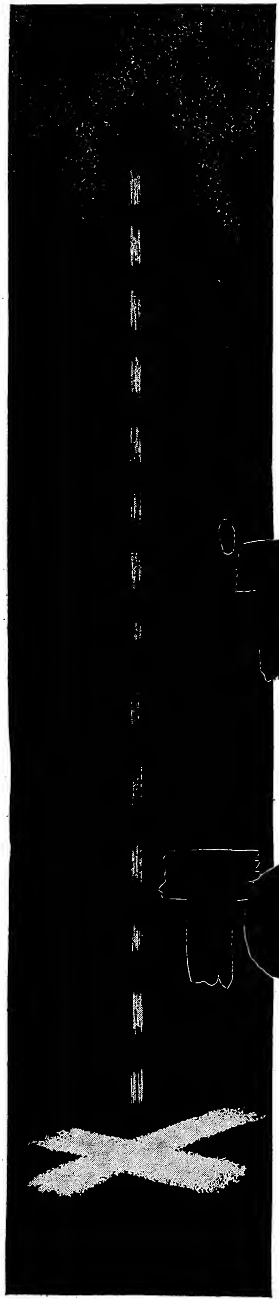
20th Century (Dipson) (3,000; 30-44)—'Father Takes Wife' (RKO) and 'Ice-Capades' (Rep). Geared to around fair $6,000. Last week, 'Little Foxes' (RKO) (3d wk) (35-55), healthy $6,000.

Winner a Loser

Minneapolis, Oct. 14.

An investigation by the county attorney's office to determine if theatre cash drawings constitute gambling was ordered by Judge W. A. Anderson in municipal court here. The action followed the arrest of Ernest Linde for drunkenness.

Linde told the judge that he won $3 in a theatre cash drawing and then went out to 'celebrate,' spending the winnings in a saloon.



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"Somewhere in Europe"—each night—the R.A.F. raids the enemy. Here—in a full-length feature—is the authentic, thrilling story!

No actors these. From Commander-in-Chief to Ground Crew—they're just men doing a job—a great job!

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It's from WARNERS—naturally!

NEW SEASON! NEW BOXOFFICE HIGHS!

Dixie Sees Another Civil War, But Now It's on 'Birth of Blues'

Memphis, Oct. 14.

Civil War has broken out in Dixie over the origin of the Blues.

What started as a press-agent's pipe dream in connection with the world premiere of Paramount's 'The Birth of the Blues,' has turned into a nightmare of Frankensteinian proportions.

Preem was announced for Memphis, where W. C Handy wrote 'St. Louis Blues' and other first jazz laments. But a publicist down New Orleans way suggested that the Louisiana city really cradled the Blues while Handy was still jiving in three-quartered pants. His whispered word got around in official circles. Soon there was action.

Mayor Maestri of New Orleans whipped off a wire to Y. Frank Freeman, Par studio chieftain in Hollywood, demanding a change in scenery for the unveiling of the Bing Crosby-Mary Martin-Brian Donlevy-Jack Teagarden opus. Freeman telegraphed back that Buddy DeSylva had looked into the matter, decided Memphis was the proper spot to launch his big musical because of Handy's Beale Street background. Meantime, Mayor Chandler of Memphis shot a message calculated to checkmate the downriver uprising.

La. Guv Steps In

The thing simmered for a day or two and then Governor Sam Jones of Louisiana jumped into the fray with both feet. He fired a wire at Freeman, stating his disgust in no uncertain terms. Then he wired Roark Bradford, noted Southern author from whose folk tales 'Green Pastures' was dramatized, as follows: 'I wish to designate a citizen to represent Louisiana in Hollywood at an inquiry into the true birthplace of the Blues, that form of plaintive and distinctive music so long associated with New Orleans. I thought naturally of you and I am sure you will make a perfect envoy who will assure us recognition once and for all as the birthplace of this distinctive music. May I count on your acceptance?'

Bradford accepted with alacrity and a telegram. Said he, to Governor Jones: 'I appreciate the honor of being selected to defend Louisiana, back-of-town New Orleans and Basin Street as the cradle of the Blues against the spurious claims of those Northerners from Memphis. With truth and justice on our side, I pledge to compel those Beale Street Yankees to saying Buddy Bolden's old moan: 'If you don't think I'm sinkin', Lawdy, look what a hole I'm in. (Signed) Roark (Blues) Bradford.'

That brought action from Memphis, Freeman, meanwhile, having stated in Hollywood he'd be glad to hear the New Orleans' claim presented by Bradford before a special committee of judges, if and when the author of 'John Henry' showed up in Hollywood. Lieut. George W. Lee, Negro author of such books as 'River George' and 'Beale Street,' spat such hot words as 'Creole Negroes,' 'hot Haitians' and 'Negroes more French than Afric in extraction' as he outlined how the Blues developed in the cottonpatches of the Memphis Delta and was first transcribed on paper for publication by Handy.

Handy himself, the 'Father of the Blues,' dictated a rap at New Orleans' 'presumption' from a sick bed at his New York home.

Bradford came in for excoriation in both The Commercial Appeal and the Press-Scimitar, Robert Johnson of the latter referring to the former Tennesseean as 'the New Orleans Judas' and Harry Martin of the former stating 'it has been 15 years since Roark Bradford quit newspapering and a man can forget a lot in a 15-year separation from the city desk.'

The words kept sizzling up and down the Mississippi. Meanwhile, Memphis was watching to see whether Bradford really goes to Hollywood for that preeming and the birthplace laurels.

From UA to Khaki

Sam Kreisler of United Artists' h.o. press department resigned Friday (10) to join the army.

He had been with UA for the past nine months.

St. L. Theatres, Trolley Co. in Mutual 'Tieup

St. Louis, Oct. 14.

A novel way to exploit screen features at the first-run houses here was worked out by Les Kaufman, representing Fanchon & Marco, and Rex Williams, manager of Loew's, and execs of the St. Louis Public Service Co., which operates all street cars and motor buses in the city. Recently, the company inaugurated a 75c. per week ticket enabling the holder to use the ducat on any street car line or bus an unlimited number of times after seven p.m. It was a means of upping the company's revenue and also that of the downtown and midtown first runners.

The deal calls for the first-run houses to alternate in having the mugg of the featured player in their 'A' picture printed on the pass. While no picture title is permitted, or the name of the theatre used, the street car company believed that the picture of the screen star was sufficient. In return, trailers calling attention to the new weekly ticket, are used in all of the deluxe houses.

SPG N.Y. UNIT BALKS AT ALLYING WITH CIO

Reported that at a stormy meeting of the Screen Publicists Guild during the past week strong opposition to joining the Congress of Industrial Organizations, recently proposed, was voiced by leading publicist-members who threatened to resign from the union if such a move was made.

This group, said to number around 90, represents a minority in the SPG but include the better-known and higher-paid publicity men in the major companies. They don't think that the SPG should affiliate either with the C.I.O. or the American Federation of Labor but, instead, remain independent as a labor unit in pictures.

Negotiations between the SPG and the major film companies have been delayed partly because of jurisdictional questions involving independent publicists and absence from the city of publicity-advertising directors at different times.

Real 'Yanks' Help Bally 'R.A.F.' Showing in Det.

Detroit, Oct. 14.

For a special showing of 'A Yank in the R. A. F.', in advance of the picture's opening, the Fox theatre here rounded up 25 of the real article. What's more, for good measure, they gathered up 25 British pilots.

The stunt won for the house a rare concession from the Ford Motor Co., which permitted the special showing in its Rotunda Theatre for the American and British fliers.

It was fairly easy gathering up the genuine 'Yanks with the R. A. F.' for the screening, which caught plentiful press interest, since the Americans are under training in Windsor, Ont., just across the river. The real Britishers were just as easy to get since several hundred of them are receiving their advance training, having been shipped here from England, at the Naval Air Base at Grosse Ile, a suburb.

At Least It's Arty

Detroit, Oct. 14.

Now it's still life aiming to bring them into theatres. The Town theatre here, part of the Whisper-Wetsman chain, has set up an art gallery in the lobby in which it will use the works of local and national artists to pull in customers to its pix. The series was started off with 50 water colors by Hal Burris.

What's more the theatre gives away special brochures on the collection to all its customers. Out of it the artist gets the free exhibit and what he can pick up on sales. The theatre figures it gives an artistic overtone to its screen bills.

UA PLAYERS IN N.Y. ON PUFFEROO JUNKETS

Ilona Massey and her husband, Alan Curtis, arrived in New York on Monday (13) to wind up a personal appearance tour on behalf of two United Artists pictures, 'International Lady' and 'New Wine.'

Ona Munson, who recently completed work in Arnold Pressburger's 'Shanghai Gesture,' is also in Manhattan this week for interviewing and puffing of the pic under the guidance of UA publicity-exploitation force.

RKO POLLING N.Y. DAILIES' READERSHIP

RKO is using its theatre patrons in a poll to determine greatest amount of reader interest and at each house has spotted a girl in the lobby to hand out cards on which preferences are noted.

On the card patrons coming into the theatres are asked to check the morning and evening newspapers they read as well as the Sunday paper. Additionally, they are requested to indicate 'in which one newspaper would you like to see RKO advertising?'

Circuit is asking those filling out card not to sign their names. A little pencil is attached to the card for convenience, so that they may be filled out on the spot.

Bally Helps 'Fantasia' Getaway in Buenos Aires

Buenos Aires, Oct. 14.

Largest single one-night gross in film history was rung up here by the opening of Walt Disney's 'Fantasia' at the Broadway. With the artist and his staff on hand to hypo interest, and socialite sponsors of the 'Casa de Obreros' pushing ducats, gross was $17,500 in pesos ($4,100 U. S.).

Entire take went to charity, but fact that white-tie set was willing to plank down 15 pesos apiece, while usual admish is two, was taken as an indication of advance interest. 'Gone With Wind,' when it opened at the Ideal, asked 15 pesos for charity but tossed in a champagne supper. Broadway is also larger, 1,863 to 1,046.

Double normal prices of five and four pesos have been set for the run. Opener was the first done in what was ballyed as 'estilo Hollywood,' with a mike in the lobby and kliegs outside. Notices were uniformally good with Pampero, Nazi sheet, as usual swatting away with both fists. Latter hits Yanqui efforts so regularly, however, that it's only news when he tosses a bouquet.

Loew's Criterion May Be B'way Showcase for UA

Loew's has entered the New York first-run market for United Artists pictures for the Criterion, as they became available. The theatre recently bought 'Tanks a Million,' Hal Roach's streamlined feature running 50 minutes. This was the first UA film to play the Crit since it opened four years ago.

UA has not had an established Broadway first-run since it gave up the Rivoli some years ago. It has been offering its top product to Radio City Music Hall, with those not wanted by the Hall spread among other houses, including the Rivoli, Roxy, Globe and Rialto.

Loew's has a long-term franchise on UA product in Greater N. Y. following the first-run engagements.

FRANK McGRANN A V.P.

Frank McGrann, exploitation manager for Columbia Pictures for the past seven years, has resigned to accept the vice-presidency of the Modern Merchandizing Bureau to handle motion picture tie-ups.

Frank P. Rosenberg, assistant exploitation manager, has been appointed acting head of the department.

Can't Get Product, Mpls. Esquire Goes Newsreel; Theatres, Exchanges

Minneapolis, Oct. 14.

Berger Amus. Co., independent circuit, of which Merle Potter, former Tribune film editor is general manager, will turn its 290-seat loop Esquire into a newsreel theatre.

House originally was constructed for such a purpose, but feature film policy substituted. Difficulty in obtaining satisfactory film product is influencing present change. Town never has had newsreel house.

Finske's N.Y. Berth

Denver, Oct. 14.

L. J. Finske, for years division manager for J. H. Cooper theatres in Colorado, goes to New York to join the Paramount Pictures theatre division; succeeded here by Pat McGee, recently with Schine in Ohio.

The name of the new theatre being erected by Sam Fainestein and John Anderson on Welton street will be the Senate—unless the owners change their minds again which they have done several times. It started as the Esquire, then the Vogue, to the Avalon, and they hope it will open as the Senate.

Adj. John Bertalero, partner in the Black Hills Amus. Co., who has been taking part in the war games in Louisiana as part of the national guard, is home in Rapid City, S. D., to spend a furlough.

Alex Singelow, lately of Seattle, returned to his job as salesman for UA, covering the northern territory. He succeeds Percy Taylor, who goes to Salt Lake City as exchange manager for the same company.

John De George has taken over the Navajo, Denver. House closed some time.

Wm. Steiner, producer-distributor, making Denver his headquarters while he sells several films.

WB Aides Elect Officers

Newark, Oct. 14.

The Warner Club, local Warner employes organization, has elected the following officers to serve for the 1942 fiscal year:

George Kelly, president; Jack Levy, Marion Roberts and Arnold Eisen, v.p.s; Sally Schachman, secretary; Albert Mann, treasurer; John A. Flaherty, chairman of contributions and loans. Board of governors, Lete J. Hill, Eugene Genthorn, Milton Brenner, Robert Clark, Raymond Williams, Sam Roth and Gertrude Kapnek.

Loveridge's Policy

Des Moines, Oct. 14.

John Loveridge, formerly manager of the Blackstone, Chicago, bought the Casino, Des Moines, from Abe Frankel and will take possession on Nov. 1. Will rename it the Esquire, show newsreels and shorts from 11 to 1 and from 4 to 6 and full length features the balance of the day. Des Moines had not had a newsreel theatre previously.

Lyric, Bridgeport, Reopens

Bridgeport, Oct. 14.

Lyric, Loew-Poli mainstemmer, dark since spring, reopened (9) with 'Honky Tonk,' held over after week at Loew-Poli. Nate Rubin in from New Haven L-P to manage, with Sheldon Rose assisting. Latter is son of Harry Rose, manager of Globe, also Loew-Poli, in Bridgeport.

Lyric had good season of burlesque and Sunday names as Max Rudkin operation last winter and spring. Understood Rudkin wanted to come back but objected to boost in rent.

Knighton's Extra Duties

Seattle, Oct. 14.

Matt Knighton, right hand man for Jerry Roos at Palomar (Sterling), has additional duties; personnel manager of entire chain.

Warren Butler, formerly mgr. Princess, Sious City, Ia., arrived here to go to Anacortes as city mgr. for the two Sterling Chain (John Danz) houses.

Zimbalist Heads WB Club

Philadelphia, Oct. 14.

Al Zimbalist, of the exploitation and advertising department, has been elected president of the Warner Club. Other officers chosen were Joseph Feldman, v.p. in charge of welfare; Floyd Bretz, v.p. in charge of membership; J. Ellis Shipman, treasurer, and Helen Mahoney, sec. Members of the finance committee chosen: Ted Schlanger, Shipman, Ed Hinchey, Feldman and Zimbalist.

Charlie Goldfine, Aldan, elected president of the Showmen's Club, with the entire slate put in without opposition.

Bill Goldman's Erlanger getting a new front and marquee. The house has been leased for the presentation of the Children's Theatre series and the 'Mask and Wig' show.

Charles Dutkin, formerly of the Girard, now in Naval hospital.

George Sobel, indie exhib, elected Junior Vice Commander of the Clair Post, American Legion.

Henry Friedman and associates have bought out Harry Fried's interest in the Lawndale.

Hampton Back as Mgr.

Spartanburg, S. C., Oct. 14.

Nelson Hampton, recently resigned from Spartanburg Herald-Journal newspapers as art and promotion director, has returned to State as manager. He succeeds Joe Edmondson, Jr.,' transferred to Ritz, Columbia, as manager.

James Cartledge, until recently manager of State, transferred to Palmetto as manager.

Suvern Allen, manager Strand here, drafted. Army's first local theatre 'victim.'

Dark 6 Years, Cinema to Reopen

Detroit, Oct. 14.

Closed for six years, the 2,300-seat Temple, Saginaw, purchased by Howard Bernstein, upstate exhibitor, who intends to reopen it shortly.

Following remodeling, the old Garrick, Milan, Mich., reopened by George Aley, who has named the house the Esquire.

Herbert Ives, former booker and city salesman for Monarch, now in same post with Producers Releasing Corp. here. He replaces Carl Zipper, resigned.

Canadian Briefs

Regina, Sask., Oct. 14.

Tivoli theatre, Saskatoon, Sask., remodelled and air-conditioned and runs now under Odeon banner.

Gail Egan, formerly assistant manager of Palace theatre, Calgary, made director of sports and special events at station CFAC, Calgary.

Ross Caldwell, sign painter at the Grand theatre, Regina, has joined the air force. Norm Mullock replaced. George Carnie, usher at the Grand, joined the army. Connie Peters replaced.

E. S. Flynn is new manager of Globe theatre, La Fleche, Sask.

Admission to the Princess theatre, Edmonton, was four empty bottles recently. About 4,000 were collected and turned over to the army. Successful aluminum matinees were staged at the Capitol, Edmonton, and the Palace, Calgary.

Spanish Languagar in S.F.

San Francisco, Oct. 14.

Charles Emmanuel this week purchased the Sutter theatre lease from Allen and Irwin Lee and will convert the house into a Spanish language policy effective Friday (10), taking product away from Golden State's Verdi.

MONO LAB DEAL WITH PATHE, H'WOOD, ALL SET

Hollywood, Oct. 14.

Monogram washed up its final connection with Pathe Laboratories through the election of Alton A. Brody, Hollywood chief of De Luxe Labs, Inc., to replace Ray E. Young, Pathe representative, on the board of directors. Other changes were the naming of P. J. Friedhoff as secretary-treasurer, and William Hurlbut as a board member.

In the last year Monogram has bought 65,666 shares of its own stock, once held by Pathe, and is in a position to deal with other labs for its processing work on film product.

N.Y. Methodist Conclave Sees WB Pic Privately

Buffalo, Oct. 14.

Western New York Methodist ministers attended what was in many cases their first motion picture during the Genesee Annual Conference of Methodist Churches this week when a private showing was given at the Buffalo Consistory of 'Ona Foot in Heaven' (WB). Bishop Charles W. Flint of Syracuse headed the conference and was largely responsible for the showing reported to have been made in conjunction with the Hays office.

Original plan was to show the picture in the Asbury Delaware Methodist Church during the meetings but the location was considered too strong medicine for the attending clergy and the Consistory site was substituted.

Release of Suppressed Anti-Nazi Pic In Argentina May Be Tipoff to Gov't Taking Firmer Pro-Democracy Stand

Buenos Aires, Oct. 7.

Opening locally of three strongly anti-Nazi picts within the past week, following official banning of a long list of similar films, has given rise to a belief that Argentine government may be getting off its long-held neutrality fence.

Pix are the Russian-made 'Professor Mamlock,' being handled independently by theatre-owner Francisco Reich; 'Man-Hunt' (20th) and Columbia's 'They Dare Not Love,' showing at the Select Lavalle, Ideal and Normandie in downtown Buenos Aires, respectively.

Considering banning of such past efforts as UA's 'Great Dictator' and 'Pastor Hall,' WB's 'Confessions of 'Nazi Spy' and the Ariston-Republic 'Man of Conquest,' the easy sailing of the current crop is all the more remarkable. Only a few weeks ago the Columbia-distributed British-made, 'Voice in the Night,' was also nixed after municipal censorship board passed the buck to the Ministry of Foreign Affairs.

Several Factors Responsible

Observers say several factors responsible for the shift. One is that many of the pix nixed to date were stymied as a result of protests by German Ambassador Edmond von Thermann. Heiler is currently in bad odor here because of disclosures by the Congressional Committee, headed by Deputy Raul Damonte Taborda, which has traced responsibility for Nazi propaganda and storm troop organizations right to his doorstep. Demands for his expulsion have been made by a vote of 78 to 1 in the Chamber of Deputies, and although Acting President Ramon S. Castillo and the cabinet have taken no stand, it's cut down a lot of his wind.

Another is that even rightest-minded officials are beginning to fear too much of an outcry were more pro-democratic films to be halted. Majority of the public here is strongly democratic as is the press in general, sentiment for the allies being somewhere about 80%. Democratic groups have long urged the U. S. and Britain to take a definite stand on the question and hit back every time the Axis kicks on a film.

This apparently won't be necessary now but careful o.o. is being kept anyway.

'NUTMEG TREE' CLICKS AS LONDON STAGE PLAY

London, Oct. 14.

'The Nutmeg Tree,' legiter, which opened last Thursday (9) at the Lyric, looks like a success. It was cordially received by opening week audiences.

Production is from Margery Sharp's novel of the same name.

'Nutmeg Tree' was produced unsuccessfully by Brock Pemberton, starring Gladys George, at the Martin Beck theatre, N. Y., last season.

Godfrey Tearle May Defer Retirement for Fox Pic

London, Oct. 1.

Plans of 20th-Fox here may upset ideas of Godfrey Tearle on retirement.

Thesp stated he was through after current film chore, but he's likely to be enticed to repeat his stage role in 'Light of Heart,' skedded by Robert Kane as his next for here.

Margon on Inspection

C. C. Margon, Universal's Latin-American supervisor, left last week on an extended inspection trip of Central and South America. He plans to visit Mexico City first.

Margon will be gone about four months.

RETURN TO NORMALCY

Southampton, Eng., Oct. 1.

Indications of return to normalcy of South Coast cinema biz are seen in Southampton, with the town now operating 14 situations.

Pre-war total was 18.

British Labor Threat

London, Oct. 1.

Threat to labor situation is seen by producer Michael Balcon in current crop of U. S. plans for British film production.

Money bags will outbid the locals on wage scales, via huge frozen coin, Balcon fells, along with many others.

Pro-Soviet Aussie Hits 'Comrade X'; May Recall Film

Brisbane, Sept. 26.

Slap the Nazis, but leave the Russians alone—that's the present attitude of pic payees in this sector since the Russian effort against the Nazis.

Before the Nazi attack against the Soviet nobody would have given two hoots about Russia; today, however, it's a different story and the plugs are all for Stalin and the U.S.S.R., hence film distribs and exhibitors, pulsing the swing of public opinion, have laid off releasing or screening any fare detrimental to the present war setup.

Metro, prior to the Nazi-Soviet war, was readying release of 'Comrade X,' a satire on the Soviet, throughout the ace Aussie spots. However, Metro found the market unfavorable for 'X' and decision was reached to ice the pic for a span 'just to see how things went.' Metro's N.Y. office finally decided on a release here. Payees, not anticipating a ridicule of the Soviet, staged a big demonstration against the pic.

Anticipation here is that the authorities will request recall of the pic, or else Metro will make cuts to eliminate the scenes resented by payees. Tips are, however, that 'X' can't hope for biz in this sector, and that exhibs will decide not to playdate under any terms.

'Comrade' for Sydney

Sydney, Sept. 26.

Metro execs declare, irrespective of the Brisbane setback, that 'Comrade X' will be dated into Metro's St. James, Sydney, for a long run bid in about five weeks.

Friends of the Soviet Union, incidentally, is arranging for arrival of about 15 Russian-mades.

3 Sylvaine Plays Set For London West End

London, Oct. 1.

Vernon Sylvaine has placed three plays with O'Bryen, Linnit and Dunfee, a chiller, a straight drama and a farce.

They're skedded for West End production this season.

BRITISH EXHIBS DEPLORE GAL DRAFT

London, Oct. 1.

Film theatre operators throughout the country are aghast at last week's announcement that all femme workers up to age of 26 will be drafted for specialized services. It followed what had been accepted as bonafide assurances from government officials that cinemas would be viewed as exempt from any further personnel grab. Now the usherettes, etc., are joining the men for service.

Just what the industry can do seems pretty well settled. They can do nothing. Announcement was too definite to admit of eventual negotiations or any favored trade. Or to make it even more definite, officials admitted one exemption—counter hands in grocery stores.

Aussie Exhibs Would Tax U.S. Films On Revenue, Not Footage

Sydney, Oct. 14.

Annual congress of the Exhibitors' Assn. has agreed to propose to the federal government that the present method of assessing a duty on American films on a footage basis be eliminated and to introduce an ad valorem tax in its place covering earnings on each film. The association believes new method is fairest.

The association has agreed that there should not be any governmental restrictions of film imports. Also that the government should not attempt to take control of the industry in any shape or form.

Olivier Sought by Par For 'Crichton' in England

London, Oct. 1.

Paramount is reported making advances to Laurence Olivier to star in 'The Admirable Crichton,' but actor hasn't given any favorable reply.

He'd need to be given special leave by the Admiralty.

U.S. Distribs Resume Film Shipments To Mexico as Exchange Strike Ends

The strike of exchange workers in Mexico against U. S. major distributors was settled Saturday (11) night. Instead of an average boost of 33 1/3% sought by the Syndicate of Union Workers, settlement was made for a 15% average tilt.

Long string of demands, including one on seniority which the distribs said would have hamstrung them, were eliminated in the peace terms. One of demands washed out by the settlement was that which would have given two workers, picked to represent the Syndicate, a vacation in Hollywood each year at the distributors' expense.

All eight majors resumed film service to Mexican accounts on Monday (13). When U. S. film company foreign managers huddled at the Hays office in New York last Thursday (9), they learned that the strike settlement was virtually assured.

Mexico City, Oct. 14.

Freedom from labor headaches for at least two years, until Oct. 11, 1943, is assured the eight major American pic distributors with termination of the staggered strikes against M-G, Columbia, Warners, RKO and Par and the signing of a new work agreement for all eight. The trade is fast becoming normalized with the ending of the walkout. Cinemas had suffered a trade drop of as high as 50% during the unpleasantness that began Sept. 2. The government is also experiencing a considerable cash recovery from the resumption of proceeds from cinema taxes and pic import duties.

Biz resumed normally (13) in the five exchanges the strike had closed.

The Americans got some good breaks this time, instead of the sweeping soaking that was theirs when the four-months strike in 1935-36 ended. Exchanges won their long battle to be considered as 'confidential employes.'

Pay boost provides for 10% for frontoffice folk and 20% for others; also 100% pay during the strike.

A 15-day strike that closed the Cine Royal, leading cinema of Empalme, Sonora state town on the Southern Pacific Railway of Mexico, ended with a complete victory for the help.

G-B's $2,468,732 Net

London, Oct. 1.

Gaumont-British financial report for fiscal year ended last March 31 indicates net profit of $2,468,732. Ordinary divvy is again passed up, but a 5½% share goes to holders of Cumulative First Preferred. Of the balance, $311,352 goes to general reserve; latter stands now at $5,125,288.

Report makes note of fact, that comparatively few G-B houses were damaged in air-raids, with business maintaining a steady uptrend since those unhappy b.o. times.

Whitney Urges Use of Shorts In Pan-Am. Setup

Buenos Aires, Oct. 7.

Uncle Sam's plans for using motion pictures in promotion of closer relations and better understanding between the American republics will depend increasingly on short picts rather than any other medium, John Hay ('Jock') Whitney revealed here shortly before heading north to Brazil and the States.

Chairman of the Motion Picture Section of the Office of the Coordinator of Inter-American Affairs (Rockefeller Committee), Whitney disclosed that the enthusiastic way in which Latin-Americans, together with U. S. officials and residents south of the border, have responded to detailing of ideas in this direction had convinced him shorts offered a big opportunity. They can be punchy, less expensive and timelier, Whitney explained in detailing his reasons for their practicality.

Basically, the use of shorts in inter-American plans falls into two divisions (1), 16 mm. stuff, which is more or less a State Department baby although Whitney's group is supplying the material; (2), regular commercially produced and handled celluloid suitable for both Americas, which would be made by the major companies and distributed in regular theatres.

Whitney's look-see leading to his conclusions on this line has involved personal visits to Brazil, Argentina and Chile, plus extensive research data supplied by observers in other Latin republics.

Whitney found official desire to cooperate in the Motion Picture Section plan particularly strong in Chile and Brazil. In the latter, Lourival Fontes, director of the Department of Press and Propaganda, was particularly strong for cooperation with the U. S. in film exchange, exhibition, etc. Armando Rojas Castro, director of the Instituto de Cinematografia Educativa de la Universidad del Estado (Film Educational Institute of the State University) in Santiago, Chile, and Minister of Foreign Relations Rosetti, also are working with Whitney's group. Castro, Whitney found, has been training cameramen and producers of shorts to make newsreels and documentaries, a number of which are likely to prove popular in the U. S.

Whitney, Disney Lauded

Stressing what a 'swell' job John Hay 'Jock' Whitney had done on his trip to the Latin-Americas in cementing hemispheric solidarity, Phil Reisman, RKO's foreign chief, returned to New York last week from a Latin-American survey, claimed that all distributors of American films there were working hand-in-hand to develop Pan-Americanism. He also paid high tribute to Walt Disney for the goodwill he spread in South America on his recent jaunt to collect material for forthcoming films.

Whitney returned Monday (13).

Novelty film presentation of 'Romeo and Juliet' is being readied for Mexican production this fall by Marco Aurelio Galindo, author-journalist.

WB's Maxwell Buy Revives Metro Deal For Ostrer Theatre Holdings in G-B

London, Oct. 14.

Warners' recent purchase of nearly half interest in Associated British has led to a revival of negotiations between Metro and Gaumont-British to acquire the Ostrer holdings in latter corporation. Understood deal is strictly for G-B's theatre interests. Isidore Ostrer, chairman of the board, is reported as constantly conferring with Metro executives here.

Metro already has substantial holdings in Gaumont-British, as has 20th-Fox. Several Gaumont-British pictures have been purchased by Metro for world-wide distribution. Company also is constantly making deals whereby its product is spotted into G-B theatres.

N. Y. Office in the Dark

New York office of Loew's (Metro) denied having any knowledge of such negotiations, pointing out that Metro officials in Britain have been active in setting product deals with G-B circuit, but that is all.

Because 20th-Fox holds a stake in G-B production and has made many of its quota features at the Gaumont-British studio, Shepherd's Bush, any current deal by Metro doubtlessly would be for theatre outlets. Metro operates several theatres of its own in British key cities.

Mark Ostrer is managing director for Gaumont-British while other Ostrer brothers, Maurice and David, are directors of the G-B distribution company.

Fact that Warners was able to swing a deal to obtain substantial holdings in a British theatre company, using frozen funds to a great extent, may be back of reported revival of negotiations. Idea back of this, of course, would be that if one American distributor is permitted to make use of funds in this manner, others should be accorded the sama right.

'Sunny' Sunny $5,500 In B.A., 'Billy' Weak 5G

Buenos Aires, Oct. 7.

So-so biz everywhere in the capital this week. RKO's 'Sunny' at the Opera copped the top gross with $22,000 in pesos (about $5,500 U.S.), which is o.k. for the house, but hardly smash. Increasingly mild weekend weather held partly responsible.

Other estimates, given in Argentine pesos, currently worth 25c U.S. (4.14 to the U.S. dollar), follow:

Ambassador (Lautaret and Cavalo) (1,400; $2, $1.50)—'Honeymoon for 3' (WB). Pretty weak $11,000.

Ideal (Lococo) (1,046; $3, $2.50)—'Man Hunt' (20th). Pretty good $19,000, with word-of-mouth helping pickup.

Rex (Cordoro, Cavalo and Lautaret) (3,305; $2, $1.50)—'Billy the Kid' (M-G). Weak $20,000, mainly due to obscure (for Argentina) U.S. cliffhanger theme.

Normandie (Lococo) (1,420; $2, $1.50 m/n)—'Scotland Yard' (20th). Weak at $12,000.

Monumental (Coll and Di Fiore) (1,330; $2, $1.50)—'Candida Millionarie' (EFA-Argentina-Made). Strong with $10,000 for the second stanza after a smash $20,000 on the opener.

Opera (Lococo) (2,400; $2, $1.50)—'Sunny' (RKO). $22,000.

Broadway (Lautaret and Cavalo) (1,863; $5, $4 with $4, $3 and $2 for kids on matinees only). 'Fantasia' (RKO). $18,000 on third week and due for holdover at upped admish.

Suipacha (Lococo) (950; $2, $1.50)—'Hamilton Woman' (UA). Zingy $14,000 for first week of second run. First week $60,000 at Opera was a record here.

'Underground' Tops Havana at $3,800

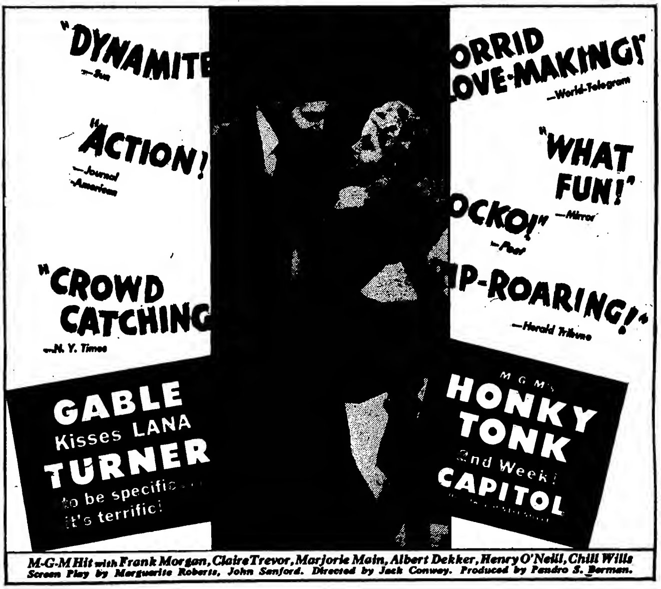
Havana, Oct. 7.

Warners' 'Underground' at the America led the town last week with $3,800. One day's personal of Pedro Vargas, Mex tenor, helped.

'She Knew All the Answers' (Col) drew $2,500 at the Fausto and 'Flame of New Orleans' (U) at Radio Cine ran $1,600.

The Mexican farce, 'Noche de Recien Casados,' tallied $1,900, and another Mex opus, 'Signo de la Muerte,' grossed $2,000.

HOLD
OVER
HONKY-TONK



"DYNAMITE
—Sun

"ACTION!
—Journal
-American

"CROWD
CATCHING
—N. Y. Times

ORRID
LOVE-MAKING!"
—World-Telegram

"WHAT
FUN!"
—Mirror

OCKO!"
—Post

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TURNER
to be specific
it's terrific!

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2nd Week!
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M-G-M Hit with **Frank Morgan, Claire Trevor, Marjorie Main, Albert Dekker, Henry O'Neill, Chill Wills**
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Third week at Capitol as we go to press! Hold over everywhere!
It's doing over 200% of normal business nationwide.

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TRADE SHOWINGS

(From Oct. 15-Oct. 25)

(Alphabetically arranged according to Exchange City, and chronologically sequenced according to calendar date and hour screenings. A ready reference for all exhibitors, embracing ALL the five major distributors under one table. This will be brought up to date each week, listing the schedule of releases for the ensuing 10 days from VARIETY*'s date of publication. Key: T. for Theatre; P.R. for Projection Room.)*

ALBANY

THURS., OCT. 16—
2:00 p.m.—‘Moon Over Shoulder,’ ‘Hot Spot’ (20th), 20th-Fox P.R.
FRI., OCT. 17—
2:00 p.m.—‘Small Town Deb,’ ‘Swamp Water’ (20th). 20th-Fox P.R.
TUES., OCT. 21—
11:00 a.m.—‘Shadow of Thin Man,’ ‘Two-Faced Woman’ (M-G), 20th-Fox P.R.

ATLANTA

THURS., OCT. 16—
11:00 a.m.—‘Moon Over Shoulder’ (20th), 20th-Fox P.R.
2:00 p.m.—‘Hot Spot’ (20th), 20th-Fox P.R.
FRI., OCT. 17—
11:00 a.m.—‘Small Town Deb’ (20th), 20th-Fox P.R.
2:00 p.m.—‘Swamp Water’ (20th), 20th-Fox P.R.
TUES., OCT. 21—
10:30 a.m.—‘Shadow of Thin Man,’ ‘Two-Faced Woman’ (M-G), RKO P.R.

BOSTON

THURS., OCT. 16—
11:00 a.m.—‘Moon Over Shoulder’ (20th), 20th-Fox P.R.
2:00 p.m.—‘Hot Spot’ (20th), 20th-Fox P.R.
FRI., OCT. 17—
11:00 a.m.—‘Small Town Deb’ (20th), 20th-Fox P.R.
2:15 p.m.—‘Swamp Water’ (20th), 20th-Fox P.R.
TUES., OCT. 21—
10:00 a.m.—‘Shadow of Thin Man,’ ‘Two-Faced Woman’ (M-G), M-G-M P.R.
2:15 p.m.—‘Shadow of Thin Man,’ ‘Two-Faced Woman’ (M-G), M-G-M P.R.

BUFFALO

THURS., OCT. 16—
2:00 p.m.—‘Moon Over Shoulder,’ ‘Hot Spot’ (20th), 20th-Fox P.R.
FRI., OCT. 17—
2:00 p.m.—‘Small Town Deb,’ ‘Swamp Water’ (20th), 20th-Fox P.R.
TUES., OCT. 21—
1:30 p.m.—‘Shadow of Thin Man,’ ‘Two-Faced Woman’ (M-G), 20th-Fox P.R.

CHARLOTTE

THURS., OCT. 16—
1:30 p.m.—‘Moon Over Shoulder’ (20th), 20th-Fox P.R.
3:00 p.m.—‘Hot Spot’ (20th), 20th-Fox P.R.
FRI., OCT. 17—
1:30 p.m.—‘Small Town Deb’ (20th), 20th-Fox P.R.
3:00 p.m.—‘Swamp Water’ (20th), 20th-Fox P.R.
TUES., OCT. 21—
1:30 p.m.—‘Shadow of Thin Man,’ ‘Two-Faced Woman’ (M-G), 20th-Fox P.R.

CHICAGO

THURS., OCT. 16—
10:30 a.m.—‘Moon Over Shoulder,’ ‘Hot Spot’ (20th), 20th-Fox P.R.
2:15 p.m.—‘Moon Over Shoulder,’ ‘Hot Spot’ (20th), 20th-Fox P.R.
FRI., OCT. 17—
10:30 a.m.—‘Small Town Deb,’ ‘Swamp Water’ (20th), 20th-Fox P.R.
2:15 p.m.—‘Small Town Deb,’ ‘Swamp Water’ (20th), 20th-Fox P.R.
TUES., OCT. 21—
10:00 a.m.—‘Shadow of Thin Man’ (M-G), H. C. Igel's P.R.
2:00 p.m.—‘Two-Faced Woman’ (M-G), H. C. Igel's P.R.

CINCINNATI

THURS., OCT. 16—
9:00 a.m.—‘Moon Over Shoulder,’ ‘Hot Spot’ (20th), 20th-Fox P.R.
1:30 p.m.—‘Moon Over Shoulder,’ ‘Hot Spot’ (20th), 20th-Fox P.R.
FRI., OCT. 17—
9:00 a.m.—‘Small Town Deb,’ ‘Swamp Water’ (20th), 20th-Fox P.R.
1:30 p.m.—‘Small Town Deb,’ ‘Swamp Water’ (20th), 20th-Fox P.R.
TUES., OCT. 21—
1:00 p.m.—‘Shadow of Thin Man,’ ‘Two-Faced Woman’ (M-G), Palace Thea. P.R.

CLEVELAND

THURS., OCT. 16—
2:00 p.m.—‘Hot Spot,’ ‘Moon Over Shoulder’ (20th), 20th-Fox P.R.
FRI., OCT. 17—
2:00 p.m.—‘Swamp Water,’ ‘Small Town Deb’ (20th), 20th-Fox P.R.
TUES., OCT. 21—
1:00 p.m.—‘Shadow of Thin Man,’ ‘Two-Faced Woman’ (M-G), 20th-Fox P.R.

DALLAS

THURS., OCT. 16—
10:00 a.m.—‘Moon Over Shoulder’ (20th), 20th-Fox P.R.
2:00 p.m.—‘Hot Spot’ (20th), 20th-Fox P.R.
FRI., OCT. 17—
10:00 a.m.—‘Small Town Deb’ (20th), 20th-Fox P.R.
2:00 p.m.—‘Swamp Water’ (20th), 20th-Fox P.R.
TUES., OCT. 21—
10:30 a.m.—‘Two-Faced Woman’ (M-G), 20th-Fox P.R.
2:30 p.m.—‘Shadow of Thin Man’ (M-G), 20th-Fox P.R.

DENVER

THURS., OCT. 16—
1:30 p.m.—‘Moon Over Shoulder,’ ‘Hot Spot’ (20th), 20th-Fox P.R.
FRI., OCT. 17—
1:30 p.m.—‘Small Town Deb,’ ‘Swamp Water’ (20th), 20th-Fox P.R.
TUES., OCT. 21—
1:15 p.m.—‘Shadow of Thin Man,’ ‘Two-Faced Woman’ (M-G), Paramount P.R.

DES MOINES

THURS., OCT. 16—
12:30 p.m.—‘Hot Spot’ (20th), 20th-Fox P.R.
2:00 p.m.—‘Moon Over Shoulder’ (20th), 20th-Fox P.R.
FRI., OCT. 17—
12:30 p.m.—‘Swamp Water’ (20th), 20th-Fox P.R.
2:00 p.m.—‘Small Town Deb’ (20th), 20th-Fox P.R.
TUES., OCT. 21—
1:00 p.m.—‘Shadow of Thin Man,’ ‘Two-Faced Woman’ (M-G), 20th-Fox P.R.

DETROIT

THURS., OCT. 16—
10:30 a.m.—‘Moon Over Shoulder,’ ‘Hot Spot’ (20th), 20th-Fox P.R.
1:30 p.m.—‘Moon Over Shoulder,’ ‘Hot Spot’ (20th), 20th-Fox P.R.
FRI., OCT. 17—
10:30 a.m.—‘Small Town Deb,’ ‘Swamp Water’ (20th), 20th-Fox P.R.
1:30 p.m.—‘Small Town Deb,’ ‘Swamp Water’ (20th), 20th-Fox P.R.
TUES., OCT. 21—
1:30 p.m.—‘Shadow of Thin Man,’ ‘Two-Faced Woman’ (M-G), Max Blumenthal's P.R.

INDIANAPOLIS

THURS., OCT. 16—
1:30 p.m.—‘Moon Over Shoulder,’ ‘Hot Spot’ (20th), 20th-Fox P.R.
FRI., OCT. 17—
1:30 p.m.—‘Small Town Deb,’ ‘Swamp Water’ (20th), 20th-Fox P.R.
TUES., OCT. 21—
9:00 a.m.—‘Shadow of Thin Man’ ‘Two-Faced Woman’ (M-G), 20th-Fox P.R.

KANSAS CITY

THURS., OCT. 16—
10:00 a.m.—‘Moon Over Shoulder,’ ‘Hot Spot’ (20th) 20th-Fox P.R.
2:00 p.m.—‘Moon Over Shoulder,’ ‘Hot Spot’ (20th), 20th-Fox P.R.
FRI., OCT. 17—
10:00 a.m.—‘Swamp Water,’ ‘Small Town Deb’ (20th), 20th-Fox P.R.
2:00 p.m.—‘Swamp Water,’ ‘Small Town Deb’ (20th), 20th-Fox P.R.
TUES., OCT. 21—
1:00 p.m.—‘Shadow of Thin Man,’ ‘Two-Faced Woman’ (M-G), Vogue T.

LOS ANGELES

THURS., OCT. 16—
10:00 a.m.—‘Moon Over Shoulder,’ ‘Hot Spot’ (20th), 20th-Fox P.R.
FRI., OCT. 17—
10:00 a.m.—‘Small Town Deb,’ ‘Swamp Water’ (20th). 20th-Fox P.R.
TUES., OCT. 21—
10:30 a.m.—‘Shadow of Thin Man’ (M-G), 20th-Fox P.R.
2:30 p.m.—‘Two-Faced Woman’ (M-G), 20th-Fox P.R.

MEMPHIS

THURS., OCT. 16—
10:30 a.m.—‘Moon Over Shoulder’ (20th), 20th-Fox P.R.
2:30 p.m.—‘Hot Spot’ (20th), 20th-Fox P.R.
FRI., OCT. 17—
10:30 a.m.—‘Small Town Deb’ (20th), 20th-Fox P.R.
2:30 p.m.—‘Swamp Water’ (20th), 20th-Fox P.R.
TUES., OCT. 21—
1:00 p.m.—‘Shadow of Thin Man,’ ‘Two-Faced Woman’ (M-G), 20th-Fox P.R.

MILWAUKEE

THURS., OCT. 16—
1:30 p.m.—‘Moon Over Shoulder,’ ‘Hot Spot’ (20th), 20th-Fox P.R.
FRI., OCT. 17—
1:30 p.m.—‘Small Town Deb,’ ‘Swamp Water’ (20th), 20th-Fox P.R.
TUES., OCT. 21—
1:30 p.m.—‘Shadow of Thin Man,’ ‘Two-Faced Woman’ (M-G), 20th-Fox P.R.

MINNEAPOLIS

THURS., OCT. 16—
2:00 p.m.—‘Hot Spot,’ ‘Moon Over Shoulder’ (20th), 20th-Fox P.R.
FRI., OCT. 17—
2:00 p.m.—‘Swamp Water,’ ‘Small Town Deb’ (20th). 20th-Fox P.R.
TUES., OCT. 21—
1:00 p.m.—‘Shadow of Thin Man,’ ‘Two-Faced Woman’ (M-G), P.R., Warner Bldg.

NEW HAVEN

THURS., OCT. 16—
10:00 a.m.—‘Moon Over Shoulder,’ ‘Hot Spot’ (20th), 20th-Fox P.R.
FRI., OCT. 17—
10:00 a.m.—‘Small Town Deb,’ ‘Swamp Water’ (20th), 20th-Fox P.R.
TUES., OCT. 21—
10:00 a.m.—‘Shadow of Thin Man,’ ‘Two-Faced Woman’ (M-G), 20th-Fox P.R.

NEW ORLEANS

THURS., OCT. 16—
1:30 p.m.—‘Moon Over Shoulder’ (20th), 20th-Fox P.R.
3:00 p.m.—‘Hot Spot’ (20th), 20th-Fox P.R.
FRI., OCT. 17—
1:30 p.m.—‘Small Town Deb’ (20th), 20th-Fox P.R.
3:00 p.m.—‘Swamp Water’ (20th), 20th-Fox P.R.
TUES., OCT. 21—
1:30 p.m.—‘Shadow of Thin Man,’ ‘Two-Faced Woman’ (M-G), 20th-Fox P.R.

NEW YORK-NEW JERSEY

THURS., OCT. 16—
9:30 a.m.—‘Unholy Partners,’ ‘Chocolate Soldier’ (M-G), M-G-M P.R.
1:30 p.m.—‘Unholy Partners,’ ‘Chocolate Soldier’ (M-G), M-G-M P.R.
2:00 p.m.—‘Hot Spot,’ ‘Moon Over Shoulder’ (20th), 20th-Fox P.R.
FRI., OCT. 17—
2:00 p.m.—‘Swamp Water,’ ‘Small Town Deb’ (20th), 20th-Fox P.R.
MON., OCT. 20—
2:30 p.m.—‘How Green Was Valley’ (20th), 20th-Fox Exchange
TUES., OCT. 21—
9:30 a.m.—‘Shadow of Thin Man,’ ‘Two-Faced Woman’ (M-G), M-G-M P.R.
1:30 p.m.—‘Shadow of Thin Man,’ ‘Two-Faced Woman’ (M-G), M-G-M P.R.

OKLAHOMA CITY

THURS., OCT. 16—
10:00 a.m.—‘Hot Spot’ (20th), 20th-Fox P.R.
2:00 p.m.—‘Moon Over Shoulder’ (20th), 20th-Fox P.R.
FRI., OCT. 17—
10:00 a.m.—‘Swamp Water’ (20th), 20th-Fox P.R.
2:00 p.m.—‘Small Town Deb’ (20th), 20th-Fox P.R.
TUES., OCT. 21—
9:00 a.m.—‘Shadow of Thin Man,’ ‘Two-Faced Woman’ (M-G), 20th-Fox P.R.

OMAHA

THURS., OCT. 16—
1:30 p.m.—‘Hot Spot,’ ‘Moon Over Shoulder’ (20th), 20th-Fox P.R.
FRI., OCT. 17—
1:30 p.m.—‘Swamp Water,’ ‘Small Town Deb’ (20th), 20th-Fox P.R.
TUES., OCT. 21—
10:30 a.m.—‘Shadow of Thin Man,’ ‘Two-Faced Woman’ (M-G), 20th-Fox P.R.

PHILADELPHIA

WED., OCT. 15—
11:00 a.m.—‘Chocolate Soldier’ (M-G), M-G-M P.R.
2:00 p.m.—‘Chocolate Soldier’ (M-G), M-G-M P.R.
THURS., OCT. 16—
10:30 a.m.—‘Moon Over Shoulder,’ ‘Hot Spot’ (20th), 20th-Fox P.R.
2:30 p.m.—‘Moon Over Shoulder,’ ‘Hot Spot’ (20th), 20th-Fox P.R.
FRI., OCT. 17—
10:30 a.m.—‘Small Town Deb,’ ‘Swamp Water’ (20th), 20th-Fox P.R.
2:30 p.m.—‘Small Town Deb,’ ‘Swamp Water’ (20th), 20th-Fox P.R.
TUES., OCT. 21—
11:00 a.m.—‘Shadow of Thin Man’ (M-G), M-G-M P.R.
2:00 p.m.—‘Shadow of Thin Man’ (M-G), M-G-M P.R.
11:00 a.m.—‘Two-Faced Woman’ (M-G), M-G-M P.R.
2:00 p.m.—‘Two-Faced Woman’ (M-G), M-G-M P.R.

PITTSBURGH

THURS., OCT. 16—
11:00 a.m.—‘Moon Over Shoulder’ (20th), 20th-Fox P.R.
2:00 p.m.—‘Hot Spot’ (20th), 20th-Fox P.R.
FRI., OCT. 17—
11:00 a.m.—‘Small Town Deb’ (20th), 20th-Fox P.R.
2:00 p.m.—‘Swamp Water’ (20th), 20th-Fox P.R.
TUES., OCT. 21—
1:00 p.m.—‘Shadow of Thin Man,’ ‘Two-Faced Woman’ (M-G), M-G-M P.R.

(Continued on page 20)

FILM BOOKING CHART

(For information of theatre and film exchange bookers VARIETY *presents a complete chart of feature releases of all the American distributing companies for the current quarterly period. Date of reviews as given in* VARIETY *and the running time of prints are included.)*

Key to Type Abbreviations. M—Melodrama; C—Comedy; CD—Comedy Drama; W—Western; D—Drama; RD—Romantic Drama; MU—Musical. Figures herewith indicate date of VARIETY*'s review and running time.*

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WEEK OF RELEASE—8/29/41

Our Wife (Col) 8/20	C	92	M. Douglas-R. Hussey
When Ladies Meet (M-G) 8/27	C	103	J. Crawford-R. Taylor
Saddle Mountain Roundup (Mono)	W		Range Busters
Aloma of the South Seas (Par) 8/27	RD	76	D. Lamour-J. Hall
Flying Blind (Par) 8/20	M	69	R. Arlen-J. Parker
Little Foxes (RKO) 8/13	D	115	B. Davis-H. Marshall
Doctors Don't Tell (Rep)	D		J. Beal-F. Rice
Pittsburgh Kid (Rep) 9/3	W	70	B. Conn-J. Parker
Sun Valley Serenade (20th) 7/23	CD	86	S. Henie-G. Miller
Major Barbara (UA) 5/7	D	115	W. Hiller-R. Morley
Dive Bomber (WB) 8/13	D	130	E. Flynn-F. MacMurray

WEEK OF RELEASE—9/5/41

Mystery Ship (Col) 8/6	D	65	P. Kelly-L. Lane
Gentleman from Dixie (Mono)	D		J. LaRue-M. Marsh
Jekyll and Hyde (M-G) 7/23	D	127	S. Tracy-I. Bergman
Citizen Kane (RKO) 4/16	D	120	O. Welles-J. Cotton
Bad Man of Deadwood (Rep) 9/17	W	61	R. Rogers-G. Hayes
Charley Chan in Rio (20th) 8/27	D	60	S. Toler-M. D. Hughes
Badlands of Dakota (U) 9/10	W	74	R. Dix-F. Farmer
Smiling Ghost (WB) 8/13	D	71	W. Morris-B. Marshall

WEEK OF RELEASE—9/12/41

Harmon of Michigan (Col)	D		T. Harmon-A. Louise
Let's Go Collegiate (Mono)	C		F. Darro-M. Moreland
Parachute Battalion (RKO) 7/16	D	75	R. Preston-N. Kelly
Outlaws of the Cherokee Trail (Rep)	W		3 Mesquiteers
Apache Kid (Rep)	W		D. Barry-L. Merrick
Belle Starr (20th) 8/27	D	87	R. Scott-G. Tierney
Unfinished Business (U) 8/27	RD	94	I. Dunne-R. Montgomery
Navy Blues (WB) 8/13	D	108	A. Sheridan-J. Oakie

WEEK OF RELEASE—9/19/41

Ladies in Retirement (Col) 9/10	D	91	I. Lupino-L. Hayward
Down in San Diego (M-G) 7/30	CD	69	R. McDonald-B. Granville
We Go Fast (20th) 9/10	C	64	L. Bari-A. Curtis
Sing Another Chorus (U) 9/10	CD	64	J. Frazee-J. Downs
Kid from Kansas (U)	W	61	D. Foran-L. Carrillo
A Girl Must Live (U)	D		M. Lockwood-R. Houston
Nine Lives Are Not Enough (WB) 9/3	M	63	R. Regan-J. Perry

WEEK OF RELEASE—9/26/41

You'll Never Get Rich (Col)	CD	88	F. Astaire-R. Hayworth
Gun Man From Bodie (Mono)	W		B. Jones-T. McCoy
Hold Back the Dawn (Par) 7/30	D	114	C. Boyer-O. de Havilland
Death Valley Outlaws (Rep) 10/1	W	56	D. Barry-L. Merrick
Sailors on Leave (Rep) 10/8	C	71	W. Lundigan-S. Ross
Lady Scarface (RKO) 7/23	D	65	D. O'Keefe-J. Andersen
Last of the Duanes (20th) 9/10	D	57	G. Montgomery-L. Roberts
It Started With Eve (U) 10/1	D	90	D. Durbin-C. Laughton
Sergeant York (WB) 7/2	D	134	G. Cooper-J. Leslie

WEEK OF RELEASE—10/3/41

Two Latins from Manhattan (Col) 10/1	D	65	J. Davis-J. Woodbury
Father Takes a Wife (RKO)	C		A. Menjou-G. Swanson
Man at Large (20th) 9/10	M	70	M. Weaver-G. Reeves
Burma Convoy (U) 10/1	D	59	C. Bickford-E. Ankers

WEEK OF RELEASE—10/10/41

Texas (Col) 10/8	W	93	W. Holden-C. Trevor
Lady Be Good (M-G) 7/10	MU	110	A. Sothern-E. Powell-R. Young
Tonto Basin (Mono)	W		Range Busters
Skylark (Par) 9/10	C	92	C. Colbert-R. Milland
Mercy Island (Rep) 10/15	D	71	R. Middleton-G. Dixon
Riders of Purple Sage (20th) 9/17	W	58	G. Montgomery-M. Howard
Great Guns (20th) 9/10	C	73	Laurel-Hardy
New Wine (UA) 7/13	MU	82	I. Massey-A. Curtis
Hellzapoppin' (U)	C		Olsen-Johnson

WEEK OF RELEASE—10/17/41

Blonde From Singapore (Col)	D		F. Rice-L. Erickson
Top Sergeant Mulligan (Mono)	C		N. Pendleton
Nothing But the Truth (Par) 7/30	C	89	B. Hope-P. Goddard
All That Money Can Buy (RKO)	D		E. Arnold-W. Huston
Weekend in Havana (20th) 9/17	MU	80	A. Faye-J. Payne
South of Tahiti (U)	D		B. Donlevy-M. Montez
Down Mexico Way (Rep)	M		G. Autry-S. Burnett
Jesse James at Bay (Rep) 10/15	W	56	R. Rogers-G. Hayes
The Maltese Falcon (WB) 10/1	D	100	H. Bogart-M. Astor

WEEK OF RELEASE—10/24/41

Three Girls About Town (Col)	C		J. Blondell-B. Barnes
The Men in Her Life (Col)	D		L. Young-C. Veidt
Buy Me That Town (Par) 7/30	CD	68	L. Nolan-C. Moore
Spooks Run Wild (Mono)	C		B. Lugosi-East Side Kids
The Gay Falcon (RKO) 9/17	D	67	G. Sanders-W. Barrie
Gauchos of Eldorado (Rep)	W		B. Steel
Flying Cadets (U) 10/15	D	60	W. Gargan-E. Lowe
The Masked Rider (U) 10/8	W	57	J. M. Brown-F. Knight
Lydia (UA) 8/20	RM		M. Oberon-E. M. Oliver
Moon Over Her Shoulder (20th)	CD		L. Barri-J. Sutton

WEEK OF RELEASE—10/31/41

Smiling Through (M-G) 9/17	RD	100	J. MacDonald-B. Aherne
Riding the Sunset Trail (Mono)	W		T. Keene
New York Town (Par) 7/30	RD	75	M. Martin-F. McMurray
Dumbo (RKO) 10/1		71	(Disney Cartoon)
Hot Spot (20th)	CD		B. Grable-V. Mature
Appointments in Love (U)	CD		M. Sullivan-C. Boyer
All American Co-ed (UA) 10/8	M	70	F. Langford-J. Downs
Sundown (UA) 10/15	M	90	G. Tierney-B. Cabot
Public Enemy (Rep)	D		P. Terry-W. Barrie
One Foot in Heaven (WB) 10/1	D	106	F. March-M. Scott

WEEK OF RELEASE—11/7/41

The Stork Pays Off (Col)	C		M. Rosenbloom-R. Hudson
Ziss Boom Bah (Mono)	MU		G. Hayes-P. Hayes
Birth of the Blues (Par) 9/3	MU	80	B. Crosby-M. Martin
Sierra Sue (Rep)	W		G. Autry-S. Burnett
The Devil Pays Off (Rep)	D		W. Wright-O. Massen
Unexpected Uncle (RKO) 9/17	C	67	A. Shirley-J. Craig
Small Town Deb (20th)	CD		J. Withers-J. Darwell
Swing It Soldier (U)	M		K. Murray-F. Langford

TRADESHOWN AND FOR FUTURE RELEASE

Aldrich for President (Par) 7/30	C	73	J. Lydon-J. Preisser
All Money Can Buy (RKO) 7/16	D	100	E. Arnold-W. Huston
Among the Living (Par) 9/3	D	67	A. Dekker-S. Hayward
Glamour Boy (Par) 9/10	C	79	J. Cooper-S. Foster
International Squadron (WB) 8/13	M	85	R. Reagan-O. Bradna
Married Bachelor (M-G) 9/10	C	81	R. Young-R. Hussey
The Prime Minister (WB) 9/17	RD	94	J. Gielgud-D. Wynyard
Night of January 16th (Par) 9/10	D	80	E. Drew-R. Preston
Look Who's Laughing (RKO) 9/17	C	75	E. Bergen-L. Ball-F. Redman
Riding the Wind (RKO) 9/10	W	64	T. Holt-M. Douglas

MORE PRINTS THAN WE HAVE EVER USED BEFORE have been ordered on "Sundown" so that you can positively be one of the hundreds of showmen to play it Day and Date on October 31st at the peak of its great $100,000. national ad campaign!

COAST-TO-COAST BROADCAST!

Producers, famous stars, scores of celebrities will pay tribute to a great picture, SUNDOWN, from the lobby of the Four Star Theatre, Los Angeles, Thursday evening, October 16th, from 8:30 to 9 o'clock, Pacific Time. Over WOR, New York, 11:30 to 12 midnight, Eastern Standard Time. *Listen in to your Mutual Broadcasting System station!*

The Action Picture that has Everything

WALTER WANGER'S
[illegible]

SUNDOWN

[illegible] GENE TIERNEY
BRUCE CABOT · GEORGE SANDERS · HARRY CAREY · JOSEPH CALLEIA
Reginald Gardiner · Carl Esmond · Marc Lawrence · SIR CEDRIC HARDWICKE
A HENRY HATHAWAY Production
From the Saturday Evening Post story "Sundown" and screen [illegible]
Directed by HENRY HATHAWAY

RELEASED THRU UNITED ARTISTS

Film Reviews

Continued from page 8

MERCY ISLAND

ter is killed by an alligator to solve the tangled affairs of the party.

The semi-tropical backgrounds of the Florida fishing grounds are displayed in consistently good photographic work by Reggie Lanning. Process shots are okay, and several underwater episodes of young Kilburn are neatly intercut. William Morgan's direction provides a good balance of drama and setting. The small and compact cast does well in individual assignments, each turning in a good performance. Byplay and dialog between Harvey and Kilburn provide colloquialisms of the native fisherfolk. *Walt.*

JESSE JAMES AT BAY

(WITH SONGS)

Republic release of Joseph Kane production, directed by Kane. Stars Roy Rogers and George 'Gabby' Hayes. Original, Harrison Jacobs; screenplay, James R. Webb; camera, William Nobles; editor, Tony Martinelli. Previewed in Projection Room, N. Y., Oct. 10, '41. Running time: 56 MINS.

Jesse James—Clint Burns	Roy Rogers
Sheriff	George 'Gabby' Hayes
Polly Morgan	Sally Payne
Kruger	Pierre Watkin
Judge Rutherford	Ivan Miller
Sloane	Hal Taliaferro
Jane Fillmore	Gale Storm
Vern Stone	Roy Barcroft
Rufe Balder	Jack Kirk

This might have been tagged 'The Return of Jesse James' and still been truthful. It shows Roy Rogers, in the railroad bandit role, returning to Missouri to play Robin Hood to embattled settlers being swindled by a railway magnate. Otherwise it is a typical western turned out with more finish and action than often found in horse operas. Further builds the popularity of Rogers and George 'Gabby' Hayes.

Pat formula of outdoor epics—that of the downtrodden, early settlers being bilked of their property—has been adapted to this Jesse James yarn. When James learns that a slicker with the railroad company is trying to deprive the ranchers of their land, he begins a campaign of train and bang robberies, giving the spoils to the settlers to hold their property from the conspiring railway mogul.

Plot concocters tossed i na local desperado who is a dead-ringer for James, adding to complications. But the payoff is the same as in countles sother bronc mellers—the hero bandit wins his fight for the settlers.

Joseph Kane, director-producer, has paced his yarn with the skill usually found in better programmers, and James R. Webb's scripting is above par.

Rogers plays the dual part of James and the local bandit with more than customary poise. His two outstanding songs are typical cowboy tunes. Hayes rambles along deftly in his role of the sheriff and former pal of James. Film boasts two femmes, both as St. Louis newspaper reporters (imagine that back in James' era), Sally Payne and Gale Storm. Both are adequate. Support is topped by Pierre Watkin, Ivan Miller and Hal Taliaferro. Customers familiar with the topography of Missouri may be surprised at the mountains in several episodes laid in that ordinarily level state. *Wear.*

PORT ARTHUR

(CZECHOSLOVAKIAN-MADE)

AFE Corp. release of Pierre O'Connell production. Stars Danielle Darrieux; features Anton Walbrook, Charles Vanel. Directed by Nicolas Farkas. Original story, Pierre Frondaie; adaptation, Henry Decoin; screenplay, Farkas and Arnold Ripp; dialog, Steve Passeur; camera, Heller. At Apollo, N. Y., starting Oct. 9, 1941. Running time, 83 MINS.

Youki	Danielle Darrieux
Boris	Anton Walbrook
Vassidio	Charles Vanel
Ivamoura	Jean-Max
Novitsky	Jean Worms

(In French; English Titles)

This is a picture with a history; unfortunately, it doesn't merit all that's been done to eke a profit out of it in the American market. Made in Czechoslovakia four and one-half years ago and brought to this country two years ago, there are now two editions extant. One, under the title, 'I Give My Life,' has an English-dubbed soundtrack. It played the Central, N. Y., in early September. The 'Port Arthur' version has the original French dialog with English subtitles. Columbia prepared the 'I Give My Life' soundtrack and started to distribute the film, but has since turned it back to the owner, AFE Corp., which is now handling both versions.

A spy-meller with a war background, it has far too little story and suspense to keep it from the firing squad of boredom for 83 minutes. French dialog version will have difficulty finding playdates, not fitting into the usual type of product that goes into the arties. English soundtracked edition won't find many takers either, not being suitable for many situations as a B filler.

Danielle Darrieux, given star billing, is the film's major asset on the marquee; she's very little asset in the picture itself. Otherwise, the favorable side adds up to a rather pleasant, hazy focus camera technique which will get notice from those interested in the photography of a picture—which doesn't count for much at the b.o.

Story is about the siege of the Russian city of Port Arthur by the Japanese in the Russo-Japanese war. That happened back in 1904, so there can be no doubt about it's being dated. Darrieux is half-Oriental, half-Russian, married to Anton Walbrook, who plays a Russian officer. Her half-brother, Jean-Max, is a full-Oriental and a spy for the Japs. Threatening to harm her husband, he forces her to divulge military secrets. She's charged with espionage, the denouement revealing that it was only love for hubby that caused her betrayal of Russia.

Pic is played slowly under the European directorial technique of Nicolas Farkas. Number of large-scale battle scenes (apparently copped from the morgue) are just as slow and unexciting as the rest of the film. *Herb.*

Mpls. Showmen Extend Their H'wood Interests

Minneapolis, Oct. 14.

W. R. Frank, local independent circuit owner, who entered the producing field with William Dieterle and M. J. McDonald, former Minneapolis attorney, is expanding his Hollywood activities. Together with McDonald, he has become associated with Samuel Bronston productions, which will produce independently. A co-producer deal has been made with B. P. Schulberg to make Jack London's 'Martin Eden' for Columbia release as a starter.

The Dieterle company is releasing through RKO.

H'wood's Camp Scripts

Hollywood, Oct. 14.

Members of Screen Writers Guild have been asked to contribute sketches suitable for soldiers to produce and act in army comps.

Official Guild notice to its scribes calls for material that is 'human, personal, down to earth, humorous or inspirational.'

Inside Stuff—Pictures

Refusal of the Madison Square Garden Corp. and RKO to release the pictures of the Joe Louis-Lou Nova fight cost the Garden at least $150,000 and RKO $85,000, they figure. Arrangement on the fight pix is that MSG owns all rights in them and merely employs RKO as distributor at around 35%. Garden hires Pathe News (RKO subsid) strictly on a commercial basis to take the pictures, the newsreel receiving around $20,000 for the job. RKO and the Garden figure the reels, had they been good, could have grossed in excess of $250,000, the previous high (achieved by Louis-Conn 22-minute footage) recorded since repeal of the law making it possible to move fight films in interstate commerce. There's a close tie between the Garden and RKO, as Floyd Odlum (Atlas Corp.) has a big stake in each and N. Peter Rathvon, head of the exec committee of the RKO board, is also a director of MSG.

Although the conservative Milwaukee Journal rarely yields space in its editorial columns to the pictures, it has championed the film industry in an unprecedented manner throughout the prolonged Washington inquiry, devoting columns of sage comment to the controversy. It devoted half a column to refuting the propaganda charge as applied to 'Sergeant York,' and concluded with:

'Sergeant York' does one thing superbly—it unhorses Senator Nye and the two Clarks. One comes away from the movie wondering what these movie-shy senators are up to, anyway.'

The Kansas City Journal and Omaha World-Herald have also defended the film industry in the probe.

Demand for military pictures caused Universal to switch release dates on 'Ride 'Em Cowboy' and 'Keep 'Em Flying,' both comedies by Abbott and Costello. 'Flying,' an aviation film which winds up production this week, goes out ahead of 'Cowboy,' completed weeks ago, to answer the call for national defense films. The same thing happened with 'Hold That Ghost,' another Abbott-Costello zany drama, which Universal held back until the release of 'In the Navy,' a later production.

Keeping things in the family, Mrs. Harry M. Goetz's swanky east side New York dress shop did the costumes for 'The Men in Her Life,' which her husband produced in partnership with Gregory Ratoff for Columbia. It is to be released shortly.

Designs for the costumes were made by Mrs. Goetz's pard in the couturierie, Charles Le Maire, who has planned costumes for a number of Broadway legiters.

Because of continued interest, U. S. Dept. of Agriculture documentary short, 'Harvests For Tomorrow,' will continue being distributed by Loew's and Warner Bros. Original distribution pact called for offering the picture for three months, period ending today (15). This was in accordance with the Government request. However, bookings have topped 1,000, with requests from exhibitors still coming in. Hence, two distribs will continue handling until Nov. 15.

Heavy spending as result of the general business upturn, with a corresponding increase in film house incomes, is reported by William A. Scully, v-p and g.m. of Universal, following a fact-finding tour of key cities from Milwaukee to San Francisco. At all stops, Scully declared, theatres were doing better than average business.

Motion Picture Relief Fund spent approximately $300,000 in 1940, of which $121,288 was for medical care and hospitalization.

Ex-Film Giants Seek Heirs

Continued from page 1

Mary Pickford and Harold Lloyd, two of the biggest money-making screen stars of all time, are planning to find vicarious satisfaction for their art and their showmanship through film substitutes. They will groom young players to repeat the roles that brought them professional glory and wealth in the millions.

Harold Lloyd wants to find another 'Grandma's Boy,' Miss Pickford another Rebecca for 'Sunnybrook Farm,' another 'M'liss,' another 'Tess.' Unsated by the triumphs of their long careers, they have a common desire to see their greatest starring pictures of the silent days remade, with youngsters of their own choosing and with a personality kinship to refresh the memorable roles.

The plans of Miss Pickford and Lloyd, independently arrived at, are not mere wishful thinking; they are actually in process of being carried out. Both are searching for the talented and personable youngsters they envisage for the parts. It's a sort of 'Conrad-in-search-of-his-youth' determination in the professional sense.

Lloyd's specifications are for an approximation, if not a replica, of that diffident, inept youth who tugged comically and affectionately at the heartstrings of the nation in 'Grandma's Boy' and 'The Freshman,' particularly—the shy fellow with the horn-rim specs. Miss Pickford hopes to find not exactly a carbon copy of herself in appearance and mannerism in the era of her golden-haired 'America's sweetheart' reign, but a girl who will have the gifts to give a comparable and reminiscent performance in pictures to be selected from the old repertoire and perhaps in new ones.

Lloyd is an established producer, releasing through RKO. This year he made 'A Girl, a Guy and a Gob' in that capacity only. In 1938 he was listed as producer on Paramount's 'Professor Beware,' the last picture in which he also appeared as an actor. As a producer he will select that young actor-vicar through whom he expects to reflect in some measure his earlier performances.

Pickford Pix to Live Again

Mary Pickford is shortly to go into active production again, as one of the original owner-members of United Artists. Her first production, she has recently stated, will be a remake of her starring picture and her first talker, 'Coquette,' to be released by UA. She indicated a few days ago that there might be others from the list of her early successes. It is a long list, through most of which she played maiden roles, with only an occasional transition in her later pictures into full maturity. She would probably have to groom a succession of moppet and post-adolescent actresses to run successfully through the long gamut of her roles, starting with her first screen appearance and ending with 'Secrets' in 1934.

Her previous production experience was in a joint venture with Jesse L. Lasky on 'One Rainy Afternoon' and 'The Gay Desperado.' She is scheduled to make two or three features as producer only for the 1941-42 United Artists program.

Lloyd is going through a transition phase in his producer career. He is coming up for RKO with 'My Favorite Spy,' to star Kay Kyser. Both Lloyd and Kyser agree that the bandleader's personality and his delivery in two pictures made for RKO approximate or strongly suggest the personality which was Lloyd's patent character in his long list of comedies. So, Lloyd persuaded Kyser to play the 'Spy' role—one he had expected at one time to do himself. The story is the predicament of a reserve Army officer called into active duty on his wedding day, with the spy hunt starting right after the nuptials and every succeeding episode indicating to the horrified bride that her bridegroom is a disloyal stepper-outer.

In this picture Kyser, however, is in no way to lose his own identity as an entertainment personality and as a name maestro. The only resemblance aimed at between the batoneer and the comedy star on the screen will be the natural personality and character likeness both admit.

It is in picture to follow 'My Favorite Spy,' which will serve to refresh the older film-going public as to the essential Lloyd manner, that the producer expects to display the young successor to the role Lloyd made great and unforgettable—the protege he hopes to find.

Lloyd's $40,000,000 Character

Harold Lloyd's horn-rim mis-adventurer of the screen is estimated by those inside the organization to have grossed upwards of $40,000,000. Lloyd appeared in 26 films, two-reelers and features, during the horn-rim specs period. Standouts were 'The Freshman,' 'Grandma's Boy,' 'Welcome Danger,' 'Milky Way,' 'Sailor Made Man,' 'Safety Last,' 'Why Worry,' aud 'Girl Shy.' All these Kay Kyser looked at after he finished his recent 'Playmates' at RKO, and before going east on his six weeks' broadcast engagement. 'Spy' is scheduled to start around mid-November, from script now being written by Sig Herzig and William Bower.

In strange contrast to the plans of Miss Pickford and Harold Lloyd to recreate, in a sense, and perpetuate the characters and personalities they established on the screen, is the plan of Charles Chaplin to abandon, for his next picture at least, his little, shuffling, mustached alter-ego. He expects to work up an entirely new comedy impersonation, he revealed during United Artists member discussions of the coming season's producing plans. This will be the first time Chaplin has dropped off that whimsical, wistful guise by which millions have known him from 'Shoulder Arms' to 'The Great Dictator' of current release, and which to most of those millions was regarded as the actual, undisguised Charlie—the little guy with the shuffle, the cane, the twitching lip and the courage of the damned.

Par May Buy Out Late Eugene Levy's 5 Houses

The estate of the late Eugene Levy, Paramount's Newburgh, N. Y., partner, who was killed recently in an auto accident, is reported in doubt as to whether the partnership should be renewed with Par or the five theatres sold. In the latter event, Par would be the probable purchaser.

Deal with Par expires in two years. Par not long ago asked Levy to renew the partnership contract, but he declined to do so on the ground there was plenty of time to do that, it is said.

The Newburgh houses are being operated under the supervision of Par at present.

A Guy Called Joe

Hollywood, Oct. 14.

Marsha Hunt was assigned to the top femme role opposite Robert Young in 'Joe Smith, American' at Metro.

Picture is slated to roll tomorrow (Wed.), with Jack Chertok producing.

Harry Sherman's Epic

Hollywood, Oct. 14.

Richard Dix and Leo Carrillo draw co-starring spots in Harry Sherman's historical production, 'American Empire,' at Paramount.

Filming starts as soon as Dix finishes his chore in 'Tombstone,' another Sherman special.

Trade Showings

(Continued from page 18)

PORTLAND

THURS., OCT. 16—
2:00 p.m.—'Moon Over Shoulder,' 'Hot Spot' (20th), Star Film Exchange
FRI., OCT. 17—
2:00 p.m.—'Small Town Deb,' 'Swamp Water' (20th), Star Film Exchange
TUES., OCT. 21—
1:00 p.m.—'Shadow of Thin Man,' 'Two-Faced Woman' (M-G), B. F. Shearer P.R.

ST. LOUIS

THURS., OCT. 16—
1:00 p.m.—'Moon Over Shoulder,' 'Hot Spot' (20th), S'Renco P.R.
FRI., OCT. 17—
1:00 p.m.—'Small Town Deb,' 'Swamp Water' (20th), S'Renco P.R.
TUES., OCT. 21—
1:30 p.m.—'Shadow of Thin Man,' 'Two-Faced Woman' (M-G), S'Renco P.R.

SALT LAKE CITY

THURS., OCT. 16—
1:00 p.m.—'Moon Over Shoulder' (20th), 20th-Fox P.R.
2:15 p.m.—'Hot Spot' (20th), 20th-Fox P.R.
FRI., OCT. 17—
1:00 p.m.—'Small Town Deb' (20th), 20th-Fox P.R.
2:15 p.m.—'Swamp Water' (20th), 20th-Fox P.R.
TUES., OCT. 21—
1:00 p.m.—'Shadow of Thin Man,' 'Two-Faced Woman' (M-G), 20th-Fox P.R.

SAN FRANCISCO

THURS., OCT. 16—
10:30 a.m.—'Moon Over Shoulder' (20th), 20th-Fox P.R.
2:00 p.m.—'Hot Spot' (20th), 20th-Fox P.R.
FRI., OCT. 17—
10:30 a.m.—'Small Town Deb' (20th), 20th-Fox P.R.
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TUES., OCT. 21—
1:30 p.m.—'Shadow of Thin Man,' 'Two-Faced Woman' (M-G), 20th-Fox P.R.

SEATTLE

THURS., OCT. 16—
1:30 p.m.—'Moon Over Shoulder,' 'Hot Spot' (20th), 20th-Fox P.R.
FRI., OCT. 17—
1:30 p.m.—'Small Town Deb,' 'Swamp Water' (20th), 20th-Fox P.R.
TUES., OCT. 21—
1:00 p.m.—'Shadow of Thin Man,' 'Two-Faced Woman' (M-G), Jewel Box Preview T.

WASHINGTON

THURS., OCT. 16—
1:00 p.m.—'Moon Over Shoulder,' 'Hot Spot' (20th), 20th-Fox P.R.
FRI., OCT. 17—
1:00 p.m.—'Small Town Deb,' 'Swamp Water' (20th), 20th-Fox P.R.
TUES., OCT. 21—
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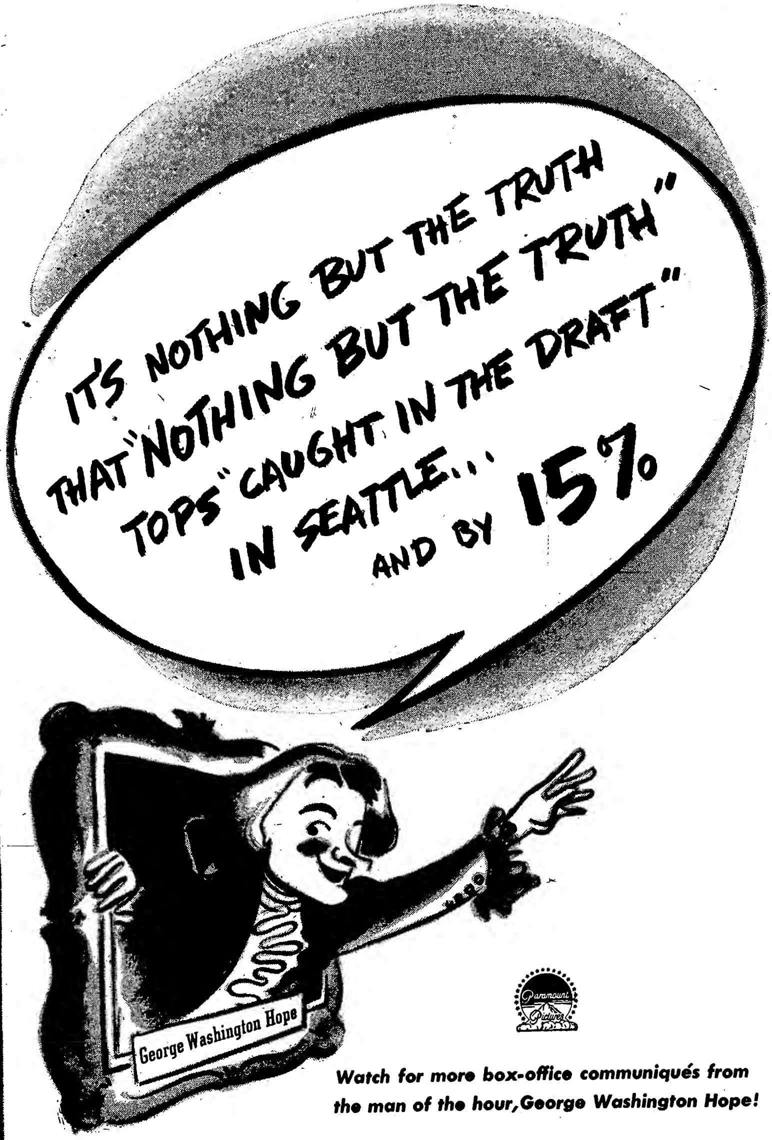
IT'S NOTHING BUT THE TRUTH THAT "NOTHING BUT THE TRUTH" TOPS "CAUGHT IN THE DRAFT" IN SEATTLE... AND BY 15%
George Washington Hope

Paramount Pictures

Watch for more box-office communiqués from the man of the hour, George Washington Hope!

Browne-Bioff Trial

Continued from page 4

said yet whether it made payments or not.

Bioff's original demand on the industry was for $2,000,000, Schenck testified. Browne, whom he knew, called him at his offices in Loew's theatre building, N. Y., on April 14, 1936, and asked to come over and see him, Schenck said. Browne arrived with Bioff, who dispensed with the usual amenities after his introduction to the Loew's prez, and declared right off, according to testimony:

'I Elected 'Browne'

'Look, I want you to know that I am the boss. I elected Browne. I got him the job as president of the IATSE. I got to get $2,000,000 from the motion picture industry.'

'You're crazy,' Schenck testified, he replied.

'Well, that's what has to be,' said Bioff.

'It's impossible for the president of any company to pay that much money,' Loew chieftain said.

'Stop this nonsense. You know it will cost you more than that if you don't pay. Think it over,' and with that Bioff and Browne left. Schenck said he felt 'terribly excited.'

He testified he next saw B&B at a meeting in the New York office of Pat Casey, studio labor contact, two days later. Confab was the annual one of company and Guild and union reps on the basic agreement covering labor in the studios. Schenck said he, Kent and B&B huddled after the meeting in a side room, after Schenck and Kent had 'sneaked out' and discussed the $2,000,000 proposition at lunch in a 52d street restaurant.

'I talked the matter over,' Bioff told the two prexies, 'and maybe you're right. Two million dollars is too much. I'll take a million.'

When Kent and Schenck informed him they wouldn't pay, again Bioff suggested, 'Think it over,' parting with:

'I want it, I must have it and I expect it. I want to leave for California and I must have an answer in two days so I know what steps to take.'

Foursome got together in the same room in Casey's office following another basic agreement meeting two days later. Bioff asked Kent and Schenck if they had made up their minds yet and when they reiterated that they wouldn't pay, declared:

Bioff's Leblang Offer

'Look, you may be right. We may all get in trouble with that much money involved. But there's no use arguing anymore. I'll reduce it to $50,000 a year each for the big companies and $25,000 a year each for the small companies. Think it over.'

Few days later, again in Casey's office, Schenck and Kent told Bioff they had no choice and would go through with his demands. Bioff wanted cash the next day and phoned Schenck, asking: 'Are you ready with that bundle?'

Schenck managed to get a day's breathing space to allow Loew's treasurer to get the required cash. Finally, on about April 23, 1936, Kent came to Schenck's office carrying his little paper-wrapped bundle, Schenck put his bundle under his arm and the pair of prexies boarded the elevator to the street, picking up a cab in front of the building on Broadway to go to the Waldorf.

Bioff came to the hotel-room door at their knock and a minute later Browne appeared 'out of the bathroom or somewhere.'

'Here's the bundle,' Schenck announced as he entered. He tossed the package on one of the twin beds, Bioff, standing between the beds, opened the 'bundle,' containing mostly $100 bills and some $500 bills, and counted it from one bed to the other. Then Browne counted it. Then they both counted it together. Schenck stood by lighting one cigarette after another while Kent was in a corner looking out a window.

When B&B agreed that the amount was correct—there were some 400 separate pieces of currency—Schenck moved into the window corner and Kent tossed his 'bundle' on the bed. The process was repeated. It was also repeated the following year, Schenck testified.

Loew's chieftain declared he did not see how much money was in Kent's bundle. There has been no testimony yet to establish the amount, but it is believed to also have been $50,000.

Immediately after describing the hotel room delivery, Schenck interposed, before attorneys could put a damper on him:

'I don't know whether I am right in saying this, but I must tell you that I had never heard Browne ask for any money. Bioff did all the talking and Browne just stood by.'

There was an indication all through Schenck's testimony that he was endeavoring to put the onus on Bioff and go lightly on Browne. He feels, it appears, that Browne was coerced by his 'personal representative.'

'Nick' and 'George'

Only two days after they first met, defense counsel wrung from Nicholas M. Schenck, he and George Browne were calling each other 'Nick' and 'George.'

It didn't signify the friendliness that the defense would make it seem, Schenck said; merely convenience at the film labor council table where everyone called each other by first names.

Metro Topper Cutely Slips a Few Over

Interpolations concerning Browne were part of 'speeches' given by the horn-rim-spectacled, wrinkled-faced picture industry patriarch in answer to virtually every question. Admitting to partial deafness—which apparently made it impossible for him to hear imprecations of counsel to stop—he got over many a point that ordinarily wouldn't go into a court record.

Defense attorneys were red in the face and tearing their hair as Schenck talked right over their shouts. He just refused to answer one question until he had exhausted himself on the previous one. Judge Knox seemed more amused than annoyed, particularly when Bioff's attorney, George Breslin, finally let his arms drop to his side, his head fall, and just allowed Schenck to talk on. Breslin was so distrait he had to ask for a short recess.

Schenck's amusing performance, coupled with what appeared to be an engaging frankness and willingness to tell all—although Breslin got over a sharp crack that that wasn't the case—was a repetition of his appearance at the Senate subcommittee film propaganda hearings in Washington a couple weeks before. At that time, too, Schenck downed his inquisitors.

In April, 1937, Metro mahatma testified, he again met Bioff at the basic agreement meeting in Casey's office. IA boss, he said, again maneuvered him into a corner and demanded:

'Where's the $50,000?'

Hutcheson's 10% Missout

Studio carpenters lost a 10% wage increase in 1936 because their president, William Hutcheson, couldn't or wouldn't attend a meeting of the parties to the basic agreement, Nicholas M. Schenck testified.

All the unions that had reps present got the 10% tilts, he said.

Schenck Envisions What Happened in Chicago

Schenck protested that he had paid it a year before, whereupon Bioff quickly set him straight that that had been for 1936, and now he wanted the coin for 1937.

'Do you really mean that?' Schenck asked.

'Stop the nonsense. You know we have an agreement. I'll call you tomorrow,' declared Bioff.

And the coin was paid, although Schenck figured out a way of Bioff's getting it without it's coming out of Metro's treasury. Arrangements were made by which the labor leader got the money as 'commission' on raw film bought by the studio.

'What did you believe would happen if you didn't pay Bioff the $50,000 he demanded,' Correa asked of Schenck. Question was allowed by the court over the objection of Henry W. Uterhardt, Bioff's personal attorney.

'Going through my mind,' Schenck answered, 'was what they could do. I recalled the Chicago strike. They could close our theatres and destroy the business.'

'Audition' Strike in Chi, St. Loo and Elsewhere

Chicago strike to which Schenck referred figured importantly in all the testimony. It was of projectionists, and included not only houses in Chicago, but East St. Louis and other cities. Schenck and Correa maintained that it was pulled by Browne and Bioff as an exhibition of their power to wreck the business by closing theatres.

Breslin gave an indication of what the defense on this will be, however, by querying of the Loew's lama:

'Didn't he (Browne) say that the strike was called in Paramount theatres because of evidence that Paramount had written letters to the projectionists trying to get them to quit the IATSE?'

'No. Never to my knowledge,' Schenck replied.

Much film labor history was gone into in leading the testimony up to the 1935 projectionists' walkout. It boiled down to the fact that up until around 1926 studios dealt entirely with local unions. That caused a lot of trouble, particularly when they sent companies on locations where the locals had no jurisdiction.

Therefore, a basic agreement was drawn up in 1926 by which negotiations between unions and studios were to be handled by a committee made up of top studio execs and officers of the international unions. That meant that whatever union stipulations were laid down applied nationally and the studios could act accordingly.

In 1933, IA pulled out as a party to the basic agreement. As a result it lost many members, most of them going over to Dan Tracy's electrical union and William Hutcheson's carpenters union.

B. & B. Cordiale Entente

Then Browne and Bioff came into the picture and decided they wanted to get back into the IA the men who had been lost to it. To do so, they figured, they'd have to get the IA again among the parties to the basic agreement.

Testimony isn't exactly clear at this point, but it appears that Tracy and Hutcheson, to protect their own jurisdiction, objected to having the IA back. Browne then went to the film company reps to the basic agreement parleys and asked that they get the IA back in.

Following that Browne called the Chicago strike to force the majors' hand. As expected, they prevailed upon Tracy and Hutcheson and the IA again became party to the basic agreement.

Breslin's cross-examination of Schenck hammered at the fact that Loew's had never reported to the district attorney or the police what they allege to be extortion. Schenck said he had told J. Robert Rubin, Metro v.p. and counsel, about the payments.

'Did you refer the demands of Bioff to the U. S. district attorney?' Breslin demanded.

'I did not, although I had it in mind,' Schenck replied.

Breslin won the approval of the court to have struck out the 'although I had it in mind.'

First time he told the d.a. about it, Schenck said, was when he was called down to Correa's office early last May, shortly before the indictments were handed up against Browne and Bioff.

Who?

Loew's prez Nicholas M. Schenck, on the witness stand in the Browne-Bioff extortion trial in New York yesterday (Tuesday), gave indication of why the IATSE did not get the 10% increase recently granted other unions under the basic labor agreement.

'We haven't met with the IA yet,' he declared. 'We don't know who to meet with.'

Negotiations now going on in New York are between studios and IA Hollywood locals, not the International, to which Schenck was obviously referring.

Bioff Cues His Attorney On Leo Spitz, Harry Cohn

At this point in the questioning, Bioff leaned over and interrupted Breslin to whisper something in his ear. When he had finished, Breslin asked:

'Did you send Leo Spitz, president of RKO, to talk to Harry Cohn, president of Columbia, about the money asked for by Browne and Bioff?'

'No, never,' replied Schenck.

It became evident from Breslin's question that the defense is not going to deny payments made by the film companies.

Breslin tried to get from Schenck how the $50,000 payments are recorded on Loew's books, but Schenck for the first time was evasive. He finally virtually shouted:

'I don't know. I'm not the bookkeeper.'

Breslin did manage to get on the record that Schenck is a brother of Joseph M. Schenck. Is that the same one who was convicted here for income tax evasion?' he asked.

'Unfortunately, that's so,' replied Schenck.

'And the same one who is awaiting trial for perjury?' Breslin hammered.

'Yes.' Schenck admitted. ?

After going into such personal details as the fact that Joe is three years older than he, that they see each other five or six times a year at least and that they were co-owners many years ago of the Palisades Amusement Park in New Jersey and of other ventures, Schenck said, under Breslin's examination, that he had never told Joe about the payments to Browne and Bioff.

'Did Joe ever call on the phone and tell you that Bioff had turned money over to him?' defense counsel queried. Schenck said no and the point was allowed to drop as Breslin asked:

'Did you know that your brother Joe gave Bioff a trip to Rio de Janeiro?' Schenck again said he didn't know.

'Did you ask Browne to see what could be done by the American Federation of Labor to kill the Neely bill when that was pending in Congress?' Breslin demanded.

'I never asked him a thing,' replied Schenck.

Browne-Bioff Sidelights

Spectators got a chuckle at the trial last week when Judge Knox, after Nick Schenck said he didn't know what his last year's income was, suggested: 'Well, just tell us within a range of $50,000 or $75,000.'

Declaring he didn't mind telling how much he made 'because it is public property anyway,' Schenck explained the formula on which his salary is based. He gets $2,500 a week, he said, plus 2½% of the profit after $2 a share is earned on Loew's common.

Offering to phone his offices to find out how much he made, Loew's prez finally guessed it was $250,000 from Metro and perhaps another $100,000 from stocks, bonds and outside interests. Guess followed 15 minutes of inquisition by George Browne's attorney, Martin Conboy.

Asked by defense counsel if he were the gent known in Hollywood as 'The General,' Schenck brought a laugh with his very proud:

'Yes SIR!'

Schenck's 'Mistake'

Trying to prove that despite the alleged extortion, Schenck remained more or less friendly with B&B, defense counsel asked if he hadn't had them to his homes in New York and Florida. Declaring he always acted like a gentleman, filmogul admitted he had invited the labor leaders in for cocktails when he met them at Hialeah. But when he was accused of sending Bioff a Christmas card, Schenck declared:

'If I did, it was a mistake.'

Missing 'Link'

'Mr. Link' was the code name Bioff and Schenck agreed that Schenck was to use when he phoned Bioff, defense attorney George Breslin tried to get the Loew exec to admit. Schenck denied it, declaring he never called Bioff. Breslin said the 'Mr. Link' was used because both parties feared their phones might be tapped.

Plenty of Attorneys

There are plenty of attorneys on both sides of the set-to. Handling the general defense are George Breslin and Michael G. Luddy, both from California and admitted to practice in New York solely for this trial. Martin Conboy is acting as Browne's personal attorney. He formerly held the same job as his opponent, Mathias Correa, as Federal prosecuting attorney in New York City. Henry W. Uterhardt is Bioff's personal counsel, with David Aschs serving as utility man. Correa's principal assistant is Boris Kostelanetz, brother of maestro Andre.

PRC UPS PROGRAM TO 42 PIX IN '41-42

With 28 exchanges in this country and six in Canada, Producers Releasing Corp., headed by O. Henry Briggs, formerly of Pathe, is selling a program for the 1941-42 season of 42 pictures as compared with 38 which were offered last year.

Leon Fromkess, former Monogram official, is said to be the moving spirit behind the new indie and was responsible for its organization.

Arthur Greenblatt, formerly in major distribution, recently joined PRC as sales manager.

STAMPER GETS 7-TO-21-DAY CLEARANCE

Philadelphia, Oct. 14.

Columbus Stamper, operator of the indie Great Northern, on Friday (10) made an out-of-court settlement of his complaint filed with the arbitration board against Warners, Paramount and Metro. Under the agreement, Stamper's house would get product from these three companies seven days after the WB Keystone, and not later than 21 days after the completion of the run at the Strand, also owned by Warners, the key house in the zone.

20th-Century Fox, also a defendant in the complaint, made a separate settlement, embodying similar provisions.

AUTO ACCIDENT VICTIMS

Boston, Oct. 14.

Billy McCourt, assistant manager, and Gerald Partington, chief of service, both of the Keith Memorial, are recovering from a recent automobile accident. Returning home from theatre, late at night, McCourt swerved his car to avoid a collision and his car went off the road, rolling over three times.

Both are in the Massachusetts Memorial Hospital here, with Partington reported as worse off with serious spinal injuries.

Par's Stock Swap Plan

Primarily designed to simplify the company's corporate structure, but also to effect economies in interest payment, Paramount last week offered holders of 3¼% convertible debentures an opportunity to swap them for new 4% debentures due in 1956, exchange to be on an even basis. President 3¼% debentures are not due until 1947.

Besides taking care of $12,681,000 principal amount of its 3¼s presently outstanding, statement accompanying notice by Barney Balaban, Par president, points out that $20,000,000 of new 4% debentures will be used exclusively in extending, renewing, replacing or refunding an equal aggregate principal amount of company indebtedness at the time outstanding.

Schenck Tells

Continued from page 4

Mort H. Singer, Chicago theatre operator, to act as go-between in getting the money to Browne for both companies.

Metro actually paid in excess of $150,000, Schenck said, as the payment was made by check to Singer and he had to pay income taxes on it. Amount over $100,000, was to cover the taxes.

Schenck didn't make it perfectly clear that Browne wanted the coin for himself and that it might not have gone into the union's treasury, but the implication couldn't be missed.

New Season's Shorts Already Indicate Increased Revenue

While difficult to ascertain this early, it's reported that shorts are producing more revenue this season than on the 1940-41 setup. Majority of majors plainly have bolstered the quality of short feature product all down the line and on the average are getting better coin than last season.

Aside from the improved quality, Consent Decree majors have been virtually forced to ask better terms because of the added expense of selling shorts separately. This has meant a separate sales staff in some instances and elsewhere it has caused additional expense in time and manpower to put over the shorts lineup.

In connection with new interest in shorts, this season, the industry is watching the experiment of Hal Roach with his streamlined, abbreviated features to see if they will catch on and point to a trend towards more lengthy shorts of three or four reels.

Admittedly, the Roach experiment will be a tough one because bucking the set rule as to features and shorts. Despite this, the trade is not overlooking the possibilities of this type feature (some call 'em glorified shorts) catching on and setting an example that other companies may follow.

8 THEATRE COMPANIES SUE FOR N.Y. TAX CUTS

Eight theatre companies, film and legit, filed protests in N. Y. supreme court Friday (10), against assessments on their property by the N. Y. Tax Commission. All seek reductions in the assessments which cover 1941-42.

They are the Stanley-Mark-Strand Corp., operators of the N. Y. Strand, assessed at $3,420,000, and seeking a reduction to $2,128,000; Warott, Inc., operator of the Biltmore theatre, assessed at $340,000, and seeking a reduction to $155,000; Warner Bros. Pictures, Inc., operators of the Hollywood, assessed at $1,125,000 and seeking a reduction to $525,000; the Intrastate Theatre Corp., operators of the Warner Bros. home-offices at 315-29 West 44th St., assessed at $1,210,000 and seeking a reduction to $885,000, the same corporation operating at 309-13 West 44th St., assessed at $175,000 and asking a reduction to $150,000; Warner Bros. Pictures Inc., operating a warehouse at 617 West 54th St., assessed at $976,000, and seeking a reduction to $641,000, and RKO Radio Pictures Inc., 35 West 45th St., assessed at $415,000, and asking a reduction to $250,000.

Browar's Day in Jail, 2G Fine for Income Tax

Pittsburgh, Oct. 14.

Mark Browar, veteran Pittsburgh exhibitor who retired less than a year ago, was fined $2,000 and sentenced to one day in jail by Federal Judge R. M. Gibson last week on a charge of attempting to evade income tax of $1,025 for 1938. Browar, who is now a resident of California, flew in from the Coast when case came up and immediately entered a plea of guilty.

A local exhib for almost 35 years, Browar disposed of his last theatre here several months ago to indie circuit interests, and left with his wife to make their future home in Santa Monica.

COL'S REGULAR DIVVY

Columbia Pictures directors declared a dividend of 68¾c on its preferred stock last week, being the regular quarterly payment. It maintains the regular $2.75 annual rate.

Divvy is payable Nov. 15 to stockholders on record Nov. 1.

Mort Shea Memorial Services

A memorial service for the late Mort (Feiber &) Shea will be held next Tuesday (21) at Holy Cross church on West 42d street, New York.

Shea died Oct. 19, 1940.

Price Upping OK

San Francisco, Oct. 14.

New admish taxes have made relatively few changes in Frisco b.o. scales.

Major shift has been at subsequents and nabes where 20c. tickets have been upped to an even 25c.

Cuts in Canada

Edmonton, Alta., Oct. 14.

Despite increased costs of living and theatre operation, prices have been cut at Edmonton's Capitol, Empress and Strand theatres. All are F-P houses.

F-P company has also acquired the new Garneau under a long-term lease and it will be operated by Entwistle Theatres, Ltd.

BIG TURNOUT FOR ALBANY VARIETY

Albany, Oct. 14.

Albany film men, in large numbers, attended a luncheon at the Ten Eyck Hotel Monday (13), when the initial steps to repitch Tent No. 9, Variety Club, were taken. About 125 were on hand to hear the speakers, James G. Balmer, national treasurer of Variety Clubs; Si Fabian, head of the Fabian circuit, and Meyer Schine, president of the Schine circuit, with main offices in Gloversville. The New York state branch of Allied, which was holding a meeting in the hotel, deferred starting it, in order to attend the luncheon.

New Variety Club—it is really a reorganization of the one which functioned for sometime, but disbanded in 1935—will take possession of a suite in the Ten Eyck Nov. 12. The old headquarters were over the former Harmanus Bleecker Hall.

Mpls.' Drive

Minneapolis, Oct. 14.

The Twin City Variety club, whose principal charity is the Minneapolis Milk Fund, is starting another project.

It will establish a serum fund to defray the cost of expensive medicants for ailing infants in needy families.

RKO PAYS $18,000 FOR TARKINGTON NOVEL

New novel by Booth Tarkington, 'The Fighting Littles,' has been purchased by RKO. Studio paid around $16,000 for it.

Book will be published at the end of this week.

Story Buys

Hollywood, Oct. 14.

Leon Errol bought 'The Highlander,' screen story by Simeon Barnett, based on the life of Sir Harry Lauder.

Clarence Budington Kelland sold the mystery yarn, 'Silver Spoon,' to RKO.

Walter Reisch sold 'Tulip Time in Michigan' to Metro.

J. P. Marquand sold his novel, 'Lord Timothy Dexter,' to RKO.

Metro purchased 'The Immortal Idler,' by Bruno Frank.

Yeggs Damage Theatre $400 But Get No Cash

Jamestown, N. Y., Oct. 14.

In the first theatre burglary here in nearly 20 years, thieves did damage estimated at $400 to Shea's Sunday night (5), but failed to find any cash. Fire door was forced and burglars jimmied boxoffice door, entrance to manager's office and opened candy machine in balcony, but change had been removed from the latter.

Police were interested in VARIETY's report of same procedure used in Waterford, N. Y., theatre job several weeks ago, and are checking with police of that city.

Musta Bet on Yanks

Hollywood, Oct. 14.

Whatever they may be called in the Bronx or Flatbush, they are 'The Lovely Bums' in Westwood.

Lea Loeb and Harold Buchman are writing a baseball story around that title with a Brooklyn background to be produced by Walter Morosco at 20th-Fox.

RECEIVER UPS BIZ 50% IN 3 MOS.

Detroit, Oct. 14.

Much as it hurts, maybe a receiver can show a few tricks on operating a motion picture theatre.

The first report filed in Federal Court here by Edgar E. Kirchner, named receiver of the Kramer theatre, showed that there was a 50% boost in business for the three months he was operating as compared to the same three months a year ago, also only slight increase in payment for pictures.

He took over while the dispute between Ben Cohen and Samuel Shevin, the lesses who sought reduced rentals, and the Kramer family, seeking to regain possession of the house, dragged in the courts.

Curb on Bldg.

Continued from page 7

will be whether exhibition interests can go ahead with building that has already started or reached the blueprint stage. Also, where land has been bought at some time in the past with a future view to building a picture house, is involved. Undoubtedly many such sites have been purchased as a reminder that trouble might be courted if opposition interests get out of line. Distribs are said to have held parcels here and there for long periods on which they could build also in the event their film is shut out of the towns.

Preceding the SPAB ukase, some comfort has been drawn by smaller exhibs from two recommendations of Henry Morgenthau, Jr., Secretary of the Treasury. One calls for limiting profits to 6% on capital investments, while the other would limit financing for non-defense building. Both, if enacted into law, would have their own effect in restricting theatre expansion.

Pros and Cons

While the construction ban serves as a protective mantle to exhibs against whom invasion has always been a danger, to others in the exhibition field who are entitled to build in their own towns or elsewhere the restrictions are a blow. This would include newcomers to the exhibition field who want to put up a theatre where they would not be stepping on the toes of some established exhib.

A representative number of theatres are in the building stage or projected for various towns throughout the country, including by affiliated circuits and independents. Difficulties have been faced for some months now among those who are building because of inability to get necessary materials, including steel, aluminium and other properties. This has slowed down building and in some cases has resulted in construction being called off altogether.

Among other things, theatres that are in operation are having trouble getting equipment such as new boilers, compressors for cooling systems, new stage equipment, seats, booth machinery and other items that have to be replaced from time to time. It is taking as much as six months to get some orders filled. Considerable aluminum is used in theatres for lobby frames and other purposes. This is virtually impossible to get now. Chromium is also a staple article of the more modern theatres.

THIEVES SET FIRE?

Philadelphia, Oct. 14.

Fire destroyed the King theatre, Gloucester, N. J., last week.

Adolph Newmeyer, manager, told police he believed the fire was started by thieves who broke into two vending machines and stole $10.

Producers-IATSE Parleys on New Contracts Virtually Abandoned

Hope for conclusion of negotiations between producers and locals of the International Alliance of Theatrical Stage Employees yesterday (Tuesday) was reported virtually abandoned after two-and-a-half weeks of New York meetings following much resistance by unions, especially from the cameramen and sound technicians. Hollywood representatives of these unions, ostensibly on orders from the Coast not to leave until a contract is obtained, have been holding out for original demands while the studio labor group, of which Pat Casey is chairman, is said to be equally adamant in its stand against acceptance of their proposals.

Studio reps will probably return to the Coast tomorrow (Thursday) to continue negotiations from there.

Cameramen and sound technicians are not only sticking to demands for increases ranging from 10-25%, but are also determined on better working conditions and recognition of added jurisdiction in their fields. On the latter score, producers are understood taking the position that jurisdictional demands are strictly something for the unions to settle. Some hope is held that an adjustment of working conditions plus a 10% increase will ultimately enable a settlement.

Producers have offered all IATSE locals a 10% increase for hourly employees and flat salary jumps in accordance with the wages and hours law to key men in the various unions based on a 40-hour week with time-and-a-half for overtime.

While some optimism exists that the projectionists, lamp operators, studio laborers, costumers and make-up artists may be willing to settle for the 10% increase, they want to submit it to their memberships first and are demanding the right to make their own deals without IA interference. Such a compromise with the others appears dubious at the moment.

In addition to the trouble being experienced with the cameramen and soundmen, with whom the producer group has been meeting for four days now, without making any reportable headway, the status of the situation as regards the propertymen and grips is highly doubtful.

Shift to Coast?

After being offered the 10% boost on Thursday (9), the grips and propertymen, apparently under the strong domination of the IA, decided to call off further negotiations in the east so that they could submit the situation to their respective memberships on the Coast. As a result C. B. DuVal, representing the propertymen, and William Barrett, representing grips, returned to the Coast.

The other locals remained on to continue parleys, but although they are attempting, from account, to stay clear of IA interference, they have at the same time decided to continue the battle from Hollywood.

In the face of reports that the unions were withdrawing from the N. Y. conference, it was also learned that request for Federal mediation in the negotiations may be sought. Propertymen, Local 44, and grips, Local 80, are said to be the spearhead of such a move, and at a meeting scheduled for last night (Tues.) in Hollywood were submit such a proposal to their members.

Along with reports that the Film Technicians (lab workers), which recently made its own deals with studios independently of the IA, is launching a move to oust George E. Browne and William Bioff from the IA, it is understood locals other than propertymen and grips are also avoiding IA advice or aid.

Painters Fancy Co-Op With White-Collarites

Hollywood, Oct. 14.

Brotherhood of Painters, Decorators & Paper Hangers is understood moving in on white-collars in film industry by issuing a charter to Screen Office Employers Guild. Latter is said to have tentatively accepted and put it up to members at meeting tomorrow.

Teamsters union is also looking for an in with the collarites, and reported sparring for jurisdiction over independent office workers at 20th-Fox, Warners and Paramount. The other studios are aligned with SOEG.

Extras' Earnings Down

Hollywood, Oct. 14.

Extras earned $44,827 less last month than in August, although overtime and adjustments amounted to $32,248. Placements fell off 3,283 and the average daily wage slumped 65c.

However, the payoff was $65,000 higher than September of last year.

New York Theatres

RADIO CITY MUSIC HALL
"ALL THAT MONEY CAN BUY"
Spectacular Stage Productions

OPENS FRIDAY, OCT. 17
GARY COOPER as
"SERGEANT YORK"
A New Warner Bros. Hit
IN PERSON
PHIL SPITALNY AND ORCH.
STRAND B'way & 47 St.

PARAMOUNT
3RD WEEK
Charles Boyer
Olivia de Havilland
Paulette Goddard in
"HOLD BACK THE DAWN"
Paramount Picture
—In Person—
XAVIER CUGAT and Band
Jay & Lou SEILER

Capitol
Broadway [illegible] 51st Street
3rd Week!
To Be Specific—It's Terrific
Clark GABLE ★ Lana TURNER
"HONKY TONK"
A Metro-Goldwyn-Mayer Picture

FANTASIA
LAST 4 DAYS
Twice daily 2:40 & 8:40
BROADWAY
53 & B'way CI 6-5353

Loew's State TIMES SQ.
Last Times Wed.
Joan Crawford
Robt. Taylor
Greer Garson
'WHEN LADIES MEET'
Plus Big Stage Show
Starts Thur. Oct. 16
1st N.Y. Showing
"TEXAS"
William Holden
Claire Trevor
In Person
RITZ BROS.
Ruth Terry
Others

RKO PALACE B'WAY & 47th St.
BETTE DAVIS
—IN—
"THE LITTLE FOXES"
Plus 'MOONLIGHT IN HAWAII

FRANK LLOYD'S
"THIS WOMAN IS MINE"
Franchot Tone ● Walter Brennan
Carol Bruce
UNITED ARTISTS RIVOLI B'way at 49th St.
Doors Open 9:30 A.M. MIDNITE SHOWS

Arbitration Rules Laurence Hammond Unfairly Fired From N.A.M.-NBC Show Which He Originated

Under a decision handed down last week by the American Arbitration Assn., Laurence Hammond, originator of the 'Defense for America' program, is re-instated as producer and must be paid in-full by the National Assn. of Manufacturers for the entire time he was off the show. Arbiters instructed the trade association to pay Hammond a total of $4,875 up to and including Sept. 27 and $325 a week, plus living and incidental expenses, thereafter as long as the program remains on the air. Show is heard on NBC-Red (WEAF) Saturday nights, but is due to go off with the Oct. 25 stanza.

In its award, the AAA ruled that Hammond's deal with the NAM 'is a valid and existing contract which has been and still is in full force and effect.' It further ordered that 'Hammond's services are retained for such period as the program is broadcast' and observed that 'Hammond did not breach or renounce the contract or fail to perform his obligation thereunder, but held himself available and willing to negotiate.' Besides reinstating Hammond as producer and awarding him payment at the rate of $325 for the weeks he was off the show, the arbiters instructed the association and Hammond 'to make such adjustments with respect to further production and broadcasting as may be just and mutually agreed upon.' NAM was given property rights to the program formula.

Although the dispute had various ramifications, it principally involved control of the program, which Hammond conceived and originated and which was broadcast by the NAM in cooperation with NBC. Hammond at first wrote, produced and directed the show, as well as acted as m.c. Series drew favorable comment and a number of more or less similar defense programs followed on NBC and other networks.

Original contract called for the

(Continued on page 33)

HEBREW CHRISTIAN HOUR ON TEXAS WEB

San Antonio, Oct. 14.

The Hebrew Evangelization Society of Los Angeles is presenting a weekly half-hour transcribed presentation titled 'The Hebrew Christian Hour' through the Lone Star Chain. Dr. A. U. Michelson is commentator of the series which originates in the studios of KGKO, Fort Worth and aired over station KGNC, Amarillo; KRIS, Corpus Christi; KXYZ, Houston; KRGV, Weslaco and KTSA, here.

Series will be aired for 52 weeks and was placed through the Tom Westwood Advertising Agency.

DROP COLONIAL QUIZ

Lorillard Not Renewing Soldier Show in November

Lorillard is not renewing for the 'Soldier's Quiz' on the Colonial Network out of Boston when the present contract expires in November. The account will have underwritten the program for a year.

The quiz is tied up with Beechnut cigarettes, and Lennen & Mitchell is the agency on the account.

Slightly Blitzed

Dennis James, announcer for WNEW, N. Y., recently went to Grand Central Palace to introduce Governor Lehman speaking from the national defense exhibition. Before the broadcast, announcer James leaned over to watch a stereoptican miniature display of London under attack, not knowing that it was tricked up to give the looker a harmless but realistic dose of 'gassing.'

The announcer came up choking and coughing just before he had to go on the air.

Esther Ralston Replaces Selena Royle in Serial; Other N. Y. Cast Shifts

Number of important cast changes in network serials followed the withdrawal this week of Selena Royle from the title part on 'Woman of Courage' on CBS. Esther Ralston took over the 'Courage' lead. Miss Royle has not yet been cast in any other show.

Meanwhile, deal for Miss Royle to replace Jessie Royce Landis in the part of the mother on 'Help Mate,' on NBC-Red, fell through. However, Miss Landis has to go out of town soon with a legit show tryout for the Theatre Guild, so she withdrew from 'Help Mate' and the part went to Irene Hubbard.

Florence Freeman, title actress on 'Young Widder Brown,' on NBC-Red, was offered the 'Woman of Courage' part by the Ted Bates agency, but Blackett-Sample-Hummert gave her two additional parts, in 'Orphans of Divorce' and 'David Harum,' as inducement not to accept.

There was some uncertainty last week as to Miss Royle's status on 'Woman of Courage.' After asking for her release from her exclusive Colgate-Palmolive-Peet contract, she apparently had some doubt about her deals for parts on 'Help Mate' and another show, for she asked the Ted Bates agency to permit her to withdraw her bid for release from the C-P-P contract. However, the agency had already arranged for Miss Ralston to replace her, so the original release request was granted. Benton & Bowles agency denied yesterday (Tuesday) that Miss Royle is being considered for the lead on 'Kate Hopkins,' asserting that Margaret McDonald will continue in the part. Added, however, that Miss Royle may be cast in some other show.

Utah Man Purchases KITE in Kansas City

Salt Lake City, Oct. 14.

KITE, Kansas City, was this week purchased by Abe Glassman, manager and owner of KLO (Mutual), Ogden, and the Ogden Standard-Examiner. Sale, of course, is subject to FCC approval.

Paul Heitmeyer, until now manager of KLO, will take over at KITE.

P.&G.'s 1942 Radio Budget Around $10,500,000, or $300,000 Under 1940

Procter & Gamble will spend about $10,500,000 in radio during 1942, according to advance budget estimates. Amount will be about the same as that being spent during 1941 and around $300,000 less than laid out in 1940. Because of the highly competitive nature of the soap market, P. & G. doesn't reveal the probable break-down of its budget, either as to products or programs. However, in the latter category the setup is figured likely to undergo no drastic changes.

'Knickerbocker Playhouse,' which the company has just brought back on NBC-Red Saturday nights, after a summer layoff, has already been slated to continue through the season, instead of being retained for only a 13-week run, as previously planned. It's handled by the Kastor agency and plugs Drene shampoo. It originates in Chicago.

'The Bartons,' which P. & G. starts sponsoring Nov. 3, moves on that date from NBC-Blue to the Red and will plug Duz. It's to be handled by the Compton agency and will continue to air from Chicago.

WINTER ON THE WAY

DuPont's Anti-Freeze a Spot Announcement Possibility

First of the anti-freeze brands to be heard from as a spot campaign possibility for the coming winter is Five Star, a DuPont product.

B. B. D. & O. is the agency.

Nashville, Frisco, Chi Contribute Late Night Shows to Red Policy

Since it has dropped all dance band remotes from its late-evening schedule, NBC-Red now has an extensive lineup of studio-produced sustainers on the slate after 10:30 p.m. Most of them are from the studios of the network's out-of-town affiliates. It's conceded that the quality of many of these programs isn't yet up to network standards, but it's figured there will be a steady improvement. In the meantime, the new setup is regarded as a chance to build shows for possible sponsorship and maybe even develop the late evening hours for commercial purposes.

Current schedule on the Red contains 36 studio-produced stanzas in the periods after 10:30 p.m., including 24 different series. They are as follows:

New York

'Joe and Mabel.'
The Vass Family.
'Studio X.'
Cesar Searchinger (six weekly).

Chicago

'Author's Playhouse.'
'Stories by Olmsted' (three weekly).
'Hot Copy.'
String Ensemble (twice weekly).

Nashville

Francis Craig's 'Serenade' (twice weekly).
'Music in the Moonlight.'
'River Boat Revels.'

San Francisco

'Beautiful Music.'
'Etchings in Brass.'
'Chuck Wagon Days.'
'From San Francisco Tonight.'

Omaha

Freddie Ebener (four weekly).

Oklahoma City

'Southern Rivers.'

Hartford

'Music for Everyone.'

Cincinnati

'Moon River.'
Sunday night symphony.

Pittsburgh

'Treasure Trails of Songs.'
'Reflections in Rhythm.'

Buffalo

Bob Armstrong orchestra.

Philadelphia

Rhythmaires.

Substitution of studio shows for dance remotes resulted originally from the dictum of James C. Petrillo, American Federation of Musicians president, barring all such broadcasts because of a local musicians' strike against an NBC-Red affiliate station. Network officials thereupon decided to do without dance band remotes indefinitely.

During the last week or so, since the NBC-Blue's dance remotes were also pulled off by Petrillo, the two nets (Red-Blue) have been tied together after 11 p.m., carrying the same fare.

NBC Pub. Adds McKay; Decision Due on New Mgr.

John McKay, from WFIL, Philadelphia, is a newcomer to the publicity department at NBC in New York. His exact assignment has not been determined by Frank Mullen, NBC general manager.

Meantime, a successor to Bill Kostka, who resigned some weeks ago as manager of the press department, is to be finally picked this week by Mullen. Long list of candidates has been sifted down to a couple of names.

At CBS the press department will be unchanged. Lou Ruppel's deal to be part of Marshall Field's new Trib-busting Chicago morning daily has gone cold and Ruppel stays in radio.

WDRC Hires Clergyman

Hartford, Oct. 14.

WDRC has hired a public service counsellor to advise on community good will matters. He is Rev. Charles Graves, former minister of Unitarian Meeting House in Hartford.

First chore was introducing William L. Shirer, whom WDRC presented last week (9) at Bushnell Memorial Hall.

'Origination' Right Protected

Justice Ernest L. Hammer, of the N. Y. supreme court, has issued a temporary injunction restraining Muzak, the wired radio service, from relaying Mutual's broadcast of the World Series games to the former's restaurant and cafe clients without permission of the network. It was after the court had ruled in Mutual's favor that Muzak entered into a consent decree to abide by certain conditions set forth by the network if Muzak wanted to continue with the relay. It was the first time that a court had passed an unequivocable opinion upholding the originating station's right to prevent a commercial enterprise from rebroadcasting its programs.

Justice Hammer, in his decision, stated that it was clear that the right of Mutual, which held the exclusive broadcast rights to the game, had been invaded by the defendant.

Growing Demand for Free 'Defense' Appearances Becomes AFRA Issue; May Take in CBS Productioneers

Question of gratis or below-normal-fee appearances by its members on 'defense' programs is being studied by the American Federation of Radio Artists. Special committees appointed by the national board, including Anne Seymour, Alan Reed and Phil Duey, with William P. Adams ex-officio member, is considering the matter, which was raised at the union's recent annual convention in Detroit.

Such free or less-than-usual-scale appearances were not questioned by AFRA when defense programs were first presented, but with the spread of various Government shows to all networks, the matter has assumed serious proportions. National board members explain that the radio artists are glad to contribute their services to a patriotic cause, but that with other people involved receiving pay for the shows, it leaves the AFRA members holding the bag. It's pointed out that on programs like the Texas-Treasury Hour or the current Bendix Treasury show the network sells the time for the usual price and the agency collects its regular 15%. All station

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Ed East and Polly Sign With WJZ to Oct. '42; Hire Saturday Substitute

Ed East and Polly have a new contract with NBC for the continuance of their 'Breakfast in Bedlam' participation series on WJZ, New York, until October, 1942. This is separate from their other morning show for White Rose Tea.

A financial readjustment was worked out between the act and NBC by John Babb. It clarifies matters that were in dispute. Looked for a time a week ago as if the turn might walk. Pair will work five mornings and agree to pay for a substitute announcer, Doug Browning, on Saturdays.

CHURCH QUARTETS VIE ON WLAC COMMERCIAL

Nashville, Oct. 14.

Colonial Coffee purchased two 15 minutes per week over WLAC, for contests between church quartets. Audiences select winner.

A winning church gets $150 first prize every nine weeks.

Alaska Gets U.S. Biz

Juneau, Alaska, Oct. 14.

Business is booming on KINY, with a healthy list of new biz booked by the station. Daily studio programs are scheduled for Libby, McNeill & Libby, weekly ones for Chase & Sanborn, Kraft Cheese and Alaska Life Magazine. The Alaska Steamship Co. is using a daily news period and the Coca Cola daily musical show from Mutual will be carried.

Daily announcement programs have been set for Bulova, Postal Telegraph, Southern Pacific RR., Western Cartridge Co., R. J. Reynolds, Wm. H. Wise, Gardner Nusery Co., Coleman Lamp and Stove Co., Milwaukee RR., and Borden's.

Hunt of KOIN at Mayo

Portland, Ore., Oct. 14.

C. Roy Hunt, v-p of KOIN, is at the Mayo Clinic in Rochester, Minn. To undergo an operation.

NOW IT'S 'BOMBSHELL' QUESTION FOR JACKPOT

Seattle, Oct. 14.

New weekly quiz show over KIRO for Ben Tipp, Jeweler, has its first bow tonight on the stage of the Palomar. Titled 'Defense Dividends,' quiz was originated by Bill Sandiford of MacWilkins & Cole agency, and payoff is in defense stamps and bonds.

In addition to regular tripper-uppers there will be one 'bombshell' question each night carrying a $25 bond as a prize.

TRANSAMERICA'S SALES

'Pirates' and 'Winslow' Peddled to New Sponsors

Transamerica has obtained new sponsors for 'Terry and the Pirates' and 'Don Winslow' and obtained a renewal for 'Orphan Annie' from Quaker Oats. All deals involve transcriptions.

'Terry' has gone with Libby, McNeill & Libby on a five-times-a-week basis with placements starting on midwest stations, while General Foods is the contractee on 'Winslow.'

N. H., Hartford, Bridgeport Charters Asked of AFRA by Local Talent

Requests for local charters have been received by the American Federation of Radio Artists from actor-announcer-singer groups in New Haven, Hartford and Bridgeport, Conn., as well as Rochester, N. Y. Hy Faine, the union's organizer, will attend to the matter from his new headquarters in Boston. Another charter application from Duluth, Minn., will be handled by AFRA's Chicago office.

Contracts with WKY and WCLE, Cleveland; KLRD, Dallas, and WOOD-WASH, Grand Rapids, have been approved by the union's national board.

Weather Man on WFIL

Philadelphia, Oct. 14.

George S. Bliss, who resigned recently as chief meteorologist of the Philadelphia Weather Bureau after 34 years, this week began a series of five-minute broadcasts on weather over WFIL.

The show is bankrolled by the Exide Battery Co.

WEBS' PRESTIGE AT STAKE

Radio—The Great Bias Rectifier

A Closeup on $250,000 Worth of Spigots to Offset Bigots—Or a Visit to WHN's New Transmitter

By **ROBERT J. LANDRY**

Take a lot of cement, put in some porous wallpaper, move in a lot of cages full of gadgets, screw some fancy tubular lights to the ceiling, a few clocks to the walls, install a couch, a stove and a powder room for the night shift and what you've got—superficially—is a roadside hut ready for radio engineers. That is, it's ready if it's been striped, bonded, circled, criss-crossed and scalloped in copper (if you can get any copper) and if outside in the backyard there are two enormous structural steel towers, and if underground there are more conduits, oscillators, blowers, feeders, wires, heater-uppers and cooler-offers than space in memory for the names thereof.

This is just a preliminary impression of a visit to the new 50,000-watt transmitter plant of WHN, New York, out in the flat, mushy, salty meadows off the Hackensack River in East Rutherford, N. J. Visits to the juice-works are, like getting back to first principles, good for the perspective. Not that there's anything new or particularly novel about going on an inspection trip to a new transmitter, except that in this case, if never before, everybody was sober.

Slightly Blurred

Of course when a pasty-faced, non-athletic gent from a trade paper squattingly goes on a conducted lecture tour in a cellar with a five-foot roof, when he peers blankly at more coils than Ditmar's got in the Bronx Zoo, and sees and hears radio experts at their incredible labors, the resultant blurr may not be without its resemblance to alcoholic befuddlement.

A 50 kw. job is especially something. WHN has an auxiliary 5,000-watter and, if that should fail, even a third 1,000-watter. The business compartments where all this cosmic energy floats about has more automatic bolts and locks and stay-out-this-means-you gadgets than a safety deposit vault. As explanations proceed, the $250,000 becomes a lot clearer. A new speech input is definitely something you can't afford in your kitchenette. A ground pattern is not something McCall's will mail you for a stamped addressed envelope.

'That was $250,000 you said, wasn't it?'

'More or less,' confirmed Herb Petty, the managing director of WHN, and the conductor of the tour.

(Loew's Inc. and its film branch, Metro-Goldwyn-Mayer, have ear-marked twice that sum in all. Petty has gotten licenses for if-and-when F-M stations in Chicago and Hollywood. If-and-when priorities permit.)

1941 Perfection

Just now the East Rutherford plant is being rushed for a late October opening. The men from Western Electric have fallen back for a forward pass to the tune-up brigade from Jansky & Bailey. The empty boxes are disappearing, the Hackensack tides are receding. It all works very smoothly, very scientific, reminding the pasty-faced visitor of Eddie Rickenbacker's recent remark that if radio had been as fully perfected and organized in 1926 as it is in 1941 the dictators would not have swollen so large.

'Would you say,' an engineer was pressed, 'that all these spigots are poison on bigots?'

'Come again,' says the engineer, 'but not in them words.'

'In other words, all this fancy apparatus, these months of planning and installation and tuning up create a great social force against anti-democrats?'

'Let's keep Lindbergh out of this,' says the engineer, giving the interviewer a strange look.

Just then somebody opened a big cage.

'What's that?' asked pasty-face.

'That's the bias rectifier.'

'Bias rectifier? There. What was I saying? That's perfect. Every radio station in the country should be called a bias rectifier. This idea is colossal.'

'But it don't mean a thing if it ain't got that directional swing,' cracked the man of science.

Abbott & Costello On Lux 1-Timer Get $5,000, a New High

Abbott and Costello set a new high radio salary for themselves Monday night (13), when they received $5,000 for their guest shot on the Lux program. Plus this coin, Lux is reported to have paid Universal Pictures $1,500 for the right to use excerpts from 'Buck Privates.'

A. & C., now confronted with paying huge income surtaxes to the Government, last week turned down an offer of $15,000 for one week at the Golden Gate, Frisco.

CESSNA AIRCRAFT WORKERS BROADCAST

Wichita, Kas., Oct. 14.

Cessna Aircraft here, booming with defense orders, started a radio program on radio station KFBI Sunday (12). Talent is cuffo from plant.

Fulton Lewis, Mutual commentator, will be on from Cessna plant Oct. 27 as one in series of national defense programs arranged by National Assn. of Manufacturers.

Lewis will also address Men's Dinner Club here Oct. 28 and luncheon of Town Talks Club (Junior League) Oct. 27.

Needlework, High School Courses And Texas Perfume Placed From Seattle

Seattle, Oct. 14.

Northwest Radio Advertising Co. is placing five and 15 minute programs for Frederick Herrschner Co., Chicago, needlework, yarns, etc. in an experimental campaign beginning Oct. 25. About 50 stations will be used.

Agency is also placing fall campaign for Blue Ribbon Books, containing condensed high school training courses, on a limited number of stations, with 18 set so far.

Christmas campaign for Compagnie Parisienne, Inc., San Antonio perfumer, handled by the agency will start Nov. 3 and run to Dec. 13, using more than 100 stations.

Troy Brewery's Radio Uses

Troy, N. Y., Oct. 14.

A series of one-minute transcriptions, with music and chatter, are being turntabled over WTRY, Troy, and WABY, Albany, for Stanton Brewing Co. of Troy. Leighton & Nelson is the agency.

Brewery has also been sponsoring Dick McCabe in a quarter-hour sportscast six nights a week on WKNY, Kingston.

Salt Lake City—KUTA has Mike Cassidy, formerly of KCRC, Enid, Okla., on sales staff.

STRONG APPEAL TO AFFILIATES

New Major Markets Group Meets in Chicago — NBC and CBS Obtain Invitations to Argue for Quick ASCAP Settlement

UNITED FRONT ISSUE

Chicago, Oct. 14.

As top NBC and CBS officials arrived here today (Tuesday) for a series of meetings with affiliated stations, the impression projected was that Chicago will prove either the final battlefield on the ASCAP issue or the place where the networks' hope of a quick peace with ASCAP is to be severely blighted. Network spokesmen expressed confidence of persuading the gathered affiliates into underwriting the ASCAP deal, while the leaders of a rump band of network affiliates calling itself the Major Markets Group were holding tightly to the argument that if the webs wanted ASCAP music it was up to them to foot the entire cost.

Though the Major Markets Group was the first to call for a Chicago conclave NBC took the occasion to assemble its Red and Blue Networks affiliates for a meeting on the ASCAP matter as well as problems pertaining to superpower and the anti-monopoly orders issued over the past weekend by the Federal Communications Commission. The session of the two NBC links will take place tomorrow (Wednesday).

The committee which is running

(Continued on page 31)

Bomb Scare A Fake But Gets Action

'Bomb scare' in the NBC quarters in the RCA Bldg., Radio City, N. Y., last Wednesday (8) was actually only a demonstration by the company's guest relations (pageboys) department of how it could handle an 'emergency.' Without advance warning to any other departments, NBC pages started Wednesday morning to refuse admittance to the studios to anyone without an NBC employee card or pass.

There was quickly a furor in the first-floor lobby, with NBC employees who had forgotten their cards, agency men, writers, directors, actors, singers and announcers, storming around the place and demanding admittance. When word of the situation reached NBC executives instructions were immediately given to call off the 'crisis..'

But as a result of the incident, NBC shocked to realize for the first time the network's vulnerability to possible sabotage. It was subsequently decided that it was a smart precaution to bar all unauthorized visitors to the fifth floor, where the control rooms are located. Pinkerton private detectives are now stationed there to bar anyone without a special pass issued by the company's personnel department. Passes are good until Nov. 1, after which some permanent arrangement will be made.

Turkey Blurbs Coming Up

Chicago, Oct. 14.

Ivan Hill agency here has the Folly Turkey Farm account. Turkey products of various kinds are set for plugging through announcements in key markets.

Starts shortly after the first of the year.

Before-and-After Band Clearance Asked of Affiliates by Mutual In Deference to Coca-Cola

Mutual last week instructed its affiliate stations carrying the Coca-Cola series starting Nov. 3 that no dance bands should be scheduled in the 30-minute periods either immediately before or after the Coca-Cola programs. Network cited a clause in its contract with Coca-Cola stipulating that ban. Notice was sent to the stations by Adolph Opfinger, Mutual program service manager.

Although the network tacitly conceded in the communication that it cannot enforce the dictum on the local outlets, Opfinger wrote, 'We would appreciate stations included in the Coca-Cola contract co-operating in this same matter in their local scheduling.' Under the specifications, no dance bands would be scheduled in the 9:45-10:15 p.m. periods Mondays - through - Saturdays, the 10:30-11 p.m. periods Mondays-through-Fridays, or the 10:45-11 p.m. periods Saturdays.

Actual contract clause referring to the matter reads, 'It is understood that no dance band programs will be originated by and transmitted to the network within 30 minutes prior to or following the actual time of broadcast of the program. A similar request shall be made of each station in connection with its individual operations.'

SINGS WITH HER DAD

Rosemary McDonald on Wilkens Program Over WDAS

Pittsburgh, Oct. 14.

Rosemary McDonald, vocalist, has joined her father, Brian McDonald, m.c., on the Wilken's (jewelry) amateur hour over WJAS.

It's her debut as a pro, taking the place of 'Tiny' Ellen Sutton who has gone with the Gene Autry (Wrigley's) show.

DEMAND KQV HIRE A BAND

Pittsburgh, Oct. 14.

As a result of charges filed against WJAS, local Columbia outlet, by Clare Meeder, president of Local 60, AFM last week banned all remote dance band pick-ups on CBS and NBC's Blue web. Latter was designed as move to force KQV here to hire a staff band, that station having recently fallen heir to the Blue here in a shake-up which saw KDKA getting Red from WCAE and latter going Mutual exclusively.

Both WJAS and KQV are controlled by H. J. Brennen and are housed in the same building. According to Brennen, Meeder had not formally asked for the installation of a staff orchestra at KQV and he further maintained that Benny Burton's band at WJAS had already fulfilled its union contract requirements by playing 44 weeks. Meeder claimed Burton had only played 29 weeks. Starting time of the contract was the point in dispute, inasmuch as Burton has said he's drawn pay for full time but that he didn't know whether that was beyond or within contract period agreed upon by Brennen and Meeder.

KQV has never had a staff band because until now it's had the status of a small-time indie.

NBC and CBS officials sought over the weekend to nudge Brennan into compromising the demands of the union but the station operator remained adamant. James C. Petrillo, AFM prez, had last Friday (10) threatened to call out web studio bands in key cities if the controversy were not settled soon. No course of action had been set by him up to late yesterday (Tuesday).

Ralph Edwards' 'Truth or Consequences' radio show broadcasts from the stage of Stanley theatre, Pittsburgh, week of Oct. 24.

36 Hrs. for Mutual To Install Radio Gadgets Into Elliott Theatre

Mutual, which takes over operation of the Maxine Elliott theatre, N. Y., Nov. 3 for the Coca-Cola program, will have to hustle to get the house into shape in time. Jooss Ballet, currently playing there, closes its engagement with a matinee Nov. 2. In the ensuing 36 hours, Mutual must install about $50,000 worth of equipment, including control booths, wiring, furnishings, etc.

House will thereafter be called the Mutual theatre, distinct from the WOR-Mutual playhouse, formerly the New Amsterdam.

JOE ALLABOUGH OFF WJJD AFTER 11 YRS.

Chicago, Oct. 14.

Joe Allabough is no longer with WJJD, leaving as program director after 11 years. He is being replaced by Riley Jackson, who was mike handler on the 'Night Watch' program on WIND, the other Ralph Atlass outlet.

Allabough taking short vacation, and then is understood readying to hook up with an agency.

Why Webs Won't Cut Off Affiliates In Trouble With Musicians Union

Persons in the advertising trade have often expressed the query as to why the networks have in cases of disputes between affiliated stations and the American Federation of Musicians adamantly declined to cut off the associated station from service rather than give up the call on remote dance bands.

Network attorneys have held to the position, regardless of how hard pressed they have been by the union, that any such act would constitute a secondary boycott and subject their principles (the networks) to damage recovery and perhaps criminal action.

WTIC Has 3 News Wires

Hartford, Oct. 14.

Leasing of Associated Press and International News Service gives WTIC three wires. Third is Transradio.

Travelers' station has hired N. Thomas Eaton, several years New England Transradio manager, as news editor and Sidney P. Stewart, Eaton's aide at Transradio, to continue as assistant.

Minneapolis—Bill Curtis has resigned as WLOL announcer. He goes to WKBB, Dubuque, Ia.

RED SKELTON

With Harriet Hilliard, Ozzie Nelson Orchestra, Wonderful Smith, Truman Bradley
Revue
RALEIGH CIGARETTES
Tuesday, 10:30 p.m.
WEAF-NBC, New York
(Seeds)

Much more costly entertainments would have been pleased this season to have done relatively as well on their inaugural program as did Red Skelton in starting from Hollywood for Raleigh (Brown & Williamson) and good old Russel Seeds, alias Freeman Keyes. It was a very enjoyable bit of comedy and music that, if able to maintain the level, should find lots of listeners.

Especially cut was the parody on the song 'Good-Bye Now,' in which, first, what the departing guests really said and, second, what they would have liked to have said was sung by Ozzie Nelson and Miss Hilliard. There is hardly a comedy show now using this kind of special material in lyrics for the reason it's hard to find light comedy set to verse. But it's showmanly for Skelton and the auspices to try, whatever the discouragements they may encounter.

Skelton worked with the announcer, Truman Bradley, with Miss Hilliard and with Wonderful Smith, promising colored boy of local repute around Los Angeles through appearances in a stage revue and on the air. Danceman Ozzie Nelson also has some lines. The main comedy routine was a series of skits joshing the various kinds of policeman, tough, dumb, sympathetic, etc. The material was steadily amusing, though not perhaps in the guffaw vein. Plus the amiable tunes from Ozzie Nelson and the style-singing of Miss Hilliard, the whole thing was easy to like.

The radio trade will not fail to note that Skelton comes after Bob Hope and after Fibber McGee and Molly. Probably the Seeds agency figured it cute to pick up that Hope audience, but it's not necessarily going to be as peachy as it seems. Hope and Skelton work rather similarly. Both are light comedians devoted to ridiculing themselves. Knowing that Skelton is following him and that comparisons are inevitable, Hope will be more than usually alert. No coasting now and then. All this means a terrific burden, in turn, on the material of Skelton, with Fibber and Hope having first crack at the cracks. The lineup of three socko comedians one after another violates the basic showmanship of vaudeville routining. Not that anybody in radio ever seems to bother much about such matters.

Commercials go straight to the Raleigh point—the coupons on the back of the pack are a bonus to smokers. *Land.*

'STORIES AMERICA LOVES'

'The Virginian,' with Ben Smith, Nancy Douglass, Sandy Strouse, Arthur Vinton, Richard Gardan, Dwight Weist, Jessa Crawford
15 Mins.
GENERAL MILLS
Daily, 9:45 a.m.
WABC-CBS, New York
(Knox Reeves)

If this new General Mills strip for Wheaties isn't an imitation of Wheatena's 'Playhouse' series, then it's coincidence that is the sincerest form of flattery. The Wheatena show, recently started on its second season, consists of dramatizations of successful novels, plays and films, while this 'Stories America Loves' program is ballyhooed as offering popular yarns of 'adventure, humor and romance.'

Like Wheatena, Wheaties is also devoting several weeks to each story. What's more, the writing formula is somewhat similar, and even the commercials seem intended to refer by contrast to the Wheatena product. Wheaties, the blurbs are at pains to stress, are made from the 'whole grain' (is the implication that Wheatena, using the white kernel, inferior?)

Starting last week, the first story was an adaptation of Owen Wister's standard western, 'The Virginian.' Since comparisons are frankly invited, it may be observed that 'The Virginian' was rather undistinguished fiction even when it was popular, and that it is now sadly dated. Although Howard Teichman's adaptation has vitality, the cast lacks the names offered by the Wheatena series.

Not that the performances are inferior, for they aren't. There simply are no stars to draw an audience. Ben Smith is acceptable as 'The Virginian' (the fact that the character's name is never used is definitely artificial via radio) and Nancy Douglass is appealing as the schoolmarm, though both she and Smith sounded a trifle mature for the parts. Sandy Strouse was believable as the weakling, Steve. Arthur Vinton, the varmint, Trampas, was not heard on the show caught.

Piece was capably directed by Rikel Kent, with an assist by Wynn Orr (latter handles the rebroadcast at 11:45 a. m.). Jesse Crawford plays the organ cues; Richard Gordon is narrator, and Dwight Weist reads the commercials. *Hobe.*

BURNS AND ALLEN

With Paul Whiteman Orchestra, Jimmy Cash, Bill Goodwin, Senor Irving Lee, Dick Ryan, Edith Evanson
30 Mins.
SWAN SOAP
Tuesday, 6 p.m.
KFI-NBC, Hollywood
(Young & Rubicam)

Old enough to be the granddaddy of radio is the axiom that an actor is no better than his material. One can unmake the other and vice versa. It goes double in radio, especially when a show must rise or fall on its comedy content. Here on the seasonal takeoff of George Burns and Gracie Allen for a new underwriter (Lever Bros.) is a breathing example of the vagaries of kilocyclery, the struggle of mind against matter. There are few better zanies on the air than B. & A., past masters in timing and punching sidesplitters. Given a script that crackles, they can wrap up any audience on the C.A.B. time. Unfortunately on their first out they were handcuffed and hog-tied by a series of misfit circumstances that failed to arouse the risibilities. Best evidence of the lustreless, limp lines was the coolness of the studio crowd, not once breaking into show-stopping applause. Some of the gags bounced off the eardrums with a dull thud.

Which may or may not be an argument for or against too many cooks, etc. Seven writers, seasoned at caressing the auricles, cooked up the script. Tangents crossed each other, some of the spots were forced or ear-dragged, in toto adding up to a medley out of which it is hoped may come a formula, a steady pattern. Maybe seven writers are too many although Bob Hope has done all right with more; or the other way around (Fibber and Molly and Jack Benny haven't suffered any with only two each) but that's a debatable subject for the critics to gag themselves out of or into.

In the compounding of ingredients were such odd elixirs of the silly side as a Mexican heckler (Senor Lee), a Swedish housekeeper (Edith Evanson) and her boy friend, Olaf (Dick Ryan), and much too much ado about the new singer, Jimmy Cash, who was discovered by Gracie behind a grocery counter. Designedly or not, some of the situations bordered perilously close to a device long used by one Jack Benny, that of waiting for someone or other to show up for the broadcast. In this case it was young Cash's tardiness, held at the store until he sold 20 pounds of potatoes, and earlier, Burns dressing at home and discussing their first program. Abe Lastfogel, the comedy team's agent, came in for a rib as a peeping tom.

Pleasant innovation was that of using Paul Whiteman as a line reader but not as a silly stooge. The maestro was even handed a few laughs of his own. On the musical side he did a bangup job on 'Three Blind Mice,' neatly orchestrated for his crew of 17 and gave first rate aid to the vocalizing of Gracie and Cash. Latter has a nice set of pipes and once over the nervousness of his pro debut should rate high among the radio singers.

Granting that openers are not a true barometer and must be discounted for this, that and the other, cognizance cannot be lost of the fact that these are not raw recruits nor are the gagmen fresh off the campus. They're in for a tough season, we know, for right on their heels every Tuesday night are 'Fibber and Molly,' Bob Hope and Red Skelton. That's fast company and it's going to take considerable pickup to tag along.

Bill Goodwin, late with Bob Hope, has been dealt in on the flippancies and also calls the shots for the cleanser that's 'eight ways better.' Fine Italian hand of Al Scalpone is evident in the commercials, woven as they are into the continuity. He also serves as production aide to Glenhall Taylor, who for four years piloted 'Silver Theatre.' Scripting battery sounds imposing enough with such names as George and Willie Burns, Sam Perrin, Harvey Helm, Frank Galen, Keith Fowler and George Balzer.

Program airs over 103 NBC red stations on a double shift, and 33 CBS and Mutual sites via transcription on other nights. It's not a happy hookup, what with the pancake spinning on Thursday nights in Chicago opposite Kraft Music Hall and Major Bowes. That's something for the C.A.B. lads to huddle around. *Helm.*

Thos. Moore of Montreal Joins Mutual Network

Thomas Moore, Jr., recently with the Montreal office of J. Walter Thompson, handling new business and radio representation, joins Mutual, effective today (Wednesday) as commercial manager. He succeeds Mitchell Benson, who resigned to become assistant to Wilfred King, radio head of the Mathes agency.

Previous to his association with J. Walter Thompson, Moore was with Lord & Thomas.

---

20 Winks

Many football coaches have formed the habit of talking about their players the same way jockeys are referred to in race track circles. For radio it doesn't fit and it leaves a bad taste. Around the track all jockeys are 'boys.' Maybe this also has become the attitude in coaching circles as regards the players. But the term 'boy' is cold and commercial at any time. Coming over the air it's colder. So those coaches who think that way would do just as well to keep it among themselves...Remember a couple of summers back when Dick Himber had such a fine chance? Well, Alvino Rey now seems to be in the same spot...The girl with Teddy Powell is evidently fascinated with her rendition of 'I'm So in Love with You.' If she ever hears herself, wager that she won't sing it so often...Sports announcers who grab football coaches for interviews are wasting time unless an effort is made to get some vinegar into the script. The grid mentors are notorious for their log-rolling and it's awful when they get together with a sugar-coated announcer...WABC has been testing its new Long Island Sound transmitter after hours in the usual way. Sousa hasn't changed any.

Shudders of the week: The little, toneless voices of those band vocalists going up against the Tschaikowsky Concerto, plus the lack of judgment it implies all around.

NBC SYMPHONY ORCHESTRA

With Dimitri Mitrapulos, Samuel Chotzinoff
Symphonic Music
60 Mins.
Tuesday, 9:30 p.m.
WJZ-NBC, New York

Opening its fifth annual season, the NBC Symphony which today ranks among the great orchestras of the world, presented the Haydn Symphony No. 80 in D Minor and the Beethoven Fourth under the direction of Dimitri Mitropulos. The Greek conductor, permanent leader of the Minneapolis orchestra, was in top form in the latter half of the broadcast which featured the Beethoven work. He started with what was virtually a climax in the adagio, or opening movement, and worked to a crashing finale in the allegro in a reading which fairly smoked the fire and brilliance of Beethoven's writings.

The Haydn did not fare quite so well, for its was driven a trifle too hard for the light work that it is, and the consistent emphasis on the brass gave the symphony more power than necessary and destroyed the delicate lyricism that the symphony possesses.

With an estimated listening audience of 3,100,000 for the former broadcasts which were on Saturdays, NBC has been wise in selecting Mitropulos as the opening conductor, since he, if anyone, will retain that audience which was created by the magic name of Toscanini.

Samuel Chotzinoff, head of the NBC Music Department handled the brief intermission commentary well, describing the creation of the Beethoven work and the struggles the composer underwent with the royal sponsorship of the early 19th century that was so necessary to a composer's existence.

'MEET AMERICAN COMPOSERS'

With Sigmund Spaeth (and records)
160 Mins.—Local
Sunday, 2 p. m.
WQXR, New York

Having established a local reputation and a following with recorded classics, WQXR, New York, is now crusading with Sigmund Spaeth to bring recognition to American composers. In co-operation with the National Assn. of American Composers and Conductors, this full-hour stanza of native compositions was launched Sunday afternoon (12). As Spaeth remarked during one of his many commentary bits during the show, the effort to establish an audience for American composers will ultimately depend on the compositions themselves. Taking the debut program as a sample, that's likely to prove a long and tough, though not impossible, struggle.

Compositions heard on the initial edition included Paine's 'Oedipus 'Tyrannus' Overture, MacDowell's Second Piano Concerto, Part One, plus a group of folk songs from the Revolutionary and 1812 War eras, and the first movement of Howard Hanson's Second Symphony. The folk songs were sung vy John and Lucy Allison and the Minute Men chorus, while the Paine, MacDowell and Hanson selections were via recording. Hanson, scheduled to guest-speak on the show, was unable to be present, so talked by a specially made transcription.

According to announcement by WQXR, phonograph records of compositions heard on the series will soon be available for public purchase. In addition, it was stated via the air, the program itself will be available for pickup by stations in other localities. On the basis of the session heard, 'Meet American Composers' should draw a devoted, if limited, audience. *Hobe.*

'BIG TOWN'

With Edward G. Robinson, Ona Munson, Leith Stevens
Drama
30 Mins.
RINSO (LEVER BROS.)
Wednesday, 8 p.m.
WABC-CBS, New York
(Ruthrauff & Ryan)

It's the fifth consecutive season for Edward G. Robinson aboard this dialogic bronco and the combination's rambunctiousness and entertainment powers seem to be still away off from the dimming point. The formula that started off Robinson and 'Big Town' remains intact, and it continues to prove that with the right actor for the part and with the shrewd application of hokum, 'crusading' can be a profitable article of commerce in radio. On some other series the same episode might be just sheer melodrama but 'Big Town' wraps it up in a 'message' and the result is cleverly veneered as public service.

Ona Munson, now a perennial hand of 'Big Town,' is back in the role of Lorelei Kilbourne, whose two-way job it is to lend romantic embroidery as well as a sounding board to the lance-tilting exploits of Robinson's Steve Wilson. From Leith Stevens comes some consistent sample of good background and bridging music and the program's production is as ever sharply carved and tastefully flavored.

Initial script of the 1941-42 season might not have been a candidate for top-rating in the 'Big Town' catalog but it amply filled the requirements of the formula and it was both entertaining and exciting. In this instance the episode took Steve Wilson back to a chapter in his life before he became the crusading newspaper man. The dramatic pother involved a pulpmill, water-rights and dried up farms, plus a raging forest fire, the blowing up of a dam and Wilson's redemption from an attitude of anti-social selfishness. The redeemed Steve Wilson learns much about good neighborly co-operation. Odec.

'THE MARCH OF TIME'

Current Events Drama
30 Mins.
TIME MAGAZINE
Thursday, 8 p.m.
WJZ-NBC, New York
(Young & Rubicam)

Once the pounding, crackling, driving pioneer of a new, vital, alive kind of radio journalism, 'The March of Time' program seemed good, but routine stuff last Thursday (9). That may or may not have any significance beyond the first broadcast and the items that composed it. It may signify that time, lower case, has left Time, the pub, in need of newer ways if it's to exercise the old leadership in the field of current events in re-creation. Or merely that the job has been magnified, the public has gotten punchy and listeners are way ahead of the editors.

Of trade historic interest perhaps the most arresting aspect of 'March of Time' as revived is that NBC has permitted, in reversal of a policy as old as itself, the use of phonograph records for voices and effects. This will no doubt prove a very real convenience to the producers. It will also undoubtedly help when, and if, ASCAP music is returned to NBC, because the Society's catalog is loaded with useful symbolism-conveying copyrighted music that, on occasion, is indispensable to the mood, the implication, the overtone of meaning for which the director is striving.

For the getaway there was an added hardship in that the day's headlines (Thursday) from Russia may have massed up the sequences from that country. There was a piquancy that may have escaped general notice in the presentation of Joe Stalin as a gag-telling, hard-laughing, jovial sort of gent kidding Harry Hopkins. This was the reversal of some time-honored propaganda over here that has sketched Stalin as only slightly less diabolical than old Schicklgruber from Austria himself.

Time was quite openly anti-German throughout and the sense of most of the choice and editing of items was pro-administration and pro-everybody that's agin Hitler. Which will only disturb those who probably are sore at Time already.

There was an almost conscious smacking of Time's lips over the droll antics of the Moscow radio station that breaks in on the same wavelength to heckle the Nazi propaganda speeches. It is a cute trick if you can do it.

An odd human interest omission from the program was the child who wandered, substantially uninjured, on a New Hampshire hillside for eight days, *Land.*

'MEET MISTER MEEK'

With Frank Readick, Adelaide Klein, Marjaria Davies, Jack Smart, John McIntire, Charles Cantor
Comedy Serial
30 Mins.
LIFEBUOY SOAP
Wednesday, 7:30 p.m.
WABC-CBS, New York
(William Esty)

Back after an eight-weeks' vacation, 'Meet Mr. Meek' remains something of which neither Lever Bros., the Esty agency, CBS or America can be proud. It's still wallowing around the lower moronic levels of comic strip vacuity. The fact that it has gathered an audience that makes the show worth maintenance comes close to being a national disgrace.

In the installment of last Wednesday (8) the cliches and stock gags were as profuse as ever. There was perhaps one authentic passage of mirth and that was a bit in which Charlie Cantor did a waiter cadgering his tip. The laughs weren't due as much to the line allotted him as the business this expert mugger put into the scene. Before the advent of Cantor the proceedings were pretty dreary and the frequent staccato outbursts of laughter from the studio assembly that greeted the ho-hum sallies gave the impression that a hard-working claque was in attendance.

With true insight into the series' type of audience the commercial at one point of the program posed a scene in which a junior clerk inquired of a co-worker why was it he couldn't get a raise or promotion and in turn was blandly informed, 'I did hear the boss say something about B.O.' It was all carried off without anybody stepping out of character. Odec.

'MICHAEL AND KITTY'

With Elizabeth Reller, John Gibson
Comedy Mystery
25 Mins.
SPUR (CANADA DRY)
Friday, 9:30 p.m.
WJZ,NBC, New York
(J. M. Mathes)

Apparently the spinners of this series couldn't decide whether they wanted to build it along the lines of 'The Thin Man' or 'The Shadow' and so they compromised, making it a goodly portion of both. Only the synthetic carbon copy is a decidedly pallid one.

The introductory script (10) sought hard to reflect some of that sort of flip humor reminiscent of Metro's early editions of 'Thin Man' but the effort remained an effort. The program did much better on the horror side, offering two gory murders, one of which was picturesquely performed over the air—the victim emiting as realistically a gasp as could be expected as the knife plunged deep. The discovery of the first victim profusely stabbed and trussed up in a sack evoked the customary shriek of horror from the detective's femme companion. (It's to be hoped that the kiddies have been tucked away in bed by the time this shocker starts crawling out of the home loudspeaker.)

As for the central figments of this series, the amateur detective and his gay-mannered spouse, they gibe closely to stock combination. Their ubiquitous companion in crime quest and solution is another stock character, a dem-and-dose taxidriver with what is supposed to be a comedy-relief whine plus a faculty for asking questions that serve to enhance the incisive brilliancy of the sleuth himself. John Gibson's concept of the taxi-pilot has much that is in common particularly with 'Herbie' of the whilom 'Amazing Mr. Smith.'

Of suspense and involvement the installment offered little, but the line reading and production were uniformly expert and intelligent. The plug intruded twice, first after the five-minute mark with a long exposition on the quantity theme (two glasses to be obtained from every nickel bottle of Spur, a Canada Dry product) and another at the 15-minute point, this one suggesting the use of the 'taste-tingling' beverage while listening to football broadcasts of a Saturday afternoon. *Odeo.*

AMERICAN-JEWISH SWING

With Barry Sisters, Jan Bart, Sam Medoff's Orch.
30 Mins.—Local
B. MANISCHEWITZ CO.
Sunday, 1:30 p.m.
WHN, New York

B. Manischewitz, matzoh manufacturers, offer what the program-title implies, thereby narrowing its listening field to what is known as a 'selective market.' There's little in the half hour of professional calibre except, perhaps, Jan Bart, Brooklyn singer, who delivers tunes straight, without benefit of jive.

Berry Sisters and Sam Medoff's band, who offer the Yiddish melodies in swing have little to hold general interest. Sisters' work on 'Dark Eyes' was the best of the several they did. Medoff's band is thin, with what sounds like stock arrangements. An interlude titled 'Autumn On the Ave.' rang in a cast of deliberately stressed Jewish accents to mull over events of past summer, boy friends at camp, etc.

It's all pretty hum-drum stuff. *Wood.*

FOLLOW-UP COMMENT

Alexander Woolcott, introduced over CBS Thursday night (9) by Edward Murrow in London, gave an amusing account of his crossing of the Atlantic in a British battleship after its repair in U. S. drydock. Corpulent Woollcott stressed that he was not one of those Yankees who arrive in wartime London with a toothbrush and spare socks because of Clipper luggage limitations. He travelled as a deluxe naval stowaway with a full collection of trunks loaded with silk stockings, lipsticks and a box of candy for Lady Astor. His acting as errand boy for the latter item at the height of such serious times reminded Woollcott of 'the incurable triviality of my life.' Lead Woollcott to human interest material and he'll report facts like fiction. Like fiction, because there is always fiction mingled with his facts. He has been freely forgiven throughout a life of incurable conviviality.

Rex Stout, the novelist, has resumed his Council for Democracy series on the NBC Red, Thursdays, at 6:30, EST. His first guest was Carl Carmer, fellow scribe. They ping-ponged some remarks on how far democracy should be hospitable to anti-democrats. It was quite engrossing, as were many of last season's talks. Chief merit of this kind of stuff is that it's positive and affirmative about democracy, rather than forever apologetic.

Mrs. Franklin D. Roosevelt led a panel discussion on 'The Women of the Americos,' an hour of which WTRY broadcast from Music Hall, Troy, as part of that city's observance of 'Inter-American Week.' The roundtable, in which leading women from Mexico, Brazil, Argentina, Chile, Panama and other Central and South Amcrican countries took part, proved excellent on the subject of Inter-American unity and understanding, how it can be promoted and achieved. Broadcast was the kind of a public service to which any station or network could point with pride.

Deems Taylor, appearing as m.c. Saturday night (11) on 'America Preferred' over Mutual for the Treasury Department, read his own plug for the sale of defense bonds and stamps. Most radio appeals for defense bond sales assume that patriotism is an end in itself. Taylor's spiel assumed that patriotism is merely the means to an end, so it presented cogent reasons why it should be to the listener's interest to buy defense bonds and thus protect himself. Having heard commercials without number (and at times seemingly without end) Taylor had long had his own ideas about how they should be written, but this was his first attempt.

Ruth Gordon guested Sunday night (12) as Cameo Clop, demon gumshoe heroine of Norman Corwin's daffy whodunit satire, 'Murder In Studio One,' the 23d program in the '26 by Corwin' series on CBS. Actress gave a richly comic performance as the disgusted sleuth who, dragged away from playing the ponies, unraveled the 'insidium' poisoning of Van Crimp, the radio announcer, and pinned the bizarre crime on her own secretary-aide, Minnie Hammersmith. Although occasionally overboard on whimsy and at times wavering in story line, the piece was in general imaginatively conceived and shrewdly contrived. Use of vocal musical bridges and background wasn't readily understandable, nor was Alexander Semler's handling of them clear. Minerva Pious was a standout as the avenging martyr of Brooklyn, but some of the smaller parts were not intelligibly read.

'SERVICE WITH A SMILE'

With Ben Grauer, Gary Moore
CLARK CANDY
Thursday, 8:30 p.m.
WJZ-NBC, New York
(B.B.D. & O.)

These broadcasts originate from army camps. Only professional talent are the announcers, Ben Grauer and Gary Moore, and possibly the organist. The program takes place before soldiers. Some of them perform either as amateurs or as professionals in khaki and compete for cash prizes. The others come before the mike to answer questions, again for fees. Double if they answer right, double for the civilian who sends in question if it's a stumper; $5 is the basic unit of giveaway.

From Camp Robinson at Little Rock the proceedings last week ran from mild to slow. It gave the impression of a big mob of soldiers who were entertainment-hungry, but not getting very much. The cheap production formula of a smallish network account (Teaberry gum firm of Pittsburgh) may suffice from the advertiser's point of view, but it's all a bit so-whatish, especially coming at the tag end of quizzes.

Gary Moore's emceeing was okay when he stuck to the straightaway job, but several of his attempted facetious touches were awkward and self-conscious. Ben Grauer put plenty of twinkle into the commercials. *Land.*

'HOT COPY'

With Fern Persons, Pat Murphy, Phil Lord, Arthur Kohl, Hugh Rowlands, Lou Krugman, Hope Summers, Carl Kroenke, Rita Ascot, Bess McCammon, Roy Shield orch
30 Mins.
Sustaining
Saturday, 10:30 p.m.
WEAF-NBC, New York

One of the NBC-Red's new late-evening shows replacing dance-band remotes, 'Hot Copy' is a half-hour cliff-hanger about a femme wrongly described in the script as a 'syndicated columnist,' but apparently a star by-line reporter, as she writes not column stuff but covers the biggest news stories. Since it's radio, they're the most sensational news stories imaginable. What's more, she doesn't so much cover them as participate in them and, to a great extent, create them. She's a headline-grabber to put the celebrated Nellie Bly back in the classifieds.

Second chapter of the series, heard Saturday night (11) was a reasonably acceptable brand of unabashed hoke. Apparently following formula, the heroine had to dash off on a spectacular story just as she was about to walk out her office door with the assistant district attorney to attend a football game. He's obviously the heart interest in the series and they're seemingly pretty ardent, yet in the script she invariably called him 'Mr. Blake,' even speaking directly to him when they were alone. That was one of a number of obvious boners.

Anyway, the chapter about the corruption and assorted skullduggery involved in the cave-in of the Boulder Ridge coal mine was passably tight writing and contained characters and situations broad enough for the most obtuse listener to comprehend. And as laymen clearly prefer newspaper men who make the news instead of merely report it, the yarn's wild improbability may be forgiven as commercial license.

Production by NBC's Chicago studios was rather effective for a sustainer, particularly as to sound effects and Roy Shield's eloquent musical cues. Fern Persons and Pat Murphy, permanent leads, were plausible as the reporter and assistant district attorney. Some of the emotional bits by supporting players were overdone, but Lou Krugman's gravel-voice mine foreman was distinctive, Hugh Rowlands was believable as the newspaper office boy and Phil Lord acceptable as a mine owner.

Wynn Wright, NBC Central Division production manager, directed the piece capably. Jack La Frandre authored the lurid script. *Hobe.*

'GANGBUSTERS'

Dramas
30 Mins.
SLOAN'S LINIMENT
Friday, 9 p. m.
WJZ-NBC, New York
(Warwick & Legler)

'No representation of the means or craftsmanship of crime' is (loosely stated) part of the NBC code on what shall not pass. But in representing a dirty skunk named Raymond Duval (now in the Indiana pen) the Gangbusters' script Friday night (10) was pretty detailed and vivid in sketching a close-up of that loathsome gunman's methods. Especially unpleasant was his taping up of a man and wife he awakened from their night's repose. Throughout the misdeeds of Duval and his pals the covering up of identity, the blotting out of victim's eyesight were stressed. This may be academic, but this may also be the kind of 'craftsmanship' detail that NBC is supposed not to be giving to impressionable minds through the medium of radio to which any dope may tune in.

On the whole, the story was tightly packed and expertly delivered cops-and-robbers stuff, likely to please a large gathering. 'This program praises the police'—This program celebrates the never-ending war on crime.'—'Crime does not pay except as fiction,' such slogans as these are strewn through the script like bunting is strewn around the speaker's stand on the Fourth of July. *Land.*

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WRC . . . WASHINGTON
WMAL . . . WASHINGTON
KOA . . . . . . DENVER
WTAM . . . . CLEVELAND

Westinghouse Stations
WBZ . . . . BOSTON
WBZA . . SPRINGFIELD
KYW . . . PHILADELPHIA
KDKA . . . PITTSBURGH
WOWO . . . . FT. WAYNE
WGL . . . . . FT. WAYNE

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Folks, it's a laugh-match —tune in!
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COLUMBIA NETWORK
COAST TO COAST
9-10 EST. 8-9 CST
7-8 MST. 9-10 PST

From the Production Centres

IN NEW YORK CITY . . .

THE RADIO TRADE IS DISCUSSING: *Fifth floor appearance of Pinkertons at Radio City—How the Networks Got Themselves Invited to that Chicago Meeting—The Probable Increase in Radio newscast audiences due to newsdealers striking against all dailies save PM—Harriman's talk from London 'humanizing' Joe Stalin.*

Florence Sperl, casting director for the Compton agency, leaves today (Wednesday), with George Brengle succeeding her....She's due to have a baby in January....She's the wife of Hal James, a production supervisor for the agency....Ted Sisson, radio head of Pedlar & Ryan, due back today or tomorrow from the Coast, where he's been overseeing the start of the Orson Welles show for Lady Esther.

George Price, Helen Mack, Ann Thomas and Patsy O'Shea will be in 'Reformatory Girls,' on Irving Strouse's 'Invisible Theatre' Oct. 26, via WINS....Morrell's dog food bringing back Bob Baker's dog talks to NBC-Red (WEAF) for a Sunday afternoon series starting Nov. 30....Patti Chapin and Richard Martin began a new musical series last night (Tuesday) via NBC-Red from WTIC, Hartford, Conn.....Same network's 'Good Neighbors' stanza ends Oct. 16 with a concert before the diplomatic corps in Washington, with Albert Spalding and Emma Otero guesting....'Studio X' has moved from Sunday nights to Friday nights on the Red.

Studio instrumental group has replaced Gene and Glenn at 8:30 a.m. daily on NBC-Red....Comics now air only locally out of WTIC, Hartford ....Eugene Juster, formerly a reader and agency contact man for NBC, has shifted to the network's continuity acceptance staff....And Harry Brooks, of the NBC shortwave monitering staff, has moved to news and special events....Max Bauman, NBC auditing department, transferred to similar duties in Hollywood office....Kenneth Morrison has resigned from NBC sound effects.

WWRL inserting cancellation clause on all contracts of more than 13 weeks, to cover expected rate increase when station boosts to 5,000 watts this fall....Same station has started new show, 'The House Hunter,' with Ruth Lauer....It's patterned after WQXR's 'Apartments on Parade' and 'Homes on Parade'....Zora Layman, singer on Young & Rubicam's 'Happy Meetin' Time' transcribed series, planed to the Coast last week to be with her mother, who is critically ill....Mitchell Grayson produces a new dramatic series, 'Great Novels,' over WNYC starting Friday (17)....Roy Lockwood, former film director and BBC producer-writer, added to NBC production staff and will handle musical shows.

Outbreak of new secretaries at NBC's Radio City headquarters includes Eunice Dickson, Phyliss Evelyn Nygard, Helen Rodabaugh, Elizabeth Scott, Camille Taylor....Talent rep John Babb of NBC and singing announcer Harvey Harding weekended through the Berkshires.

Lou Hartman into NBC continuity department....from KOMA, Oklahoma City....replaces John Lagen, who is on leave of absence....Beaumont Laboratories gave 120 one-minute transcribed spiels to WMAQ.

Town Hall has 113 Blue stations this season....publishers Duell, Sloan & Pearce stressing radio availabilities of book material, a result of new exploiteer, Benn Hall, formerly in radio biz.

NBC has auditioned a new half-hour light comedy serial entitled 'Penny' ....show scripted by Leonard Allen and Leonard Spinrad.

Carlos Franco, head of Young & Rubicam's network and station relations department, has become a copper in Chappaqua, his home village in Westchester....It's an auxiliary police force connected with national defense.

Milton Geiger no longer scripting 'What's in a Name?' for Vick....No successor definitely set....James Coy, WNEW announcer, doing his mike assignments in a cast that covers him from head to waist....He has several broken bones in his neck and back....Max Ehrlich sold another script to Lever Bros. for 'Big Town'....Charles Schenck has left the NBC production staff....Charita Bauer added to 'Maudie's Diary' cast, but may continue in the sister part in 'The Aldrich Family,' also heard Thursday nights.

IN HOLLYWOOD . . .

THE RADIO TRADE IS DISCUSSING: *Slow start of C. A. B. ratings—light casualties so far on account of priorities—how the building holiday will affect consumer sales and reflect on the advertising dollar—the fantastic setup for the Burns and Allen show and how the surveyors will compute its audience.*

Arthur Pryor, Jr., and Robert Richards of the N.Y. staff of Batten, Barton, Durstine & Osborn, here for the two originations of 'Cavalcade of America'....Don Gilman spokesman for the industry at various civic functions....Edward G. Robinson taking 'Big Town' to New York for a week so he can look over the new Broadway play crop....Jules Herbluveaux, NBC program head in Chicago, took time out to give John Swallow a golfing lesson....Frances Scully picked up a dozen more stations for her 'Speaking of Glamour' program on NBC....Bill Kline the new radio contact on General Foods programs....Byron Palmer moved up from ushering to announcing at KNX....Harry Maizlish working up a campaign for KFWB with the station's new rep, William Rambeau....Ted Sisson in for talks with Orson Welles....Hec Chevigny, radio scripter, landed humorous yarns in Liberty and Satevepost last week....Wives of two radio execs, Charles Vanda, CBS western program chief, and Bill Lawrence, bossing the Coast office of Pedlar & Ryan, on the mend from hospital sieges. Latter is film actress (Helen Davis)....Fulton Lewis, Jr., booked for speaking dates here next month....KPRO, 1,000-watter servicing the Riverside-San Bernardino area, puts out its first signal Oct. 24 to the accompaniment of much fanfare....Don Lee is claiming another first—that of pioneering a transcontinental (over Mutual) of a recorded program (Parker pen's Disney music)....Dick Mack, Sealtest producer, on the limp from an infected tootsie....William Parker, war analyst, replaced Sidney Sutherland and Jose Rodriguez for Thrifty drug chain on KFI....Radio industry's participation in Community Chest drive will again be guided by Harry Maizlish, KFWB manager, and Harrison Holliway, general manager of the Earle C. Anthony radio interests:...They are holdovers from last year in the same capacity.

IN CHICAGO . . .

THE RADIO TRADE IS DISCUSSING: *Increased shift of radio performers to New York as job situation locally gets continuously tougher. New curiosity about FM following terrific campaign by Chicago Tribune for its W59C. How Ralph Atlass is completely revamping his exec personnel at WJJD.*

Jill Anderson now with the NBC production department....Jules Herbuveaux off to the Coast for a short vacation....Don Pedro starts his 11th year on the ether and sixth year for the Evans Fur firm....American Federation of Radio Artists will hold its annual ball in the Sherman hotel on Nov. 7 and Bob Strong orch. of the Brown & Williamson shows will provide the dansapation....Mason Molzner, Hilda Graham, Ilka Diehl and Byron Keats added to cast of 'Romance of Helen Trent'....Robert Venn has resigned from the NBC promotion department here to become sales promotion chief of WSGN, Birmingham....Alvin Walser takes over at NBC.

IN SAN FRANCISCO . . .

Frisco radio circles got quite a jolt when Vick's hit the NBC Red out of New York with a show billed as the 'living diary of a living American family, Kitty and Jim Edwards and their three sons.' Coast actually has a real-life family named Edwards, father, mother, two sons and a daughter. For 10 months they were on the Coast NBC link out of KPO, playing themselves under their own names as 'The Five Edwards,' but never came up with a sponsor so the show was dropped, individual members now working in various dramatic shows.

Steele, Zachary To Mexico City For Coca-Cola

Coca-Cola is sponsoring a series of four special programs of Mexican music and in the Spanish language over a 27-station network out of station XEQ, Mexico City, this week. Alfred Steele, executiva on the Coca-Cola account for the D'Arcy agency, and George Zachary, director of the Coca-Cola-Kostelanetz program, planed Monday (13) to Mexico City to arrange the programs.

They're expected back Saturday (18), but may remain until sometime next week. In case Zachary doesn't return in time for tha Kostalanetz show Sunday afternoon (19), Gordon Graham, production man on the stanza, will handle that broadcast.

CONSOLIDATED DRUG'S BULK BUY ON WJJD

Chicago, Oct. 14.

Consolidated Drug Trade Products continues to be a mammoth user of bulk time, and a friend of the early morning radio. Has just signatured with WJJD for a full hour daily on a seven-day weekly basis.

For 52 weeks and set through the Benson & Dall agency here.

Noxzema Inter-City Quiz Pits Albany and Troy

Albany, N. Y., Oct. 14.

Noxzema's 'Inter-City Quiz' has been set, for the Albany, Troy, Schenectady area, on WOKO. Program will maka its bow Thursday night (16), teams of Albany and Troy newspapermen competing.

Gren Rand, Forrest Willis and Carl Mattison will handle the show.

Kingston Joins Mutual

Station WKNY, Kingston, N. Y., joins the Mutual network Nov. 15. Outlet operates on 1490 kc. and 250 watts full time.

Brings the number of Mutual affiliates to 184.

Cocomalt Scouts Spots

Cocomalt (R. B. Davis Co.) is scouting around for spots in women's participation programs.

Murray Breese Associates is the agency.

Paul Dudley, Phil Cohan Set for Production On Coca-Cola Series

Paul Dudley, formerly producer-writer on the Tums 'Pot o' Gold' program, will have the same assignment on the new six-weekly Coca-Cola band series starting Nov. 3 on Mutual.

Phil Cohan, who recently resigned from the CBS production staff, after handling the Ontario show from Canada, will direct. About half the broadcasts will originate in New York, Chicago and the Coast, with others from various cities where top bands happen to be playing.

WAVE'S RADIO CENTRE HAS 500-SEAT HALL

Louisville, Oct. 14.

WAVE's new 'radio center,' which has been under construction for several months, began operations in its three-story stone building Thursday (9). WAVE itself will occupy almost three times more space than its old quarters. Has auditorium to seat more than 500 persons.

Radio Center building was formerly occupied by the Baptist Women's Missionary Union. Entire area devoted to WAVE is air-conditioned, including offices, studios and control rooms.

Built under supervision of Wilbur Hudson, WAVE chief engineer.

T.H. HUTCHINSON OUT OF NBC TELEVISION

Realignment of the management setup of NBC's television involves the replacement of Thomas H. Hutchinson by Warren Wade as program director and the appointment of E. A. Hungerford as business manager of the viseo program department. Wade was formerly a producer in the department, while Hungerford has been in charge of film televising. Lief Eid, formerly in charge of publicity for the department, has been brought back to that assignment.

Rumors of other impending changes in the department are denied by Alfred H. Morton, vice-president in charge of television.

Attorney General Blast Against Reds Unheard; Raise 'Censorship' Cry

Washington, Oct. 14.

More charges of Administration censorship of radio programs erupted from Congress last week after sudden cancellation of scheduled speech by George F. Barrett, attorney general of Illinois. Barrett expected to be aired while talking to the National Association of Attorney Generals at Indianapolis Sept. 30.

Congressional inquiry was urged by Rep. Richard M. Simpson, Pennsylvania Republican, who declared the Barrett incident is no isolated case. He charged the broadcast plans were scrapped after Earl Warren, California A. G. and president of the association, huddled with U. S. Attorney General Francis J. Biddle. Speech was attack on communism.

LONGINES-WITTNAUER BUYS QUARTER HOURS

Chicago, Oct. 14.

Longines-Wittnauer has bought a schedule of 88 periods of 15 minutes each on WENR. Will be heard six times weekly at 10:15 p.m.

Programs are on discs and set through the Arthur Rosenberg agency.

3d WHN Show From D.C.

As a third program by direct wire from Washington, WHN, New York, will launch this Friday night (17) a new series, 'Theodore Granik's Women's Forum.' Doris Fleeson will be moderator on the show, slated for the 8-8:30 p.m. slot and originating in the Mayflower hotel.

Other WHN shows from the Capitol are Fulton Lewis, Jr., and 'Dinner at Mrs. Lionel Atwill's.'

In radio, too,
it's Better to be Lower
B.T.

Radio stations at *low* frequencies transmit on a *longer* wave-length. A *longer* wave-length means a *stronger* signal—one that retains its power better over distance. WMCA is New York's most fortunate. It operates on New York's *lowest* frequency (570 kc.) with enough power (5000 watts) to reach over 12,500,000 people with clarity—and economy.

WMCA
FIRST ON NEW YORK'S DIAL

KDYL's new 5000-watt *directional* broadcasting pattern fits the intermountain population setup like a glove. Ample power, directed where it does the most good!

KDYL
"The Popular Station"
SALT LAKE CITY
JOHN BLAIR & COMPANY

22 New Campaigns Start on the Blue Network of NBC

19 CONTINUE—6 RENEW—AS ADVERTISERS SEEK TO LOWER THEIR DISTRIBUTION COSTS!

WE HAIL:

THESE 22 ADVERTISERS WHO HAVE STARTED NEW CAMPAIGNS ON THE BLUE AFTER A CAREFUL STUDY OF ALL COMPETITION

Bayer Aspirin	*"American Melody Hour"*
Bendix Aviation Corporation	*"The Treasury Hour"*
Bristol-Myers (Sal Hepatica)	*"Dinah Shore & Orchestra"*
Brown & Williamson Tobacco Corp. (Target)	*"Renfro Valley"*
Canada Dry Ginger Ale, Inc. (Spur)	*"Michael & Kitty"*
Clark Candy	*"Service With a Smile"*
Mennen Company	*"Capt. Flagg & Sgt. Quirt"*
Miles Laboratories (Alka-Seltzer)	*"Lum & Abner"*
Pillsbury Flour	*"Musical Millwheel"*
Pacquins, Inc. (Cosmetics)	*"Speaking of Glamour"*
Pan-American Coffee Bureau	*Mrs. Roosevelt—"Over our Coffee Cups"*
Reynolds Tobacco Co. (Camel)	*"Penthouse Party"*
Serutan	*"Pearson & Allen"*
Dr. Earl E. Sloan (Liniment)	*"Gangbusters"*
Standard Brands, Inc. (Fleishmann's Foil Yeast)	*"I Love a Mystery"*
Standard Oil of Indiana	*"Auction Quiz"*
Time, Inc.	*"March of Time"*
Trimount Clothes Company	*"William Hillman—Raymond Clapper"*
Texas Company	*"Metropolitan Opera"*
R. L. Watkins (Dr. Lyon's Tooth Powder)	*"Monday Merry-Go-Round"*
Weekly Publications, Inc. (Newsweek)	*"Ahead of the Headlines"*
Wheeling Steel Corp.	*"Wheeling Steelmakers"*

WE CHERISH:

THESE 19 CAMPAIGNS CONTINUING UNDER CURRENT CONTRACT AND SHALL BEND EVERY EFFORT TO KEEP THEIR SPONSORS HAPPY ON THE BLUE

Anacin Company	*"Just Plain Bill"*
Anacin Company	*"Easy Aces"*
American Tobacco Co. (Pacific Coast)	*"Information Please"*
Boyle, A. S., Co.	*"John's Other Wife"*
Cal-Aspirin Corp	*"Amanda of Honeymoon Hill"*
Carter Products	*"Inner Sanctum Mysteries"*
Cummer Products (Energine)	*"Manhattan at Midnight"*
Ironized Yeast Co., Inc.	*"Good Will Hour"*
Jergens, Andrew, Co. (Jergens Lotion)	*"Walter Winchell"*
Jergens, Andrew, Co. (Woodbury Soap)	*"Parker Family"*
Kolynos Company	*"Mr. Keen, Tracer of Lost Persons"*
Miles Laboratories (Alka-Seltzer)	*"Quiz Kids"*
Neighbors of Woodcraft	*"Grandpappy and His Pals"*
Phillips, Charles H., Co. (Haley's M-O)	*"Amanda of Honeymoon Hill"*
Sun Oil Company	*"Lowell Thomas"*
Swift & Co.	*"Breakfast Club"*
Watkins, R. L., (Dr. Lyon's Tooth Powder)	*"Orphans of Divorce"*
Williamson Candy Co. (Oh Henry Bars)	*"Famous Jury Trials"*
Wyeth Chemical Co. (Freezone)	*"John's Other Wife"*

...and here's how the Blue lowers *your* cost of Distribution!

STRATEGIC STATION LOCATIONS. Blue Network stations are located in the "Money Markets" where the buying power is heaviest. The Blue is designed to cover markets, not just areas, *to provide sales where selling is most profitable.*

JUDICIOUS USE OF POWER. The Blue has high power stations only where power is needed. Elsewhere it conserves its power and your budget.

UNIQUE SYSTEM OF DISCOUNTS. The famous "Blue Plate" system of discounts encourages the use of the entire network. As you expand your list of stations you receive savings up to 20% of your total time cost, thus helping your talent budget.

MODEST TALENT EXPENDITURES. Radio's finest sustaining schedules of news, sports and public service features, develops steady listening to the Blue. The result—Blue evening commercial programs have a C.A.B. average of 10—yet *their average talent expenditure is 44% less per quarter hour than their major network competition.* And this fall's lively new sponsored shows mean *still higher* C.A.B. ratings on the Blue!

• • •

These four factors explain why the Blue Network of NBC costs from *11% to 36% less per thousand listeners*—a fact that is being recognized more and more often by thoughtful advertisers today. Why not follow the example of the successful clients listed here, and buy Blue to lower *your* cost of distribution?

NATIONAL BROADCASTING COMPANY
A Radio Corporation of America Service

THE *Blue* NETWORK OF NBC
Sales thru the air with the greatest of ease

WE WELCOME:

THESE 6 RENEWALS FROM ADVERTISERS, FOR WE HAVE LONG BELIEVED THAT A RENEWAL IS AS SINCERE A TRIBUTE AS A NEW CONTRACT

Adam Hats	*"Boxing Bouts"*
Modern Food Process (Scrapple)	*"Olivio Santoro"*
Modern Food Process (Thrivo Dog Food)	*"Moylan Sisters"*
Ralston-Purina Co. (Cereals)	*"Tom Mix Straight Shooters"*
Welch Grape Juice Co.	*"Dear John"*
Williams, J. B., Co.	*"True or False"*

WE REGRET:

The contract-expirations of these 10 advertisers and hope that, as in many previous cases, they will return in the future

Axton-Fisher Tobacco Corp.
American Chicle Company
Clapp, Harold, Inc.
Colgate-Palmolive-Peet
Emerson Drug Company
Lance, Inc.
Land o' Lakes Creameries
Lever Bros.
Pacific Coast Borax
Pepsi-Cola

'MODIFICATIONS' DON'T PLEASE CHAINS; FCC CHALLENGE IN U. S. COURTS DUE

Fly Majority 'Unconvinced' Orders Make Radio Prosperity Impossible or Will Degrade Quality of Programs—Craven, Case Again Dissent

Washington, Oct. 14.

The Federal Communications Commission, dividing 4—2, proclaimed on Saturday afternoon (11) the best it was willing to do for the protesting radio networks. Since the original 'reform' orders dated May 2, and then intended for enforcement (postponed) on Aug. 2, the regulatory body has taken additional testimony, been bombarded by the briefs of the NBC and CBS lawyers and after long mediation has consented to some few changes. But these changes do not begin to appease the webs.

The industry is made a gift of a two-year license by Chairman James L. Fly, who thereby goes two-thirds the way to the much dreamed-about three year license that was talked up at one convention after another through the period when semi-annual renewals were necessary. There seemed little inclination here over the week-end 'to thank Fly for small favors.'

Limited options and indefinite postponement of the forced sale of the NBC Blue network were other gestures from the FCC majority. But the principle of 'exclusivity' deemed all-vital to CBS and NBC was again declared outlaw with a new enforcement date (Nov. 15) and upon this issue alone the majors were apparently determined to fight the FCC through the Federal courts. Legal minds seem to welcome a judicial review of the FCC's authority.

Commissioners T. A. M. Craven and Norman S. Case, reiterating their dissents of May 2, declared it remains their conviction that the FCC has no trust-busting powers. They denounced the 'modifications' as still liable to ruin the broadcasting industry. The majority quartet—Chairman James L. Fly and Commissioners Paul A. Walker, George Henry Payne and Ray C. Wakefield—stuck to the original contention that (a) the public will profit and (b) the chains and affiliates can adapt themselves to the new order without undue hardship.

Limited Retreat

Industry and Congressional blasting in the late spring and early summer forced a limited retreat, but the reform element shrugged off the protests that program service will inevitably deteriorate because of instability resulting from outlawing of long-established business methods. In justifying their latest decision, the majority members asserted 'the chain broadcasting regulations will tend to decentralize the tremendous power over what the public may hear, which is now lodged in the major network organizations, and will remove existing restraints upon competition without interfering unduly with the operation of the network organizations.'

The New Orders

Making the regulations apply to regional as well as national skeins, the FCC majority has now decreed:

1. No individual outlet may have exclusive right to service from any network but can have the privilege of 'first call' on features of a chain with which it is affiliated.

2. Networks may obtain non-exclusive options on three hours in each of four five-hour blocks into which the broadcasting day is divided (maximum of 12 hours in each 24) but unused time earmarked for one combo can be sold to a rival.

3. Instead of present 28-day notice, a 56-day call is required.

4. Agreements can run for two years and may be renewed 120 days before expiration.

5. The rule forcing NBC to unload the Blue string is shelved indefinitely but may be put into effect on six months' notice.

Only feature on which all members agreed was postponement of the anti-dualism commandment. The majority felt certain NBC will unload soon 'without the spur of a legal mandate' and explained the postponement results from desire 'to avoid the semblance of pressure on NBC to effect a forced sale.' Craven and Case, subscribing to the feeling it is undesirable for one company to maintain two webs, concurred that 'ultimate separation of one of the two networks now operated by NBC will be an improvement of benefit to the public.'

By and large, the revisions followed suggestions advanced by Mutual in the hope of breaking the deadlock which brought Congressional Committee intervention. But the majority could not accept the MBS idea of allowing a limited degree of exclusive options—not more than the hours used the preceding year by the web—and threw out the thought (which Mutual itself abandoned by the time of the recent argument on its compromise formula) that the percentage of non-exclusive option time should hinge on the number of outlets and degree of competition in each market.

The limited option rule—most vital of the whole set of verbotens—will serve as a 'business convenience,' the FCC majority maintained. Remarking that NBC and CBS in the past never have used much of the time tied up, the reformers declared they are unconvinced 'that the optioning of time by networks is indispensable to network operation, particularly since the chain broadcasting regulations, neither in their original form nor as herein amended, place any restrictions on the bona fide purchase of station time by networks.'

Four-Shift Day

Declaring it is imperative station managers reserve 'an adequate amount of time during the good listening hours' for local requirements, the majority sliced the day into the following wedges:

From 8 a.m. to 1 p.m.; from 1 p.m. to 6 p.m.; from 6 p.m. to 11 p.m.; from 11 p.m. to 8 a.m.

(The last block was an afterthought suggested by the Colonial Network. At the recent arguments, the New England skein noted the popularity of its bedtime news and weather reports.)

The 56-day call is necessary to give station managers a fair opportunity to shuffle their scheduled local and non-web programs, the majority explains. Though double the notice now given, this will not result in 'any serious hardship' on the chains, the majority argued, since the webs themselves admit programs are set up months in advance.

Dissenters Main Fear

Washington, Oct. 14.

No amount of emphasis about protecting the public interest will convince Commissioners T. A. M. Craven and Norman S. Case the efforts of the FCC majority to dictate terms on which stations may affiliate with networks is either justified by statute or desirable. The conservative duo made plain again Saturday (11) their deep-seated apprehension that the anti-monopoly reforms will hurt listeners, advertisers, and operators alike.

No matter how the rules are disguised, the only possible consequence, in the dissenters' estimation, is a government agency meddling in private affairs over which it has no proper control. By implication, Craven and Case once more knocked the chip off their colleagues' shoulders and defied them to get Congressional authority and approval.

WBT
50,000 WATTS
CHARLOTTE
CBS

The station an audience built

Ask any Radio Sales office for more information about WBT, one of the eighteen CBS 50 000 watt stations.

STATIONS POOL TALENT FOR CIVIC CAMPAIGN

Minneapolis, Oct. 14.

Twin City radio stations—KSTP, WCCO, WTCN, WLOL and WMIN—pooled their resources for a half-hour musical show to plug the Minneapolis and St. Paul Community Funds, with the program originating in KSTP's St. Paul studio and carried over all of them.

The orchestra, comprising musicians from the five stations, was under the baton of Leonard Leigh, KSTP musical director. Each station was represented by an announcer. Talent included Amanda Snow, KSTP 'singing dairymaid'; Bob Lawrence, St. Paul Civic Opera star, and the Phyllis Wheatley negro settlement house choir from Minneapolis.

'Breakfast Club' personages Don O'Neill, Jack Baker, Nancy Martin, the Escorts and Betty, will do a one-nighter at the Bank-Art-Gift show Nov. 3 at the Minneapolis Auditorium.

KSL Educational Display On CBS School of Air

Salt Lake City, Oct. 14.

KSL on Oct. 11 staged an elaborate demonstration at the Elks Club here for 300 students and teachers assembled at the Utah Educational Association convention. Demonstration was in connection with Columbia's 'School of the Air,' to show teachers how the program could be put into practical use in their educational set-up.

KSL players were used, in addition to Clinton Larsen, president of the Audio-Visual Section of the Utah Educational Ass'n; Howard Knight, vice-president, and Ruth Markham, secretary.

DURR, NEW TO FCC, CRONY OF FLY

Washington, Oct. 14.

President Roosevelt reached into ranks of New Deal braintrusters for a man to fill the three-months-old hole on the FCC Monday (13), asking the Senate to approve Clifford J. Durr, 42-year-old lawyer without any radio background, as successor to Fred I. Thompson. He's another Alabaman and, like Thompson, a protege of Senator Lister Hill.

The Durr appointment was not unexpected but was distinctly disappointing to industry people who have hoped for the last three years the Chief Executive would put another man with actual knowledge of the broadcasting business on the regulatory panel. Selection is considered evidence President still is behind the crack-down philosophy which has caused so much ill feeling, though Durr has not figured prominently in any New Deal business-baiting.

Durr's career has been exclusively governmental for the last eight years but for 11 years previously he was in Alabama law firms. He came to Washington in 1933 to join the Reconstruction Finance Corp. and since last August has been general counsel of Defense Plant Corp., an R.F.C. subsidiary. Formal education was gained at University of Alabama and Oxford (England).

Prospective commissioner is brother-in-law of Associate Justice Hugo L. Black, former down-the-line New Deal Senator from Alabama, and had the backing of numerous Alabamans in the House as well as Senators Hill and John Bankhead. He's reported on intimate terms with Chairman James L. Fly.

Wm. Sweets Joins NBC

William Sweets, author-director, has joined the NBC production staff as a director of dramatic shows. Won't do any writing because of the C. L. Menser rule against directors who do.

He recently scripted 'The Story of Bess Johnson' until it moved from the Ward Wheelock to the Ted Bates agency.

Washington — Russ Hodges joins WOL as sports editor Oct. 27. Hodges comes from WBT, Charlotte, N. C.

NEW TIRES FOR OLD CARS NEW AD SLANT

Arthur Kudner agency is reported to have readied some programs for submission to Goodyear Tire.

Theory that has activated this agency as well as others to go after their auto accessory accounts is that with the production of new cars progressively limited by defense there will be a marked disposition among motorists to outfit the old bus with new accessories.

Detroit—Hugh Holder, formerly of WSUS, Winston-Salem, joined the WXYZ staff Oct. 13.

WBIG Faces

Here is our Production Manager, Mr. I. Gott Resultz. What is a production manager, anyway? Well, this fellow produces results and knows what he is paid to do. This is why WBIG can produce a program from a single soloist to a symphony orchestra.

While more than a million listeners in this Magic Circle do not know Mr. Resultz personally, they do know that he gets results.

This production manager is one of the reasons why WBIG is the "prestige station of the Carolinas!"

The MAGIC CIRCLE

5000 richly lede. watts, night and day . . . now! . . . to cover the richest and most populous area in all the southeast.

A Columbia Broadcasting System affiliate.

WBIG
GREENSBORO, N.C.
GEO. P. HOLLINGBERY CO. NAT. REP.

560 KC
5000 WATTS DAY
CP 5000 WATTS NIGHT
The Carolina's BEST Frequency!
WIS
NBC Red
COLUMBIA, S.C.
FREE & PETERS Inc. National Representatives

NBC OKAYS DISCS ON WEB

Webs Prestige At Stake

Continued from page 25

the Chicago meeting consists of Stanley Hubbard, KSTP, St. Paul; William J. Scripps, WWJ, Detroit; Gene Pulliam, WIRE, Indianapolis; William O'Neill, WJW, Akron, and Walter Damm, WTMJ, Milwaukee. Also described as a leader of the group, which has allied with the National Independent Broadcasters, is Arthur B. Church, of KMBC, Kansas City, a CBS affiliate. All the others but O'Neill are affiliated with NBC. O'Neill is of Mutual's ranks.

The tone of the group is distinctly anti-network, not merely on the question of an ASCAP settlement but on other problems. This group, which is chairmaned by Eugene Pulliam, of WIRE, Indianapolis, makes it a point of declaring that it is opposed to the policies of the Independent Radio Network Affiliates, which it describes as network-dominated. It is the first time that Pulliam has come to the forefront in an agitating capacity and what has particularly mystified sideliners about him is his reluctance to talk about the objectives of the group until he has first conferred with the other members of the committee.

Both the group and NBC's Red and Blue affiliates are meeting at the Drake hotel.

Attitude on Super-Power

Group, which is meeting at the Drake Hotel, discussed the question of taking a stand against the issuance of super-power permits by the FCC. The leaders of the group voiced the opinion that unless 50,000 watts were made the utmost limit there was the prospective of NBC and CBS obtaining enough super-power outlets to eliminate the necessity of many of its present affiliated stations.

Another question which came up for discussion today, but which appeared to have received short shrift, concerned group negotiations with such unions as the American Federation of Musicians, the International Brotherhood of Electrical Workers and the American Federation of Radio Actors. What caused the Groupites to shy away from this proposal was the argument that experience has proved that it is easier to deal with unions individually than as a group and that to work collectively the broadcasters would only the best tactical interest of these unions.

Question of Unity

As the officials of NBC and Columbia prepared to leave for their trip to Chicago Monday night (13) they seemed to be confident of meeting with success. They were faced with more than the problem of wrapping up the loose ends of their settlement with ASCAP. The two older networks had a prestige-saving job in front of them.

Unless this recalcitrant group of broadcasters could be cajoled back into line on the ASCAP issue there was a chance of the revolt spreading to the point where it might imperil the stand of the two networks on the anti-monopoly orders of the Federal Communications Commission. NBC and CBS has up to now shown that it has its stations solidly behind it in defying the FCC's latest restraints. If a revolt on the networks' solution for an ASCAP peace succeeded, Fly & Co. might look on the proceedings with satisfaction and wonder whether the incident could be regarded as a precursor to a crumbling also of the united front which has been maintained by NBC and CBS so far on the FCC's network-stations relations rules. NBC and Columbia, as the two readily admitted last week, are determined to clean up the ASCAP situation so that they can turn all their fighting energies, as well as those of their affiliates, to the controversy with the FCC.

Gathering Data

NBC and Columbia delegations of officials had been invited to the meeting of the Major Markets Group, The web officials had asked that they be permitted to explain their position on the ASCAP contract and why an immediate consummation of the ASCAP contracts was imperative. Niles Trammell, who headed the NBC delegation, worked up to train time Monday (13) gathering data for presentation before the group. Mark Woods, NBC v.p., also took the trip. Accompanying Edward Klauber, CBS executive v.p., on the Chicago mission, was Mefford Runyon, the CBS v.p, who handled the negotiations with ASCAP for his network. The officials of the two webs had been advised by the group's executive committee that they were to be heard at a meeting set for Tuesday (last) night.

Paine, Mills Along

On invitation from this same committee John G. Paine, ASCAP general manager, also made the trip to Chicago. With him was E. O. Mills, the chairman of ASCAP's administration committee. Paine had been asked to come on and explain certain clauses in the new licensing agreements which seemed to be rankling some members of the group. These broadcasters think the bookkeeping required under the new contracts is too involved. They don't like the idea of having to cross-log with name of compositions, publishers and writers every number they broadcast in the event they do not take out blanket licenses.

As the contracts now stand such cross-logging is mandatory even if the commercial license is per program and the sustaining license blanket. Another clause to which they object concerns the limits to put on a station's credit. Under paragraph 7 of document 4 of the agreements ASCAP is entitled to cancel a station's license on 30 days' notice if the station fails to produce the reports, accounts or payments required. In the past a station could withhold disputed fees for as long as it desired without ASCAP being able to press effectively for payment.

Want 90% In

NBC has received signatured approvals of tha ASCAP deal from over 70% of its affiliates and it believes that if the broadcaster group meeting in Chicago is swung into line the network will have come close to the quota of approvals (90%) that it wants to get before putting the ASCAP music on its facilities. As for Columbia's progress with its affiliates that network has fared much better than NBC and it has been intimated that CBS is prepared to go on with the ASCAP repertoire at any time but that it is inclined to take the final step simultaneously with NBC. Latter web is still disposed toward giving its commercials a week's notice before reopening its facilities to ASCAP music.

N.A.B. Zone Hears Jan. 1 Cited As Music Peace Date

Louisville, Oct. 14.

Broadcasters from Kentucky and Ohio attending the District Seven meeting of the National Assn. of Broadcasters last week were told that the ASCAP situation would be settled by Jan. 1, 1942. This date is 10 weeks later than the deadline at which NBC and CBS have declared themselves in New York as shooting. The Jan. 1 date was tossed off casually in a meeting that heard more about BMI than ASCAP music. BMI has 725 station licenses it was asserted and of 100,000,000 copies of sheet music sold annually 30,000,000 at present are BMI tunes.

Broadcasters were concerned with their labor relations with the American Federation of Musicians. Latter's tendency to 'yank network programs pronto when local disputes remain long unsettled has stirred radio men with a resentment for this power to sock them with a national weapon during a community quarrel. WGRC across the river told meeting of its recent experiences with James C. Petrillo, who was willing to pull dance bands off the Mutual networks to penalize WGRC for not signing up. WGRC has since made its peace.

Neville Miller of the N.A.B. termed the present radio law of the U.S.A. hopelessly antiquated. He alluded to the free speech problem but in very general terms. Ed Kirby, N.A.B. absentee liaison with the U. S. Army, also spoke on the same general subject.

Leonard Brockington, former chairman of the Canadian Broadcasting Corp., was present at the meetings, he being in Louisville on a lecture date.

EDDIE DOOLEY ON WNEW

Alternates in 7:45 P.M. Spot with Bob Considine

Eddie Dooley, editor of Illustrated FootBall mag, and co-sports ed with Jack Dempsey of Liberty mag, began a sports commentator stint on WNEW, New York, last night (Tuesday). He'll air thrice weekly at 7:45-8 p.m.

Bob Considine, who occupied the 7:45 p.m. slot across the board heretofore, will now do his similar sports show M-W-F, alternating with Dooley.

OBRIST TO WFIL, PHILLY

Caskay Upped to Business Manager of Station

Philadelphia, Oct. 14.

Edward C. Obrist, now with the Ralph H. Jones ad agency, Cincinnati, becomes the new program director of WFIL, effective within the next two weeks. He succeeds James Allan, who has been shifted by Roger Clipp to the public relations department. Allan will also handle special events and public service features. John McKay, present publicity head, has resigned.

William B. Caskay, director of sales promotion, has been upped to business manager of the outlet.

SELF-PRAISE RUNS RIOT ON COAST

Seattle, Oct. 14.

The Pacific Coast which VARIETY years ago dubbed 'the lost horizon of broadcasting' will inculcate regional and civic pride in a new Saturday night program. There will be an hour and a half of the propaganda, a half hour originating from, respectively, KJR, Seattle; KGO, San Francisco and KECA, Los Angeles.

Music, variety, and a description of the wonderful climate, people, industries, prospects, etc., in their particular part of the Coast, plus a ribbing run-down of rival sections, will comprise 'Three Round Jamboree.' In all nine stations are participating. Others beside the three inaugurating are: KGA, Spokane; KEX, Portland; KFSD, San Diego, KTMS, Santa Barbara, KFBK, Sacramento, and KERN, Bakersfield.

ITS 'FIRST RULE' IS ABANDONED

'March of Time' Obtains Permission to Use Phonograph Records and Transcriptions as Production Conveniences

USE F.D.R. VOICE

In permitting 'The March of Time' to include transcriptions and phonograph records in its Thursday night broadcasts over the Blue Network NBC has abandoned one of the company's oldest and firmest policies. Up to last week NBC had maintained unbroken the rule that nothing of a recorded nature but sound effects was admissable over a network hookup. NBC made an exception for a sustaining program in 1937 when it relayed a recorded report of Hindenburg disaster at Lakehurst, N. J.

The waxings on 'Time's' initial program (9) over the Blue included President Roosevelt's transcribed address for the recent wholesale ship launchings and a phonograph record of a Russian male chorus.

In the case of the President the recording of his actual voice circumvented another informal broadcasting 'rule' that the Chief Executive may not be impersonated over the air. This was done by the original 'March of Time' but was finally outlawed bacause questionable to the White House secretariat.

The original ban against use of discs on network broadcasts reflected, after 1929 when 'spot broadcasting' was devised as a competitive method for national advertisers to use radio, a supposed need to sell live talent as synonymous with tha best, i.e. network, programs.

KVOR
COVERS SOUTHERN COLORADO FROM WITHIN!
COLORADO SPRINGS
CBS NETWORK
AFFILIATED WITH WKY OKLAHOMA CITY AND
THE OKLAHOMA PUBLISHING COMPANY
THE KATZ AGENCY INC NATIONAL REPRESENTATIVE

A NEW Hook-up for everyone's Mutual Advantage!

- A new "program-interest" for WCAE listeners—the largest station-following in Pittsburgh.
- 46 new, entertaining, local-built, live-talent shows—8 of which are fed to MUTUAL.
- Exclusive broadcasts of PITT football games—outstanding sports events in Pittsburgh.
- Exclusive broadcasts of the Pittsburgh Symphony Concerts—outstanding musical events.
- These PLUS attractions, together with MUTUAL shows and features add up to a brand new listening thrill for Pittsburghers—and how they're enjoying it!!!

And that's only part of the story. For complete information as to time and program availabilities consult—

The KATZ Agency • National Representatives
500 Fifth Avenue New York, N. Y.

WCAE PITTSBURGH, PA.
5000 Watts • 1250 K.C.

Press Service to Radio Stations Investigated by FCC; Various Feuds of Rival Media Aired

Washington, Oct. 14.

Profiteering and discrimination on the part of press associations was charged at last week's FCC wailing wall hearings on the newspaper-owned question which again were devoted to hearing tales that might justify banning publishers from the broadcasting field. The two days of testimony were consumed in listening to squawks from station managements and then asking the wire services to justify their conduct.

Principal incidents on which the FCC directed the spotlight were the KVOS—Associated Press row (which once reached the Supreme Court) and the tiff centering around attempts of WMRC, Greenville, S. C., to get usable news report. Kilocycle cops also received information about troubles of WSM, Nashville; WIS, Columbia, S. C.; and WBAE, Tampa.

With the pace livened, executives of AP, the United Press, and International News Service were put on the defensive by the FCC finger-pointers, but the wire service bosses chorused there was no general animosity toward radio although sometimes the wishes of publisher clients carried considerable weight when it came time to decide about delivering to a station.

Feuding for Years

Rogan Jones, owner of KVOS, Bellingham, testified the AP turned him down at the insistence of the Bellingham Herald. The paper and station have been feuding for years, with neither trying to conceal its hostility toward the other. General suspicion the wire services give newspaper subscribera veto power over broadcasters' applications was strengthened by Jones' testimony the AP serves his other outlet, KPQ, Wenatchee.

For six weeks he had to struggle along with only a skeleton news report, Trans-Radio's short-waved bulletins and the product of local leg-men, Jones said, when the UP hesitated to service KVOS and INS jacked up its prices beyond reason. Finally, he got the UP wire, Jones acknowledged, but the tariff is twice the original estimate and equivalent of what the Herald pays for the full leased wire report. UP's reluctance to take his station as a customer, Jones suspected, was due to the Herald's opposition.

The Herald has blocked delivery of the AP report to KVOS, the Commish learned, but W. K. McCambridge, general manager of Press Association, Inc., maintained the Bellingham situation is not only unique but entirely unduplicated. Because of the long rowing over piracy charges against KVOS, the AP directors have refused to serve the station, he acknowledged. Litigation between the station, the Herald, and the AP has cost large sums, he pointed out.

Jones said he had to give up using INS because of the inadequacy of regional news. For a while, Trans-Radio was a stop-gap but its Seattle Bureau folded. Then, he made overtures to AP, despite tha long-standing bitterness between KVOS and the Herald, an AP member. The UP agreed to put in a radio news wire but quickly changed its mind, Jones moaned, causing him to threaten 'legal action.'

If Newspaper Objects

Newspapers' objections to serving competing stations are taken into consideration by both AP and UP, the Commish found. Though Edwin M. Williams, vice-president, denied the UP was influenced by protests from its paper subscribers, McCambridge said a station request for service must be passed on by the board of directors if a member paper objects.

Under persistent quizzing by Marcus Cohn, one of the FCC legal braintrust, Williams said there are various reasons why negotiations with broadcasters collapse and contended the feeling of publisher clients does not determine the UP's attitude. He pointed out UP started serving stations in 1935 and now gets one-third of its income from radio clients.

Peace—He's Potent

The Greenville, S. C., situation involved efforts of James D. Poag, owner of year-old WMRC, to get a news report, and the discussion brought in the name of Roger C. Peace, sent to the Senate recently as successor to Supreme Court Justice James D. Byrnes. Poag's story was that he couldn't buy AP, INS, UP, or Trans-Radio until he made peace with Peace. Troubles were straightened out when Wayne M. Nelson, his partner, sold his 49% interest to Peace. Inside nine days, WMRC was able to get the INS report, the Commish heard.

Desire of Chairman James L. Fly to hear anything detrimental to newspapers was apparent during this phase of the proceedings. Poag said that after doing everything possible to get a news report, he wrote the FCC and was urged by Fly to submit a statement of his experiences. Joseph V. Connolly, president of INS, also hinted at FCC pressure in explaining why INS finally took on WMRC as a customer, saying he understood Peace had been 'influenced by someone' at the Commish to modify his exclusive contract.

Other instances where the UP allegedly rebuffed brodeasters to appease its publisher clients were brought out during examination of Williams. But the UP execs still disclaimed any deliberate discrimination after being prodded about refusal to serve WBAE, Tampa; WSM, Nashville, and WIS, Columbia.

Who Eats and What

Detroit, Oct. 14.

A demonstration two-way transoceanic conversation was staged here before the Adcraft Club by NBC's Abe Schecter. He turned the conversation to what the Detroit diners had just eaten.

After describing the food at the Adcraft banquet to Alex Drier in Berlin the NBC special events man invited comment from the rationed German capital. Drier sadly acknowledged in a mournful voice, 'well, you know how I like food, Abe.'

Later Fred Bate from London stated that 'the food in England is 'adequate but not colorful.'

'Is the censor with you,' Schecter asked, 'and, if so, how is he feeling?'

The censor's own comment boomed in: 'It's very kind of you to inquire about my health.'

But showing that some of Europe eats, Charles Lanius, from Basle, Switzerland, described a meal as equally impressive as the American banquet.

WBNX NEW YORK
... THE MOST INTIMATE AND EFFECTIVE SALES APPROACH TO AMERICA'S LARGEST MARKET.
5000 WATTS

AFRA Problems

Continued from page 2

affiliates get the regular compensation rates and even the production staffs are paid.

It's admitted that run-of-the-mill actors are paid the AFRA scale, but some of the union's members feel that it's unfair for name artists to be expected to appear for nothing. It's also argued that such gratis appearances curtail employment of regular scale actors. The special committee will decide whether that and other convention resolutions should be acted upon now or turned over to appropriate committees for further study.

Staff Producers?

Among the other resolutions is a proposal that CBS staff producers in Chicago be admitted to the union. Number of them have applied for membership. Feeling is that although producers and directors should theoretically not belong to the same organization as their employees (actors, singers and announcers) the International Alliance of Theatrical Stage Employees (stagehands) or some similar union may try to grab the jurisdiction to obtain a foothold in radio.

The IATSE has already made several moves to get into the radio field. One such occurred several years ago, when it tried to grab jurisdiction over engineers, but that move was thwarted by the International Brotherhood of Electrical Workers. Last spring the IATSE demanded that AFRA turn over jurisdiction of sound effects men, but never replied to AFRA's suggestion that the question be decided by an independently-conducted vote of the sound effects men themselves. Most of them are now members of AFRA. Chicago local of the American Federation of Musicians also threatened AFRA jurisdiction a couple of years ago by taking in announcers there. However, it subsequently relinquished the men involved.

Revise Constitution

When AFRA absorbed tha American Guild of Radio Announcers and Producers nearly three years ago, it theoretically took in a number of producers who were members of that organization. However, any of those involved who were not also actors did not join AFRA, but permitted their membership in AGRAP to expire. If AFRA decides to admit producers, it would probably have to revise its constitution and alter its charter from the Associated Actors and Artistes of America, for the present charter covers only performers. However, both changes could doubtlessly be made without difficulty.

Besides the two resolutions already cited, tha special AFRA committee is also studying proposals that the national board be required to set the first meeting of each month as the time for consideration of the business of the smaller locals, that the board consider the matter of jurisdiction between AFRA and the American Federation of Musicians, and that the board take action to prevent omission of standard AFRA provisions from all its collective bargaining agreements. The resolution regarding jurisdictional matters between AFRA and the AFM involves the disputa (now in the courts) between tha AFM and AFRA's affiliate, the American Guild of Musical Artists. AFRA has been reluctant to enter that controversy, although its interests are at stake. It will probably not take any immediate or drastic action now.

WIOD Gives YOU THIS
FLORIDA'S TOP YEAR-ROUND MARKET
All South Florida A PLUS MARKET
★All on the SAME Year-Round Rate Card
+
AMERICA'S TOP BUYING MARKET
● Hundreds of thousands of winter visitors WITH MILLIONS TO SPEND and the DESIRE TO BUY!
+
MORE LISTENERS...MORE DOLLARS
WIOD's power and great "Salt Water Route" take you into ADDITIONAL Florida markets. We give you COMPLETE COVERAGE---PLUS!
610 KC NBC RED WIOD 5,000 WATTS
★ MIAMI • FLORIDA • THE SALT WATER ROUTE ★

Promotion Stunt Smells

Philadelphia, Oct. 14.

To each advertising agency, radio editor and potential sponsor, was sent last week one cucumber through the mail with a card reading: 'Place your accounts with WPEN; then sit back Cool as a Cucumber and watch the sales climb.'

But the unseasonable heat wave caused the stunt to backfire. As the packages arrived at their destinations, the cumbers had deteriorated plenty. Most of them were hurriedly disposed of by their irate receivers.

The next day, Arthur Simon, WPEN g.m., sent everyone a letter of apology.

Inside Stuff—Radio

WCCO, Minneapolis, stepped in to 'defend' the Scandinavians of the midwest who were recently accused on the floor of Congress of being pro-Nazi. Station had Elmer Peterson, its Scandivanian news analyst, prepare an answer. Advertising this answer heavily and making it available on wax to other stations the WCCO reply seemed to some listeners to prove rather than disprove the charge, its whole burden being that the Scandinavians were loyal Americans. The charge in Congress was that they were pro-Nazi in European matters.

'Some congressmen may sincerely believe that Americans of Scandinavian birth and ancestry as a group are pro-Nazi,' Peterson admitted, 'but that belief is based on an opinion widely circulated during the war's early stage and does not reflect these Scandinavian-Americans' deeply patriotic feeling for the United States—a patriotism which is a good example for all citizens.'

Reason why a network recently dropped an affiliate of long standing for another station in the same town was disclosed last week. The affiliate which held the contract had for time, because of other commitments, been shuttling that network's commercials to another local outlet but the network was reluctant to break off the association with the contracted affiliate until it made a startling discovery. The affiliate with the contract was collecting a commission of 15% from the substitute station on all network programs. The affiliate involved is one of the most prosperous stations in that area, the northwest.

Donald Flamm, former owner of WMCA, N. Y., states he has not gone into the bowling alley business but has rather acted as the financier for one that Freddy Fitzsimmons, Brooklyn Dodgers pitcher, is building in that borough. Flamm added that he will not in any way be connected with the spot's operation. Denial is the result of recent reports in the trade that Flamm was going into the biz.

Dinah Shore takes over the Sunday 9:45-10p.m. period on the NBC-Blue Oct. 26 for Minitrub (Bristol-Myers). Meanwhile her agents are discussing with Eddie Cantor the terms of an extension of her contract with him.

Cantor, who holds a contract for her exclusive radio services, was granted a further renewal in return for permitting her to take the Minitrub spot.

Mutual Network was able to clinch a contract with Parker Pen for the 'Walt Disney Song Parade' series because of the license which the web holds from ASCAP. All the past Disney scores are in the ASCAP repertoire.

Phil Carlin, NBC Red program chief, has new secretary, Florence Morris. His former one, Mary Louise Field, resigned to accompany attorney-husband. John Jarvis, to Coast.

Joe Creamer, of WOR, New York, went to Montreal last week to receive a silver cup from the Direct Mail Advertising Assn. Based on 'originality' of promotion at station.

Sponsor 'Church Directory'

San Antonio, Oct. 14.

'Church Directory of the Air' on KTSA is devoted to announcing church affairs, bazaars, raffles and events. It's weekly quarter-hour.

Sponsored by tha Zirkel Monumental Works.

Ann Tenna says: Some gals' numbers are tough to remember, but little Ann's is a forget-me-not ...exactly 1000...
"Easy to remember-easy to dial"
(Easy listening WINS more sales!)
WINS

'THE O'NEILLS'
B. JANE WEST
NOW RADIO'S MOST POPULAR FAMILY BRINGS YOU MORE LAUGHTER TEARS and HEART-THROBS
Presented by Ivory Soap
LISTEN IN TWICE DAILY
NBC Red Network, 12:15 to 12:30 P.M., EST
WABC—5:30-5:45 EST—CBS
COAST TO COAST
Dir. COMPTON ADVERTISING AGENCY
MGT. ED WOLF—RKO BLDG., NEW YORK CITY

'What Do You Think of the War?'

But Pub-Crawlers Response Will Be Edited and Recorded Before Hitting the Air

Minneapolis, Oct. 14.

KSTP and tha Gluck Brewing Co., Minneapolis, say they aren't scouting for trouble, but just tha same starting next Monday they're going to air a new Monday through Friday series to originate in Twin City taverns and with the tavern customers discussing current topics.

In order to guard against any too ardent celebrants getting too close to the mike or butting in, and thus muffing things up, the station will transcribe each show for the sudsmaker between 8 and 9 p.m., at which time drinking usually hasn't reached the rioutous stage in the establishments, and then will exercise some censorship on remarks regarded as too heated or unintelligible. Airing time is 10:15 p.m.

CINCY REDS GAMES ON 3 STATIONS

Cincinnati, Oct. 14.

The Cincy baseball club has signed with WKRC, the Times-Star station and Mutual affiliate, whereby it may join in the broadcasting next season of the Reds' games. At the same time the club renewed with WSAI and WCPO, which have been airing the games with their separate announcers for a decade.

WSAI is, of course, owned by Powel Crosley, Jr., who also owns the ball club.

Rich'd Cōle Opens Office

Omaha, Oct. 14.

Richard Cole, formerly vice-president of Allen & Reynolds, has opened his own agency here and will act as advertising representative of station WOW, Omaha.

He will operate a direct-mail agency and counselor service, not competing with other local agencies which place business on Omaha stations.

JAX FOOTBALL FAX ON KGKO

Dallas, Oct. 14.

Jax Football Fax will be aired for two quarter-hour periods each week of saason plus 25 spot announcements for tha month of October on KGKO, Fort Worth.

Sponsored by Jax Beer Co., Houston. Placed through Anfenger Agency, St. Louis.

Payroll Traffic

New York City.—William Slater Barkentin, formerly with the Oliver Saylor legit press agent office, joined the staff of WOR, New York, as continuity editor, succeeding Robert Blake, who was drafted.

Nashville.—Eleanor Fossick is new 'Jane Dalton' women's announcer over WSIX. Jack Simpson, announcer, has also been added to staff. Replaces Dick Altman. Bill Round new sportscaster.

Crysial Jones has been added to continuity staff at WSM.

Regina, Sask.—New talker with CKCK is Fred Crippa of CFQC, Saskatoon, Sask.

Calgary, Alta.—Director of the sports and special events department of CFAC, Calgary, is Gail Egan.

Wichita, Kas.—H. Coleman Ashe, formerly program director of radio station KFBI, is now with radio station KANS working with both program and commercial departments.

Schenectady.—Gwendolyn Hathaway, former stage actress, is WGY's new 'Betty Lennox.' She also conducts a candy factory in Stuyvesant, N. Y.

Portland, Ore.—News staff of KOIN-KALE has been expanded with addition of Dale Denny as assistant news editor. From KVAN, Vancouver, Wash.

Detroit.—Ted Grace, for several years one of WJR's onnouncers, has been made an Ensign in the U.S. Naval Reserve and will receive orders to report this week.

Hartford.—Edwin O'Connor, ex-WBEN, Buffalo, and WPRO, Providence, joined announcing staff at WDRC.

San Antonio.—Stanley Yelvington has been added to the announcing staff of station KTSA. From KRIS, Corpus Christi.

Amarillo, Texas.—Bill Salathe and Paul McAlister are the latest additions to the staff of station KFDA. Salathe is the new merchandising and promotion manager and comes from KOMA, Oklahoma City. McAlister is the station's new musical and program director and comes from KGGM, Albuquerque.

El Paso, Texas—Robert Petrie has been added to the announcing staff of station KROD replacing John William Guffey, now in army.

Milwaukee—Wendell Palmer to continuity staff of WTMJ.

Network Premieres

Sunday (19)

'Metropolitan Auditions of the Air,' music, with Wilfred Pelletier orch, guests; Sundays, 5-5:30 p.m., NBC-Red (WEAF); Sherwin-Williams paint, Warwick & Legler agency.

'American Radio Warblers,' singing canaries and organ accompaniments; Sundays, 1-1:15 p.m., Mutual; American Bird Products, Weston - Barnett agency.

'Lutheran Hour,' religioua talks; Sundays, 1:30-2 p.m. and 4-4:30 p.m., Mutual; Lutheran Laymen's League, Kelly, Stuhlmann & Zahrndt agency.

'Young People's Church of the Air,' religious talks; Sundays, 4:30-5 p.m., Mutual; Young People's Church of the Air, Ivay & Ellington agency.

Monday (20)

'Monday Merry-Go-Round,' music, with Bea Wain, Phil Duey, Evelyn MacGregor, Rappaport chorus, Victor Arden orch; Mondays, 10-10:30 p.m., NBC-Blue (WJZ); Dr. Lyons tooth powder, Blackett-Sample-Hummert agency.

Boake Carter, news comment; Mondays, Wednesdays, Fridays, 4:45-5 p.m., Mutual (not including WOR); Land O'Lakes Creameries, Campbell-Methum agency.

Wednesday (22)

'American Melody Hour,' music, with Conrad Thibault, Vivian della Chiesa, chorus, orch; Wednesdays, 10-10:30 p.m., NBC-Blue (WJZ); Bayer Asperin, Blackett - Sample - Hummert agency.

Thursday (23)

Frank Fay, variety, with Bob Hannon, Continentals, Harry Salter orch; Thursdays, 10:30-11 p.m., NBC-Red (WEAF); Lewis-Howe (Tums), Stack - Goble agency.

Gladstone Murray Back From Trip to England; Now In On Shortwave

Montreal, Oct. 14.

Gladstone Murray, who still has the title of general manager of the Canadian Broadcasting Corp., has returned to Canada after seven weeks in London. It's understood he was called to England by Lord Beaverbrook and now has a shortwave propaganda assignment. Canada has been backward in this regard.

During last spring Murray's authority at the CBC was curtailed drastically.

Hammond's Victory

Continued from page 24

terms to be adjusted after the series had been on the air some time, but the NAM merely notified Hammond the deal was terminated. Howard Nussbaum, of the NBC staff, was given charge of production and Ranald MacDougall, of the NBC script staff, was assigned to the writing. Charles Speer and others of Hammond's aides on tha show were retained.

Goes Off Air

Apparently the decision to discontinue the aeries after the Oct. 25 edition does not stem from the AAA ruling. NBC-Red is understood to have given a commercial option on the 7-7:30 period Saturday nights, so 'Defense' was first slated to fold with the Sept. 27 stanza. However, the prospective sponsor didn't pick up the option on the time, so 'Defense' was continued four more weeks and then, on a special request from the NAM, for an additional week to permit a program about sulphur production from one of the Gulf ports.

It's considered likely that the NAM will soon present another serias in cooperation with NBC, though probably under another title and with a different format. That is merely tentative, however. Meantime, the NAM has 'The Defense Reporter' series on Mutual.

Three-man arbitration panel for the AAA consisted of E. H. Hill, vice-president of McCann-Erickson; Holgar J. Johnson, an insurance executive; and Alexander C. Nagle, a banker. Hammond was represented by Paul D. O'Brien, of O'Brien, Driscoll & Raftery. The NAM was represented by Albert R. Connelly, of Cravath, De Gersdorff, Swaine & Wood.

As an Exploitation Aid for Stage Jobs Radio Is a Bust, Sez Ilka Chase

By HOBE MORRISON

Having sought radio to exploit herself for the stage, Ilka Chase now finds her 'Penthouse Party' series for Camel cigarets a full-time career. It not only takes up most of her time and thought, but it has created a list of related side-activities. In short, Miss Chase now finds herself regarded as a 'radio personality.' She complains, 'The theatre comes first with me, but nobody send me plays any more. Everyone seems to think of me as a radio actress.'

Not that she's sitting around moping about it. She's not had time for sitting around, let alone moping. Besides her weekly broadcast and helping prepare it, she's writing a book and making a lecture tour. The book, an autobiography to be called (with a nod toward Noel Coward's 'Present Indicative') 'Past Imperfect,' is scheduled for publication Nov. 15 by Doubleday-Doran. Her lecture tour, on which she's currently engaged, will last a month, during which she'll return to New York for her 9:30-10 broadcasts Wednesday nights over NBC-Blue. If she's serious about being forgotten by the theatre, she doesn't get much opportunity to worry over it.

Besides taking so much of her time and energy, Miss Chase has discovered that being a radio star brings all sorts of other unexpected demands. She exclaims, 'People are always wanting me to serve on some kind of committee. I'm getting to be a career woman—and if there's anything I dislike and am determined never to be its a career woman, at least the club-woman, bridge-playing sort.'

She's Ambassadress

For her lecture tour, she was appointed 'ambassadress of goodwill' for the Citizens Committee for the Army and Navy, to help persuade her lecture audiences to knit for the men in the service. 'I don't know exactly how it happened,' she confesses, 'or what I can do to help. I don't knit and I don't even think much of all this knitting by others. Maybe it makes them feel useful, but it seems to me it would be much more sensible for everyone to give a dollar apiece and let some factory turn out the required number of socks, mittens, mufflers or whatever it is. That might not be so romantic, but there wouldn't be so many dropped stitches and the articles would fit—the men could at least wear them.

Explaining that her autobiog will be neither too revealing nor too polite, she says, 'I don't think anyona is interested in a book that's in too perfect taste. So I'm certainly going to be as frank as I reasonably dare. On the other hand, I don't want people to stop speaking to me and I'll certainly hove my lawyer go over the manuscript for possible libel.'

Although she has undoubtedly been built into a 'personality' and a boxoffice name by radio, Miss Chase was a Broadway name before she went on the air. Among the plays in which she has appeared are 'The Women,' 'The Animal Kingdom,' 'Forsaking All Others' and, last summer at Westport, Conn., the Theatre Guild tryout of 'Love in Our Time.' She has also been fashion commentator for Fox, Pathe, RKO and Paramount shorts.

WOOLWORTH'S LOCAL RATES QUERY

Lynn Baker agency has circulated stations directly with a query on local rates in behalf of the F. W. Woolworth Co.

Incident has caused aurprise among soma stations because last year Baker placed Woolworth's Christmas catalog campaign through station reps.

SALUTE TO COCKNEY SPIRIT

Trio of 'Wookey' Leads on Short Wave to England Sunday (19)

Scenes from 'The Wookey,' Frederick Hazlitt Brennan's drama at the Plymouth, N. Y., will be short-waved Sunday (19) to England as part of a 'Salute to the Cockney Spirit' program on WOR-Mutual. Edmund Gwenn, Heather Angel and Norah Howard will do the parts they play on the stage. Diana Forbes-Robertson, wife of Vincent Sheean and editor of 'War Letters from Britain,' will be m.c. from the U.S. and either A. P. Herbert or J. B. Priestley will be m.c. from England. Also participating from England will be a tugboat captain who assisted in the evacuation of Dunkirk, the Thames fire patrol chief, London dock workera and others.

Occasion for the broadcast is the first anniversary of the heaviest day's raid on London. Alvin Josephy, of the WOR special events staff, will write and direct the program, which will be heard on the Mutual network at 3-3:30 p. m. and locally in New York by transcription over WOR at 11:15-11:45 p. m.

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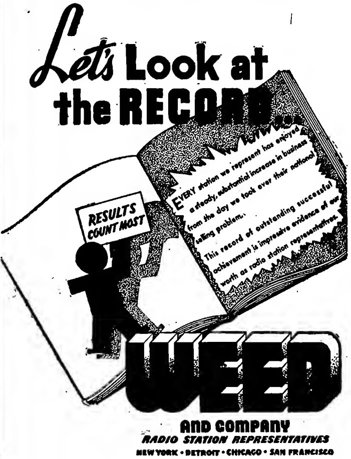
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Metropolitan's Sked Disappoints, Doesn't Include Operas in Which Much Interest Had Been Expressed

By EDWARD SMITH

The annual announcement of plans of the Metropolitan Opera Co., made Wednesday (8) by Edward Johnson, general manager of the company, were disappointing in many extremes to the opera-going public. The revivals or new productions listed failed to include several works in which much interest had been evidenced and the roster of newly engaged singers failed to disclose a single new standout voice.

Much of this disappointment is held to be not the fault of the badly handicapped management, which can no longer depend on European singers. The void left by the absence of Kirsten Flagstad cannot be filled, and 'Tristan Und Isolde,' the company's best drawing card for years, has been removed from the repertoire. New productions include 'Magic Flute,' to be done in English, Bach's 'Phoebus and Pan'; 'The Island God,' a one-acter by John Carlo Menotti, which will premiere at the Met. Other revivals, which include operas which have been out of the repertoire only a season or so, are 'Die Meistersinger,' which replaces 'Tristan'; 'Orfeo ed Euridice,' 'Le Coq D'Or,' 'Elixir D'Amore,' 'Traviata,' 'Tosca' and 'Mignon.'

Pons, Pinza Teamed

'Orfeo' never drew much at the b.o., 'Le Coq D'Or' will give Lily Pons and Ezio Pinza another comedy; the 'Elixir' will have Salvatore Baccaloni, Tito Schipa and Bidu Sayao as the protagonists, while 'Traviata,' which flopped last year with Jarmila Novotna, will have the same singer in lead. 'Tosca' has slated Grace Moore and 'Mignon' will be revived for Rise Stevens, who has been a b.o. nonentity for Met audiences so far.

Newly engaged singers do not promise much. Maria Markan and Astrid Varnay are youngsters with little experience although the former, a native of Iceland, may lend some weight to the Italian wing. Maria Van Delden is an unknown quantity in Wagnerian roles, in which she will attempt to fill Miss Flagstad's shoes, and Gerhard Pechner, an experienced basso-buffo, was not so successful last year in San Francisco.

Kurt Baum, Czech tenor, set no worlds afire in Chicago last season, but may help a weak Italian wing. Lansing Hatfield, Mona Paulee and Mary Van Kirk, Met audition winners, are all inexperienced without a standout voice among them.

Much rests on whether Jussi Bjoerling will be able to come from Stockholm. Latest reports say he will leave in early November, his visas all clear, and will arrive in New York shortly afterwards. If he comes, a much-needed gap in the tenor department will be cleared. Then, perhaps, the reported plans for 'Hugenots,' 'Cenerentola' and other operas may be jammed into the last half of the season. If he fails to come it is dubious that these operas, among several others of Italian origin, will be given. The same holds true of Lily Djarnel, French soprano, presently in South America. She has been engaged for a revitalized 'Carmen,' but Johnson has admitted no plans could be made until she is in the country.

American Names Considered

There are several other American singers who will be engaged, several of these well known names who will strengthen the house b.o. prospects considerably, but plans along these lines are still in the formulative stage.

As the season stands now, artistically it apparently will not approach that of last year, even with the addition of Sir Thomas Beecham and Paul Breisach to the conducting staff. The major detractors apparently will be the absence of Miss Lawrence, Tibbett's illness, Marjorie Lawrence out for the year for the same reason and Giovanni Martinelli approaching the end of his great career. Freidrich Schorr and Lauritz Melchior a year older, etc., and no real replacements in sight.

Rudy Polk has made a deal with Columbia Concerts to handle west coast representation for radio and film talent for the concert agency.

Kreisler Replaced By Tosci in Philly

Philadelphia, Oct. 14.

Arturo Toscanini will conduct three extra concerts with the Philadelphia Orchestra in January due to the sudden postponement of Fritz Kreisler's appearances. Latter's physicians advised him to postpone his return to the concert stage until he's fully recovered from his recent auto injuries.

Tosci is to lead six concerts here with the Philly Orchestra, Nov. 14 and 15; Jan. 9 and 10, and Feb. 6 and 7. In addition he'll baton the Philly Orch in Washington Jan. 13 and in New York Feb. 10.

This will make Toscanini's first guest appearance with the Philly symph in more than five years.

Premature On Dates

Previous reports in VARIETY that the conductor would appear with the Detroit Symphony on the Ford Sunday Evening hour and conduct a series of six concerts for the latter during January and February were in error. The reports had emanated from one close to the Italian maestro, but were premature.

Frisco Opera Co. Does Fortissimo Biz in Northwest

San Francisco, Oct. 14.

After a gala opening Monday (13) to a sold-out house for 'Don Pasquale,' with Salvatora Baccaloni, Bidu Sayao and Franco Perulli, the San Francisco Opera Co. presented 'Rosenkavalier' here yesterday (Tuesday) with Rise Stevens and Lotte Lehmann.

In Seattle Oct. 6, company drew 8,000 admissions, or $16,500, for 'Manon' with Grace Moore and Raoul Jobin, 5,100 ($14,500) for 'Rigoletto,' Oct. 7, with Lawrence Tibbett, Jan Peerce and Bidu Sayao, and 'Tannbauser' on Oct. 8 lured 5,000 ($13.800), with Lauritz Melchior, Stella Roman and Karin Branzell. A repeat of 'Rigoletto' Oct. 11 in Sacramento, with the same cast, played to 4,500 ($13,000), this performance closing the tour of the northwest.

Financing a Problem To Season's Extension Of Detroit Symph Orch

Detroit, Oct. 14.

Following a national survey which showed that the average season for the 18 major symphony orchestras was 26 weeks, the Detroit Federation of Musicians and the Detroit Symphony Orchestra came to loggerheads here on the extension of the present scheduled 21 weeks. Conferences now have reached the point where both sides are agreed on an extension of the season if suitable financing methods can be found.

The orchestra is heading into the 1941-42 season $20,000 in the red; with Murray G. Paterson, manager of the orchestra arguing that $7,000 will have to be raised for each added week. In return, Jack Ferenz, president of the federation, is pointing out that prior to '33, the Detroit season went for 28 weeks and that under generally improved business conditions, as presently, musicians, too, should benefit.

The orchestra here picks up some of its expenses through the Ford Hour on the air but Paterson's argument is that in view of the increased taxation the wealthy donors won't be increasing their contributions this season. A solution is being sought before the scheduled opening of the season Oct. 16.

Settle Conflict on 'Flute' Role at Met; Milanov Set

Conflict over whether a dramatic or coloratura soprano would sing the role of the 'Queen of the Night' in Mozart's 'Magic Flute' was settled yesterday (Tuesday) at the Metropolitan Opera Co. when Zinka Milanov, dramatic soprano, was assigned the part. Role is one of the most difficult in all opera, having been written for a dramatic coloratura and extending in range over three octaves to 'F' above high 'C.'

Bruno Walter, conductor, debated for weeks before making the decision to award the part to Miss Milanov, who will sing the music transposed down. Lily Pons will sing it next year in the coloratura version, the soprano's commitments elsewhere precluding her doing it this winter.

NEW OPERA CO. OPENS 6-WEEK SKED IN N.Y.

The New Opera Co., recently formed organization of young singers, opened a six-week season at the 44th St. Theatre, New York, last night (Tuesday) with a performance of Mozart's 'Cosi Fan Tutte.' Company owes its existence to Mrs. Lytle Hull, who's sponsoring.

During the next four weeks the Mozart opus, Verdi's 'Macbeth,' not given in America since 1850; Offenbach's 'La Vie Parisienne' and Tschaikovsky's 'Pique Dame' will be given at $3.30 top. Subscriptions to the opera exceed 1,000, and contributions totaling more than $50,000, ranging from $5 to $5,000, have been obtained.

Conductors are Fritz Busch, Herman Adler and Antal Dorati, while the company has 170 members, including 50 in the chorus and the same number in the orchestra. Rehearsals have been on since June and the fees paid are the American Guild of Musical Artists minimum, while Mrs. Hull has arranged for members of the cast to receive stipends from the Musicians Emergency Fund totaling as much as $500 in some cases. N.Y. socialites are backing the drive and hundreds were present last night in the gala opening at a $6.60 top. Last opera, the Offenbach work, will open Nov. 5, and the last two weeks of the season will be devoted to the Ballet Theatre. The Tschaikovsky and Offenbach operas will be given in English, the other two in Italian.

Despite reports to the contrary, there are sufficient funds to carry the company through its entire season, with each opera receiving seven performances. If 60% capacity is secured throughout the season, the project will continue in the spring at the close of the Met's season. Company closes down the night the Met. opens Nov. 24.

Concert Notes

Jussi Bjoerling, Swedish tenor of the Met, will be able to leave Stockholm for Lisbon about Nov. 10, clippering to N. Y. about Nov. 15. His opera performances at San Francisco and Los Angeles have been cancelled and he probably will not arrive in time for the Chicago season. All visas have been cleared for him.

Charles Kullman will replace Jussi Bjoerling as Mario in 'Tosca' with the San Francisco Opera Co. on Oct. 18. The Swede is unable to get to America in time, being scheduled to arrive in mid-November.

Elisabeth Rethberg has signed for her 20th successive season at the Met. the soprano to sing 10 times during the season. She opens in 'Nozze di Figaro,' opening night, Nov. 24, as the countess.

Dorothy Baxter, coloratura, will recital Oct. 17 at The Studio Club, New York. 'Boil Song' from 'Lakme' will feature the program of French, Spanish, Italian German and English numbers.

Maestros Woo Public Interest

Promotion of public interest in American maestros has been launched by a group of conductors in New York. A meeting will be held later in the week to select officers.

Those who have joined the organization so far are Charles O'Connell, RCA Victor; Edwin McArthur, Met. Opera; Philip James, head of New York University's music department; Richard Korn, leader of the Alumni orchestra of the National Orchestral Assn.; Howard Barlow, CBS; Alfred Wallenstein, WOR, N. Y.; Albert Stoessel, head of the Chautauqua orchestra; Frank Black, NBC; Chalmers Clifton, former head of the WPA music project, and Dr. Howard Hanson.

N.Y. Philharmonic, Under Stokowski, Opens 100th Anniversary Season

Opening its 100th anniversary season Thursday (9), the New York Philharmonic orchestra, under Leopold Stokowski, sold out to the doors. Take exceeded $6,800, inclusive of several hundred standees, at Carnegie Hall's 2,750-seater.

The orchestra's playing was ragged. Both Bach transcriptions by Stokowski, the Toccata and Fugue in D Minor and the andante sostenuto from the violin concerto in A Major, had a tendency to be overpowered. Originally written for the much smaller orchestra of the 18th century, the present-day full symphony is inclined to make the result sound harsh and overbearing.

The Beethoven Fifth symphony was dragged in spots, especially the opening movement where the broad sweep of the tempi was at first interesting and later puzzling. The string section played each man for himself, and it was hardly likely that Beethoven would have recognized the music as his own. Best of the works were the prelude and love death from 'Tristan,' last work on the program, with the powerful building of climax after climax showing the Philharmonic and the conductor at their best.

New work was Henry Cowell's 'Tales of Our Countryside,' which was melodic and folksy to the extreme. The work, in four sections, is a decided improvement over most American compositions, and Cowell did himself proud with his vigorous, capable interpretations at the keyboard.

Ballet Russe de Monte Carlo

Presented by Sol Hurok at the Metropolitan Opera House, N. Y. Opening bill, Wednesday (8), included 'Poker Game' by Igor Stravinsky with choreography by George Balanchine; scenery and costumes, Irene Sharaff; 'Labyrinth (world premiere), with libretto by Salvador Dali, music by Franz Shubert (Seventh Symphony); scenery and costumes of Dali, choreography by Leonide Massine; 'Gaite Parisienne,' in one act, music by Jacques Offenbach, choreography by Massin, costumes by Mme. Karinska, scenery by Oreste Allegri, with Metropolitan Opera orchestra under Effem Kurtz.

New York's first big theatrical social event of the season, opening of the Ballet Russe de Monte Carlo at the Metropolitan Opera House, got off to a rousing start Wednesday (8) with a sellout crowd of 3,850 and a total take of $7,500.

Presented by Sol Hurok, the ballet troupe, after a slow start in 'Poker Game,' first of three presentations, clicked to a socko finish with 'Labyrinth,' in its world premiere, and 'Gaite Parisienne.'

First ballet, based on a poker game, with the joker continually in the way, failed to catch the fancy of the audience, being static in character. While excellently costumed and danced, it lacked sufficient body to maintain interest.

'Labyrinth,' set to Shubert music and superbly played by the Met orchestra under Efrem Kurtz, is a complete triumph for its author, Salvador Dali. Sets are exquisite and the costuming and scenery completely capture the fantasy of the Greek myth upon which the ballet is based. Dancing of all principals was tops, and it was impossible to single out anyone for special praise, as the unity of the work offset any individual performance.

'Gaite Parisienne,' which closed the presentation, deals with the travels of a wealthy Peruvian and his affairs with ladies of joy. Ballet maintained the high standard set by its predecessor and was worked to successive climaxes as the dancers threw themselves into the spirit of the story with reckless abandon. Music by Offenbach tossed in everything but the kitchen sink of the composer's works, running from 'Orpheus' to the barcarolle from 'Tales of Hoffman.'

This program was repeated Thursday (9) night.

On Friday (10) the troupe gave 'Serenade,' set to Tschaikovsky's music; the same composer's 'Nutcracker Suite,' 'Spectre de la Rose,' with music by Weber, and Rimsky-Korsakoff's 'Caprice Espagnol.'

'Serenade' was adequate but no more so, being mildly sensual in quality, based on no particular theme but rather a pattern of movement. Story, or what passes for the story, apparently involves the failure of a gal to get her man or men, as the case may be, since the premiere danseuse never makes the grade with those upon whom her fancy alights. 'The Nutcracker Suite' continues, as ever, to be the charming fantasy of a child's journey through fairyland. The ballet was in top form, and costumes, scenery, settings, etc., were knockouts. 'Spectre de la Rose' is set to Weber's 'Invitation to the Dance,' and tells of a girl at her first ball. Lastly, 'Capriccio Espagnol,' also a standby of the Ballet Russe, was presented with exotic charm and dramatic fire.

Feature of the Monday (13) performance was the first presentation in America of 'The Magic Swan' by Tschaikovsky; it's the third act of the Russian composer's ballet 'Swan Lake.' Settings and costumes by Eugene Dunkel were excellent and the choreography by Alexandra Fedorova tops, but both faded into insignificance besides the phenomenal dancing of Tamara Toumanova and Igor Youskevitch as the prince and princess. Supporting ballets were 'Rouge et Noir,' with music by Shostakovitch, and 'Vienna—1814,' music by Weber. In both, performances were tops.

Attendance was 2,800 for gross of $4,000. The attendance for seven performances closing Monday (13), 21,000, drew $35,000, according to Met b.o. figures. This is the highest take for the Ballet Russe since it's played at the Met.

N. Y. Town Hall Reviews

(Week of Oct. 7)

Isabel French, lyric soprano, chose too difficult a program for her recital Friday (10) to do herself justice. The Boston singer's voice is not too fresh in quality and she is limited vocally on top and bottom (she never essayed a tone over 'G'), but she does possess excellent diction in all languages and a highly developed sense of interpretations which suffered because of the rash attempt to sing songs no longer within her vocal limitations. George Reeves handled discreet accompaniments at the keyboard.

Carlo Morelli, baritone of the Met, was in excellent voice Sunday (12), exhibiting a fine legato and mezza voce. His breath control was tops and his flexibility was of a kind seldom heard these days. The voice, a little dry at the start, became warmer and more luscious as the evening progressed. His singing of 'Nemico della patria' from 'Andrea Chenier' was the high point, while 'Madrigal Espanol' and 'El Guitarrico' were tops for the Spanish group. Four encores were sung.

Maxim Schapiro, Russian pianist, featured works of Milhaud, Handel, Mozart, Liszt, Chopin, Debussy, Albeniz and Medtner Monday night (13). He displayed excellent technical background and a prodigal technique, but his program in some respects was not sufficiently varied to bring forth all the gifts with which he is apparently endowed. Further hearings in more massive compositions would probably disclose the mature abilities which he most probably possesses.

Stevens-Steber to Do 'Hansel' for Met on Xmas

Metropolitan Opera Co. will present 'Hansel and Gretel' with Rise Stevens and Eleanor Steber on Christmas Day.

Performance will be the first of the fairy opera in five years. It was last given with Queena Mario and Editha Fleischer.

MILWAUKEE TAXING BOXES

PUBLIC PAYS NEW TAX ON DISCS

Record companies are passing on to dealers, who in turn are passing on to customers, the new 10% excise tax on records. And many of the dealers, not so fast on arithmetic, are in a spin, undecided what to charge for various labels because of the fractions of cents involved. Most, however, have set prices of 37c for Decca, Bluebird and Okeh platters, and 53c for Victor and Columbia.

There's one store in New York, however, that's getting 38c for the cheaper labels, which is 1¼c more than the 1¾c tax passed on by the manufacturers—one cent profit that he deems a guarantee against any possible loss via mistakes. Woolworth's and other large N.Y. department stores have set 37c—three for $1.05 on the Deccas, etc.

In the coin machine field it's the box operator who's taking the tax slap. Distributors are passing it on to them and they, of course, have no one else to slip it to.

In adding the tax to wholesale prices of their product record companies are not charging 10%. One and three-quarter cents is only 6% of 21c, the wholesale cost of a 35c disc. That's because the government is not collecting on the wholesale price, but on the cost of manufacturing a record. The 50c sides, of course, increased likewise. Whereas they were 30c, they're now 32½c.

Many stores are already fed up with bothering with the tax, especially with old customers, and are absorbing the levy themselves.

Sonny Dunham Members Latest Victims in Road Accident on Dance Jump

Add four musicians and Carol Kay, vocalist, all with Sonny Dunham's band, to the list of casualties via auto smashes. Five were all injured about a week ago when the car they were riding skidded and smacked another head-on near Mahanoy City, Pa. Band was playing that night at Lakeside Park.

Besides Miss Kay, who was cut up and bruised enough to keep her out of the band since the crash, Fred Otis, Guy McReynolds, Hal Smith, all sax players, and Tony Bastien, driver, were hurt.

RAYMOND SCOTT INTO BRUNSWICK, BOSTON

Raymond Scott band begins its first eastern location in about a year Oct. 24. Set for four weeks at Brunswick hotel, Boston, replacing Ella Fitzgerald.

Band is currently in the midwest.

Wallerstein to Coast

Ted Wallerstein, president of Columbia Records, flew to the Coast Sunday (12). Trip is a combination vacation and look-over of the Coast plant, etc.

Expects to be gone about three weeks.

Chick Floyd's Own Group

Chick Floyd, ex-player of one of the Leighton Noble band's two pianos, is in New York currently rehearsing a band of his own. When he left Noble, Edith Caldwell, Floyd's wife and Noble's vocalist, came with him. She's singing with the new crew.

Outfit consists of four brass, four sax, three rhythm, with Floyd's piano at the head. Outfit will be handled by MCA.

Dance to Symphony

Minneapolis, Oct. 14.

WLB, University of Minnesota non-commercial station, this week will afford students an opportunity to dance to the music of the Minneapolis Symphony orchestra. The station is broadcasting a symphony orchestra program of waltzes and polkas from the University auditorium ballroom.

Students attending will be invited to trip the light fantastic during it.

TED COTT'S TEST POTPOURRI FOR RCA VICTOR

RCA-Victor rearranges its half hour nightly local program on WEAF, N. Y., beginning tonight (Wed.). Initial 15 minute news period, 11-11:15 p.m., will be retained but the remainder of the show will be given over to Ted Cott's 'Sounding Board,' an interlude of news, anecdotes, etc., about Victor artists. Cott formerly conducted 'So You Think You Know Music,' sponsored by Schaefer's Beer on CBS.

Cott's end of the program, however, is on a test basis. If it has clicked enough to remain after four weeks Victor intends transcribing it to spread it around the country on other outlets. The straight music that Cott replaces, titled 'Music You Want,' delivered from Victor Red Seal records, is now a local show in other cities.

Initial show tonight will have a round table discussion of music with Cott, Arthur Fiedler, conductor of Boston Pops Orchestra; Jesus San-Roma, pianist, and Charles O'Connell, head of Victor's Red Seal Artists and Reportoire.

Caravan Opens Nov. 3

Opening of RCA-Victor's 'Dance Caravan' has been shifted from Cleveland to Detroit. First date, with Tommy Dorsey and Shep Fields' bands, will be at the Masonic Temple there Nov. 3-4. Rest of the itinerary is as follows:

Nov. 5-9, Aud., Cleveland; 10, Lakeside Park, Dayton, O.; 11-12, Aud., Columbus, O.; 13-14, Music Hall, Cincinnati; 15, Manufacturers' State Fair Grounds, Indianapolis; 16, Armory, Louisville, Ky.

BENNY VS. GLENN

Goodman and Miller Battling In Adjacent N.Y. Hotels

Much trade interest in the battle for supper business being staged by Glenn Miller's band at the Pennsylvania hotel's Cafe Rouge and Benny Goodman's bunch nearby at the Terrace Room of the New Yorker, N.Y. No comparison can be made on the full week because Goodman opened Thursday (9), while Miller opened the previous Monday (6). However, on the final three days of the week Miller had an edge on Goodman, despite the fact that the latter's Saturday (11) biz was the second largest the Terrace Room has ever done.

Miller's covers Friday and Saturday were 461 and 661, totaling 1,142; same two nights Goodman had 364 and 577, totaling 941. Miller's opening night total was 476, while Goodman's was 322. Terrace Room, in addition to Goodman, has an Ice Show. Miller has no floor show except one dance act used once during the dinner session.

Vaughn Monroe, in whom there is also a lot of interest, is out of the class of the other two bands. Monroe drew a total of 621 covers on the week, pulling 173 and 361 Fri.-Sat. (10-11), which in itself, however, is good biz for the Commodore hotel's out-of-the-way Century Room.

DOES SO AFTER AFM STATE MEET

Petrillo Representative Steams Up Wisconsin State Convention That Mechanicals Are Cutting In on Musician Employment

STIFF ORDINANCE

Milwaukee, Oct. 14.

Following the state convention of the Wisconsin Musicians' association this past week in Manitowoc where E. J. Parker, of Dallas, member of the national board of the American Federation of Musicians, emphasized the importance of war on the jukeboxes, the Milwaukee delegation returned home and went to work. Friday afternoon the common council joint judiciary and licensing committee agreed upon a new ordinance hailed as a triumph for the musicians and a tough blow for the owners and operators of the music machines.

Parker, who was sent to the Wisconsin convention by James C. Petrillo, AFM president, disclosed that the national board had just spent an entire week discussing the jukebox situation and making plans for combating what has admittedly become an increasingly dangerous menace to musicians. Parker said he was unable at this time to reveal details of the campaign being outlined, but the implication was that drastic and far-reaching measures would be taken to bring the situation under control.

Dahlstrand's View

'We could put a hundred more musicians to work right here in the Milwaukee area if it weren't for the jukeboxes,' said Vollmer Dahlstrand, head of Local No. 8, who was re-elected last week as president of the state association. 'We'll fight the jukeboxes to the last ditch and bring on all the pressure we can summon to attain our ends. After all, music is our bread and butter; we're organized to keep our members employed, and we'll do everything we can to supplant machines with live talent.'

(Besides again choosing Dahlstrand as their chief, the Wisconsin association elected Ervin Sorenson, Racine, as vice-president; W. Clayton Dow, Racine, secretary, and Anton Vandenberg, Green Bay, as treasurer. Wisconsin Rapids was awarded the 1942 spring conference.)

Under the ordinance agreed upon Friday for adoption by the Milwaukee common council, all coin machines are taxed or licensed on a diversified scale, depending upon the take of the various devices, but it was upon the sound reproducing machines that attention was chiefly centered, provision being made that licenses may be revoked for any violation of the law, no matter how slight, even for permitting music after specified hours. In many night spots, even where live talent has been employed up to closing time, it has been the practice to use the jukeboxes, turned down low, for the late crowds.

Jukeboxes will be licensed at $20 each, plus $50 for the distributor's first 49 machines, and $50 for each additional 50 machines. In addition, there will be a $2 premises permit for each music or amusement machine, thus fixing responsibility for the lawful operation of the device upon the person in charge of the location. No vulgarisms or obscenities may be offered by any machine, and penalties for violation range up to $500 or jail sentences, or both.

Count Basie Into Strand

Count Basie band gets its first shot at a Broadway theatre in couple years next month. Starts two-week stand at the New York Strand Nov. 6.

Outfit is currently at Cafe Society Uptown, N. Y.

Would Treasury Crack Down For Retroactive Collections If Theatres Accept Form B?—WB Asks Info

Box Ops Hop

Annual dinner of the Automatic Phonograph Operators Association of New York takes place at the Waldorf-Astoria hotel, N. Y., Oct. 25. Recording companies are busy rounding up leaders, singers, etc. to make guest appearances for the coin box owners.

Tommy Tucker band may play for dancing. It's not been set.

SHAW DOESN'T WANNA WORK TOO HARD

Artie Shaw passed up both the Paramount and Strand theatres, New York, generally rated as the top band-vaude theatres in the country, for one week at the Loew's State theatre, N. Y., Dec. 11.

Reason for Shaw's stand at the State instead of either one of the other houses is (1) he had no more than a week open at that time, and (2) he doesn't want to sit down in one spot more than a week because he wants days off every so often (on one-nighters he won't work more than five days out of seven).

What's not been mentioned, but which was discussed by his handlers and is probably the factor in the booking, is that the 32-piece Shaw crew would be a difficult problem to handle for the pit elevator methods of presentation at both Strand and Paramount.

C. L. Fischer, Kalamazoo, Celebrates 40 Years As A Dance Music Maestro

Kalamazoo, Mich., Oct. 14.

Charles L. Fischer, local maestro, is celebrating his 40th anniversary in the band business. He and 10 men played an engagement at the Pan-American Exposition in Buffalo. The booking ran five months.

E. M. Statler, the hotelier, then spotted them into his first big proposition, the Outside Inn, which was just outside the main gate of the Expo in Buffalo.

KYSER RENAMES GIRLS

Trudy Erwin and Dorothy Dunn Emerge With Orchestra

Hollywood, Oct. 14.

Kay Kyser couldn't make one choice among the many femme singers he auditioned for the vocal spot with the band vacated by Ginny Simms, so he's taking along two for his eight-week stand in New York. They are Trudy Erwin, formerly Ginny Erwin of Kraft's Music Maids, and Dorothy Dunn, more recently Dorothy Pranden of Chuck Foster's band. Miss Simms now has her own program for Kleenex and a contract at RKO that calls for a leading ladyship in pictures.

Kyser's crew pulled out for the east after last week's broadcast, followed on Sunday by Kyser, Admiral Ed Cashman, George Duning and Lyle Thayer. While east the maestro will consult with George Washington Hill of American Tobacco (Luckies) and make known his desire to anchor 'Kollege of Musical Knowledge' in Hollywood.

Enforcement of the American Federation of Musician's Form B contract which contain the much disputed clause on social security tax payments has been temporarily deferred. The AFM, it was disclosed yesatrday (Tuesday), is marking time on the issue until counsel for the Warner Bros. circuit had obtained an opinion from the internal revenue bureau on the question as to whether, if it accepted the Form B agreement, the theatre operator would be held responsible for social security back payments.

In making the approach in Washington, Warners acted for itself, but it is understood that the action of other circuits on the social security situation will be likewise determined by the revenue bureau's answer.

Involved in these back payments are taxes dating as far back as 1937. For the three major circuits, Warners, Paramount and Loew, this would entail lump contributions to the U. S. exchequer of as much as $250,000, covering organized bands of every description that have played their houses from when the social security law became operative to date.

It is understood that the circuits would not be so loath to adopt the Form B contract and thereby obligate themselves for social security payments in the future if they were not faced with the retroactive enormity of the liability.

Former Tenants' Rep Is Reason for Famous Door's Nightly Payoff to Kirk

Due to the reputation left by its former owners, the Famous Door, New York, is paying its band off nightly, by order of New York local 802, of the AFM. Members of Andy Kirk's band, current at the spot, get their salary in daily doses. Outfit closes next week (22).

Though the union was advised at the time the Door reopened several weeks ago that it was being operated by an entirely different set of owners, the union apparently wasn't taking any chances that the present setup wasn't acting as a front for the old regime. Hence the nightly payoff decree.

WALKS ON BOSS WHO IS ALSO HIS GUARDIAN

Sonny Dunham's position as legal guardian of Corky Corkoran, 16-year-old sax player, apparently isn't enough to hold the latter as a member of Dunham's band. Despite a contract between the two Corkoran has given notice that he will join Harry James' band Oct. 23 at the Lincoln hotel, New York. Dunham, however, says he won't go until the $460 the player owes him is paid.

Dunham brought Corkoran east from California about a year ago. Because he was under age, the leader, with the consent of Corkoran's parents, of course, was made his guardian. Since he's rated above ordinary as a tenor a number of other leaders have tried taking Corkoran from Dunham in the past, but up to now all were more or less stymied by the guardian angle.

Stuart Allen Bankrupt

Stuart Allen, filed a voluntary petition of bankruptcy in the N. Y. federal court Friday (10), listing $3,182 in liabilities and $100 in assets. Singer is employed at WMCA, N.Y. Petition was filed under his right name of Albert Ross.

Among creditors are Richard Himber, $40; and the Frederick Bros. Music Corp., $100.

Kaye Hefty $23,000 in Philly; Cugat, $51,000, Savitt, $34,000, N.Y. Clicks, Lunceford-Bojangles, 22G in Pitt

(Estimates for This Week)

Xavier Cugat, New York—(Paramount; 3,664; 35-55-85-99)—With 'Hold Back Dawn' (Par). Concluded second powerful week last night (Tues.) at $51,000, following initial seven days take of $62,000, immense. Stageshow offering good support for 'Dawn,' a hit picture. Begins third (final) week this morning (Wed.).

Johnny 'Scat' Davis, Omaha (Orpheum; 3,000; 20-0-55) with 'Married Bachelor' (M-G). Stage and screen equally credited for good $14,500.

Shep Fields, Toledo—(Rivoli; 2,500; 39-55) with 'My Life with Caroline' (RKO) and vaude. Good combination totaling satisfactory $16,000 for the week.

Horace Heidt. Kansas City—(Tower; 2,100: 10-30-50) with 'Pittsburgh Kid' (Rep) on screen. Combo of Billy Conn film and Heidt's orch totalling terrific $15.000 here.

Sammy Kaye. Philadelphia—(Earle; 2,768: 35-46-57-66-75) with 'Aldrich for President' (Par). Getting hefty $23,000. with the 'Swing and Swayers' obviously getting the bulk of the credit for the draw.

Ted Lewis. Boston—(RKO Boston; 3,200; 30-35-44-55-[illegible]) with 'Sing Another Chorus' (U) on screen. Opened to good steady trade and built up over weekend and holiday to $19,000 pace.

Jimmie Lunceford. Pittsburgh—(Stanley; 3,800: 25-40-00) with Bill Robinson and 'Married Bachelor' (M-G). Heading for swell $22.000. best WB deluxer has done in last several weeks. Lunceford moving ahead fast. but he'll have to share some of the credit with Bojangles, who's always been a big draw locally. Picture's helping, too.

Ozzie Nelson. Los Angeles—(Orpheum; 2,200; 30-44-55). Band featured over 'The Pittsburgh Kid' (Rep) and 'Rags to Riches' (Rep). Should do fair $8 200.

Louis Prima. Brooklyn—(Strand; 2,800; 30-40-50-55) with 'Doctors Won't Tell' (Rep). Picture doesn't mean a thing, so band accounts for most of mild $11,500 gathered in four days.

Jan Savitt. New York—(Strand; 2,756; 35-55-75-85-99). With 'Maltese Falcon' (WB) on screen. In second (final) week and holding up very well at $34,000: first week was $38,500. Not holding, since 'Sergeant York' (WB) and Phil Spitalny, were set for Friday (17) some time ago.

Jay Whidden, Los Angeles—(Paramount; 3,595: 30-44-55-75). Third week of 'Hold Back the Dawn' (Par) and 'Buy Me That Town' (Par) and stage show. Figures for mild $12,000.

JIMMY DORSEY
and His Orchestra
Featuring BOB EBERLY and HELEN O'CONNELL
PALLADIUM
LOS ANGELES
NOW
DECCA RECORDS
Personal Management—BILL BURTON

Dancing for Own Sake

Youngstown, Oct. 14.

The Esquire Bar here is a misnomer. It sells no liquor. But the customers love to dance and keep it up to 5 a.m.

Johnny Sparrow colored orchestra is current.

MEN DRAFTED, MELLON GIVES UP BAND BIZ

Pittsburgh, Oct. 14.

The draft was too much for Earl Mellen, local boy who was hailed around here a couple of years ago as an up-and-coming maestro. After half a dozen of his musicians had gone into the army, one by one, Mellen decided to disband while playing in Kansas City. May try again when the days of interference by Uncle Sam are over.

In the meantime, Mellen himself is keeping as far away from music as possible. He's now a jewelry salesman in Chicago.

Spitalny Singer Divorced By Maestro Herbert Cook

Divorce was granted last week to Herbert Cook, Kansas City bandleader, from Francis Cook, member of the 'Three Little Words' trio with Phil Spitalny's all-girl orchestra. Couple were married in 1940 and were together until early last year, when Mrs. Cook joined Spitalny's band.

He's currently leading another all-girl band in the west.

NAB CLINT BREWER

Negro Arranger Under Arrest on Murder Charge

Police of Gaffney, S. C., nabbed Clint Brewer, arranger, who had been suspected of murdering a colored woman companion in the north couple weeks ago. He admitted the charge after his capture. Brewer is the chap who studied music while in the clink and wound up writing some stuff which was accepted and recorded by Count Basie, factors that were instrumental in getting him paroled couple months ago from a New Jersey life sentence for another murder. He goes on trial in New York in a couple weeks.'

While Brewer was being hunted by cops for the second, a knifing job, Count Basie was surrounded at all times by cops who figured to nab Brewer if he contacted the leader for getaway money. Basie is now at Cafe Society Uptown, N.Y.

Resumes Name Bands

Schenectady, Oct. 14.

Name bands are again being booked one night a week at the State Armory in North Adams, Mass., their appearance being advertised in newspapers within a 50-mile radius.

Sonny Dunham's orchestra played the stand last Thursday (9), while Bobby Byrnes' unit did so the previous week.

THANK YOU, BERMUDA,
for singling out
RAY GORRELL
and His ORCHESTRA
with tha distinction of playing your first
R.A.F. BALL and CABARET
and UNITED ARTS FESTIVAL
AT THE BERMUDIANA HOTEL, HAMILTON, BERMUDA
OCT. 31 THROUGH NOV. 7
Managemant: DELBRIDGE and GORRELL
301 Fox Theatre Bldg., Detroit, Mich.

Band Bookings

Charlie Spivak, Nov. 1, U. of Minnesota, Minneapolis; 2, Rink B., Waukegan, Ill.; 4, Yankee Lake, Brookfield, O.; 5, Masonic Temple, Scranton, Pa.; 7-8, U. of Virginia, Charlottesville, Va.; 10, Lee Theatre, Roanoke, Va.; 11, Armory, Portsmouth, Va.; 12, Empire B., Allentown, Pa.

Bill Bardo, Nov. 3, four weeks, Commodore Perry hotel, Toledo.

Cab Calloway, Nov. 14, three weeks, New Kenmore hotel, Albany.

Al Donahue, Oct. 23, Central theatre, Passaic, N. J.

Artie Shaw, Nov. 8, State Fair Grounds, Detroit; 14, week, Earle theatre, Philadelphia; 27-30, State T., Hartford; Dec. 4-7, Met theatre, Providence, R. I., 11, State theatre, New York.

Johnny Long, Oct. 20, Ritz B., Pottsville, Pa.; 21, Ritz theatre, Newburgh; Nov. 20, week, Earle theatre, Washington, D. C.; 28, Earle theatre, Philadelphia; Dec. 5, Stanley theatre, Pittsburgh; Dec. 12-Jan. 6, Meadowbrook, Cedar Grove, N. J.

Johnny McGee, Nov. 5-9, Greystone B., Detroit.

Lani McIntire, Nov. 3, Club Lido, South Bend, Ind.; Dec. 1, six weeks, Continental Grove, Akron, O.

Sonny Dunham, Oct. 23, U. of South Carolina, Columbia; 24-25, U. of Florida, Gainseville; 31, Elmira College, Elmira, N. Y.; Nov. 14-15, Citadel, Charleston, S. C.

Freddie Fischer, Nov. 13. Indef., Happy Hour C., Minneapolis.

Gene Krupa, Nov. 7, Lafayette U., Easton, Pa.; 6, RPI, Troy, N. Y.; 19, Police hop, Boston Garden, Mass.; 29, Sunnybrook B., Pottstown, Pa.

Isham Jones, Oct. 26, two weeks, New Kenmore hotel, Albany.

Tommy Tucker, Oct. 30, Fire Dept., Natic, Mass.; 31, Rutgers, New Brunswick, N. J.; Nov. 1, West Point hop, Astor hotel, N. Y.

Charlie Barnet, Nov. 21, week, Apollo theatre, New York, Dec. 4, Flatbush theatre, Brooklyn; 12, Windsor theatre, Bronx.

Jack Teagarden, Oct. 16, week, Central theatre, Passaic, N. J.; week, Casa Loma B., St. Louis.

Will Osborne, Oct. 17, four weeks, Palladium B., Chicago.

Joe Venuti, Nov. 28, week, Paramount theatre, Toledo; Dec. 5, week, Shubert theatre, Cincinnati; 12, RKO theatre, Columbus, O.; 31, three weeks, Peabody hotel, Memphis.

Mills Bros., Oct. 17, week, Royal theatre, Baltimore; 24, week, RKO Boston theatre, Boston; 31, week, Earle theatre, Philadelphia.

Charlie Spivak, 24, Purdue U., Lafayette, Ind.; 25, Armory, Rockford, Ill.; 26, Coliseum, Beneld, Ill.; 27, Tower B., Pittsburg, Kan.; 28, Forum, Wichita; 29, Aud., Junction City, Kan.; 30, Pla-Mor B., Kansas City; 31, Turnpike Casino, Lincoln, Neb.

Raymond Scott, Oct. 16, Manes theatre, Uniontown, Pa.; 17, Oakwood C. C., Cleveland; 18, Waldemere Park, Erie, Pa.; 19, Majestic theatre, Hornel, N. Y.

Herbie Kay, Oct. 17-20, Paramount theatre, Des Moines; 21-22, Laramar B., Fort Dodge, Ia.; 24-27, Paramount theatre, Waterloo, Ia.; 26, Cecil theatre, Mason City, Ia.; 29-30, Collegian theatre, Ames, Ia.; Nov. 4-5, Ingrid theatre, Iowa City; 14, week, Orpheum theatre, Omaha.

Alvino Rey, Oct. 28-Nov. 24, Palladium B., Hollywood.

George 'Pee-Wee' Erwin, Oct. 16, Roseland B., Claremont, N. H.; 17, Mt. Holyoke C., South Hadley, Mass.; 16, Ricker Gardens, Portland, Me.; 19, Hamilton Park Casino, Waterbury, Mass.

Frankie Masters, Oct. 31-Nov. 20, Peabody Hotel, Memphis.

On the Upbeat

Alvino Rey band booked for four weeks at the Palladium B., Hollywood, opening Oct. 28.

Les Rees out as road manager of Bobby Byrne. Temporarily replaced by Frank Hanshaw from General Amusement Corp.

Muriel Lane, ex-Woody Herman vocalist, joined Ray Noble.

Ozzie Nelson band signed to Wm. Morris agency.

Ronnie Perry, tenor sax, replaced Harry Davis; Zeb Julian vice Barry Galbraith; Buddy Bastien, bass, replacing Wilbur Hoffman, with Teddy Powell at Rustic Cabin, Englewood

(Continued on page 55)

Bands at Hotel B.O.'s

NEW YORK

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 P.M.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Eddy Duchin*	Waldorf (325; $1-$1.50)	1	1,350	2,375
Benny Goodman*	New Yorker (400; 75c-$1.50)	0	†1,275	1,275
Harry James	Lincoln (200; 75c-$1)	4	725	3,375
Art Jarrett*	Biltmore (300; $1-$1.50)	2	475	1,300
Ray Kinney*	Lexington (300; 75c-$1.50)	26	1,425	34,725
Glenn Miller	Pennsylvania (450; 75c-$1)	1	2,175	2,175
Vaughn Monroe*	Commodore (400; 75c-$1)	1	825	1,775

**Asterisks indicate a supporting floor show, although the band is the major draw. † Three days.*

Chicago

Les Brown (Blackhawk, 400; $1.25 min.). Brown has caught on sharply here, which caters primarily to the younger trade. With big WGN build-up, band looks ripe for big things; fine 3,800 last week.

Griff Williams (Empire Room, Palmer House, 800, $3-$3.50 supper min.). Williams has developed a class following and is ideal for this room. Keeping business at a splendid level; 4,800 last week.

Lou Breese (Chez Parce, 500; $2.50-$3.50 min.). With Joe E. Lewis in floor show, spot is getting strong play. Breese and Lewis are great favorites in this place and going great guns, last week 5,500.

Will Bradley (Panther Room, Hotel Sherman, 700; $1-$2.50 min.). Bradley having a tough time here. Plenty of white space during the week nights indicated by mild total of 3,400 customers in this big room.

Art Kassel (Walnut Room, Bismarck Hotel; 300; $1-$2 min.). Kassel is an established name here. Held room to fine 2,200 last week.

Del Courtney (Continental Room, Hotel Stevens, 350; $1-$2 min.). South of the loop and in a room where it's strictly up to the band, Courtney is doing a good job. Last week pulled 2,200 people.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Closed a 10-month run Sunday (12), longest in eight years at this class grotto. Final week slightly under his average of 2,500 a week. Ray Noble in Tuesday (14).

Carl Ravazza (Biltmore; 1,150; minimum, $1-$1.50). Getting share of the Friday-Saturday biz but off on the other nights; 3,500 for the week. Football parties helping.

Gene Krupa (Palladium; 8,000; 55c-83c). Drummer boy has a drag with the cats but they're not turning out in the numbers expected; 11,500 leg shakers on the week. Jimmy Dorsey in for two weeks beginning Tuesday (14).

Clyde McCoy (Trianon, South Gate; 1,200; 40c-55c). On the sugary side with 6,000 on the week. Music well liked and band thriving on lip service.

Ted Weems (Casa Manana, Culver City; 2,000; 55c). If this crew could keep up its Saturday night gait it would score way beyond the 5,500 the count shows. Mid-week continues way off.

Hawkins, Hudson Strong on 1-Niters; Byrne, Fair, Hutton N.S.G. In Omaha

(Estimates)

Bobby Byrne (Lakewood Park, Mahanoy City, Pa., Oct. 5). Fair 700 hoppers showed up to catch Byrne at 75c.

Sonny Dunham (Ritz B., Bridgeport, Conn., Oct. 5). Dunham pulled just fair here; 1,054 at 75c. At State Armory, North Adams, Mass., Oct. 9, outfit played to a mediocre 510 at 99c.

Dean Hudson (K. of C. Ball, Kingston, N. Y., Oct. 10). Hudson played to a strong crowd of 2,156 people at $1.50 per, topping Russ Morgan at last year's hop by 400. Band clicked, according to management.

Erskine Hawkins (Dreamland B., Omaha, Neb., Oct. 9). Hawkins jammed 'em in, pulling great 1,120 at 90c for $1,008.

Ina Ray Hutton (Peony Park B., Omaha, Neb., Oct. 10). Though always a strong theatre draw here, Miss Hutton's band failed at Peony; 400 dancers paid $300 at average 75c.

Tommy Tucker (Bardavon theatre, Poughkeepsie, N. Y., Oct. 9). Tucker packed this 1,450-seat house with $2,100 worth of biz in four shows at 44c-75c. Second best mark at spot; Tommy Dorsey drew $2,300, but in five shows against Tucker's four. Cab Calloway recently did $1,950.

Dick Stabile (Lakewood Park, Mahanoy City, Pa., Oct. 9). Attendance ran bit below 500 at 75c.

Van Alexander (Brookline C., Phila., Oct. 9). Low mark since spot opened; paltry 200 at 85c head.

Mitchell Ayres (Arena, New Haven, Conn., Oct. 12). Ayres and Inkspots pulled very good 8,500 mat and evening at 40c to $1.10.

Glen Gray (Totem Pole B., Auburndale, Mass., Oct. 6-11). Gray maintained pace of first two weeks drawing 18,200 at $1.45 couple for strong $13,195. Stays until Dec. 1.

Jack Teagarden (Aud., Webster, Mass., Oct. 12). Good total of 1,500 turned out for Teagarden and vauda at 85c.

Artie Shaw (Trianon B., Toledo, O., Oct. 10). At $1.50 apiece Shaw drew good 1,500 for $2,250.

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CANCEL PAINE'S 'DUMBO' O.K.

ASCAP-Haters Stage Rally

Question of whether peace is to prevail soon between ASCAP and radio now depends on the success that NBC and Columbia achieve in meetings on this and other radio issues with affiliated stations at the Drake hotel in Chicago (today). If the assembled broadcasters vote to go along the networks on tha ASCAP proposition there is a good chance of contracts being consummated with ASCAP this week and ASCAP music being resumed on the NBC-CBS facilities next week. If the opposition from a comparatively small but determined band of recalcitrants is not overcome by the networks, NBC and CBS will be faced by the alternative of letting the matter drag on indefinitely or signaturing a contract anyway with the hope that the opposition will crumble gradually and thereby permit the networks to recover the stations' share ot the ASCAP fees which had meanwhile accumulated.

The leaders of an anti-network contingent, calling itself the Major Markets Group, which opened its own organization meeting in Chicago yesterday (Tuesday), figure as the toughest anti-ASCAPites with which NBC and Columbia must contend. This group includes Stanley Hubbard, of KSTP, St. Louis, who has owed $12,000 in license fees since last year.

Further details on the situation prevailing in Chicago are contained on page 25.

Gus Kahn Dies in L. A. at 54

Prolific Songwriter Was Highly Regarded in Publishing Trade as a Craftsman

Gus Kahn, 54, one of the most prolific and successful lyrics writers in the popular field during the past 30 years, lied of a heart attack in his Beverly Hills, Calif., home Oct. 8. He was looked up to in the business as a consistently fine craftsman and he was able to maintain that status regardless of the change in melodic idioms or song trends.

Kahn's outstanding partnership was that with Walter Donaldson. He left Chicago about eight years ago to establish himself on the Coast as collaborator with Donaldson for number picture scores. These included 'Whoopee,' 'Kid Millions,' 'Naughty Marietta,' 'Flying Down to Rio,' 'Maytime,' 'Rose Marie,' 'Three Smart Girls,' 'Tanks a Million,' 'Girl of the Golden West,' 'The Bride Wore Red,' 'Honolulu' and 'Bridal Suite.' One of his last pictures was 'Ziegfeld Girl.'

Long before his settlement in Hollywood Kahn had piled up one of the richest backlogs of Tin Pan Alley. His hits during that phase of his career included 'My Blue Heaven,' 'My Buddy,' 'Memories,' 'Carolina in the Morning,' 'Besides a Babbling Brook,' 'Pretty Baby,' 'Yes, Sir, That's My Baby,' 'I'm Through with Love,' 'It Had to Be You,' 'Chloe,' and 'I Wish I Had a Girl.' Also 'There Ain't No Maybe in My Baby's Eyes,' 'Mammy,' 'How You Gonna Keep 'Em Down on the Farm,' 'Nobody's Sweetheart,' 'Josephine,' 'Blue Venetian Waters' and 'Dream a Little Dream of Me.'

Kahn was born in Germany, and arrived in this country with his parents when he was five years old. They settled down in Chicago and his early jobs included one with a clothing manufacturer and another with a German newspaper, which he quit when he sold his first song. During the heydey of vaudeville he wrote special material for acts and his Broadway shows consisted of 'Whoopee' and 'Music for Madame.'

Besides his widow, the former Grace Leboy, also a writer, a son, Donald, 21, and a daughter, Irene, 18, survive. Interment was in Forest Lawn cemetery, Los Angeles.

Tucker Into Valley Dale

Tommy Tucker's band opens Frank Dailey's new Valley Dale, Columbus, O., Oct. 22. He's in for five days and is followed for four weeks by Bobby Byrne. Dailey will buy bands for the new spot and for his Meadowbrook, Cedar Grove, N. J., on one contract wherever possible, jumping them from one to the other. Tucker had already been set for the Jersey spot, opening Nov. 3 for two and a half weeks.

Valley Dale will have CBS and Mutual wires.

Arthur Bergh, formerly with Metropolitan Opera and radio, checked in at Metro as a composer.

ASCAP Double Reverses

ASCAP set a record for itself last week when on a single day, Thursday (9), it performed two reversals. One was the vetoing of the release that had been granted non-ASCAP broadcasters on the 'Dumbo' score. Other back somersault had to do with the plea of Arthur Schwartz, production writer, for a boost in classification from A to AA.

Within a week after refusing to overrule the writers' classification meeting on Schwartz the ASCAP board decided that he ought to be in the top-rating ranks. Previous vote on Schwartz's petition was 12 directors against and seven directors in favor. It had meanwhile been indicated by Schwartz that he proposed to take the matter into the courts.

REVEL-GREENE SCORE AWAY FROM ASCAP

Hollywood, Oct. 14.

Second RKO songwriting team to turn over a filmusical score to Southern Music Co. for immediate availability to non-ASCAP broadcasters is the partnership of Harry Revel and Mort Greene. Their pull-away from the ASCAP front followed by a few days a similar arrangement made by Johnny Burke and Jimmy Van Heusen with Ralph Peer, prez of Southern. The Revel-Greene score is from 'Four Jacks and a Jill,' which features Ray Bolger, Desi Arnez, Eddie Foy, Jr., and June Havoc.

The Revel-Greene deal with Southern involves only the score of 'Four Jacks,' the last picture on their old contract. New deal recently signed calls for four more pictures. Tunas in 'Jacks' are 'You Go Your Way and I'll Go Crazy,' 'Karanina,' 'Wherever You Are,' 'I'm in Good Shape (For tha Shape I'm In),' 'I Haven't a Thing to Wear.'

Art Frew Heads Reopened Cincy Office of GAC

General Amusement Corp, is reopening its Cincinnati branch, which was folded about 14 months ago. Art Frew, from the Chicago office, becomes its head man, to handle locations.

Howard Sinnott, heretofore assistant to Dick Gabbe in the one-night department in New York, shifts to handle the single date setting. Office gets underway this week.

WENT TOO FAR BOARD VOTES

Herman Starr on Behalf of Warners Protests ASCAP 'Release' Favoring Disney—Saul Bornstein Hurries Back from Florida Health Trip to Argue Against ASCAP Withdrawal of Permission—He's Nixed

WASHINGTON LOYAL

Broadcast Music moved into the 'Dumbo' picture yesterday (Tuesday) by attempting to take up where it left off several weeks ago in its negotiation for the score with the Disney studios. Robert Burton, a BMI lawyer, and Harry Engel, BMI's Coast rep, conferred with Gunther Lessing, Disney counsel and v.p. It is understood that Lessing would like to make a deal with BMI but so far he can't legally get around the refusal of Ned Washington to sign a release. He indicated that there wouldn't be any difficulty in getting Irving Berlin, Inc., to relinquish the score's publishing rights.

Saul Bornstein, v.p. and general manager of Irving Berlin, Inc., cut short his recuperative stay in Florida to appear before a special meeting of the ASCAP board of directors yesterday (Tuesday) with a request that it reconsider its action against the release of the score of Walt Disney's 'Dumbo.' The board last Thursday (9) voted that John G. Paine, ASCAP general manager, had acted beyond the scope of his authority when he granted free use of the score to brodcasters not hold-

(Continued on page 38)

Columbia Discs Set Royalty Deal For Victor Challenge in So. America

Buenos Aires, Oct. 7.

Out to get a greater chunk of the market now currently dominated by RCA-Victor and also to expand sales to non-disc buyers, Columbia Recording Corp of the U. S. has completed deal with Industrias Electricas Musicales Odeon of Argentina for distribution of the Columbia catalogue in Argentina, Chile, Bolivia, Paraguay and Uraguay. Deal, arranged by James W. Murray, v. p. of Columbia and B. I. Taylor, head of Odeon, is strictly a royalty proposition for the U. S. company. S. A. company will pay a minimum guarantee and a fee for each record sold. Master shells will be shipped here and copies made both in the B. A. and Santiago, Chile, plants of the company.

Although Odeon is owned 100% by Columbia Graphophone Co. of England its only lines to date have been its own and Decca. Columbia Recording of N. Y. discs will be issued under the Columbia label. Expected that list will be half popular and half classical with Benny Goodman, Xavier Cugat, Eddy Duchin, and Kay Keyser featured in the first division and Stokowski All-American Youth Orchestra (known here via its last year tour); John Barbaroli, Andre Kostelanez and Nelson Eddy plugged in the latter.

Campaign to stress the Columbia name will get under way in October and English Columbia as well as French and other foreign recordings under the same label will be introduced here. Previously only Columbias retailed locally were those imported by dealers.

TIEUP ON 'SUNDOWN'

Mills Music, Inc., has a tieup with United Artists on the song, 'I'll Meet You At Sundown,' in connection with the UA release, 'Sundown.'

The publisher is putting out a special edition of the standard number.

15 Best Sheet Music Sellers

(*Week Ending Oct. 11*)

Don't Set World on Fire	Cherlo
You and I	Willson
Jim	Kaycee
'Til Reveille	Melodylane
Yours	Marks
Do You Care?	Campbell
Shepherd's Serenade	Sheppard
Tonight We Love	Maestro
Blue Champagne	Encore
Have to Dream Rest	Block
Maria Elena	Southern
Time Was	Southern
I'm a Little Teapot	Levison
You Are My Sunshine	Southern
City Called Heaven	Warren

CALLS 'YOU & I' STEAL ON 1924 'NEW MOON'

Shapiro, Bernstein & Co. has served notice on Meredith Willson, as the composer and publisher, and Broadcast Music, Inc., as the performing rights licensor, that the song, 'You and I,' is an infringement of the tune, 'New Moon,' which Walter Donaldson wrote in 1924. 'You and I' has led the bestseller list for weeks.

Shapiro-Bernstein bases its claim on the allegation that the main strain of 'You and I' has a close melodic affinity to the Donaldson number with four bars of the latter appearing several times in Willson's composition. S-B acted after it had received a letter from Donaldson calling attention to the similarity of the two melodies.

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"PLAYMATES"

an RKO Radio Picture Produced and Directed by David Butler

Starring

KAY KYSER

featuring the following songs

HUMPTY DUMPTY HEART
HOW LONG DID I DREAM
THANK YOUR LUCKY STARS AND STRIPES
ROMEO SMITH AND JULIET JONES
QUE CHICA

Lyrics by JOHNNY BURKE
Music by JIMMY VAN HEUSEN

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Inside Stuff—Music

Mills Music, Inc., which was the last to bring out a sheet music version of the theme from Tschaikowski's piano concerto No. 1 in B minor, has sold over 20,000 copies of the piece. The Mills piano copy carries words by Artie Jones, while on the title page there's an autographed photo of the composer which had been obtained from the N. Y. Russian consulate. What originally stimulated a call for the melody was its use in Warner Bros.' 'The Great Lie.' Robbins Music Corp. was the first to react to the demand with a piano solo and other firms that soon released piano copies plus lyrics were Shapiro, Bernstein & Co. and Leeds Music Corp. SB firm's version titled, 'Concerto For Two' (by Jack Lawrence), is also selling well.

Writers who have tunes in the E. B. Marks catalog have been inquiring of the publisher on what basis he proposes to pay them from the $200,000 a year that he is receiving under his contract with Broadcast Music, Inc. Marks has not indicated whether he will offer them the 2c a performance that BMI is paying its own writers. Consensus of opinion in the trade is that this situation will wind up in much litigation for Marks as the ASCAP classification for writers is likely to take the position that since Marks has been collecting direct from radio on these old tunes they will have to take a cut in their (the writers) ASCAP rating and look to Marks for the difference in royalties.

Louella Parsons didn't lose any time booking RKO's 'Four Jacks and a Jill' after the songwriters of the score, Harry Revel and Mort Greene, signed the music over to Southern, affiliate of Broadcasting Music, Inc. Day after the story broke, she got busy and spotted the picture for her Oct. 24 broadcast. First to break the ice, however, on film tunes by ASCAP writers was Kay Kyser, who last week unveiled a ditty from the Johnny Burke-Jimmy Van Heusen score of his picture, 'Playmates.'

When the Andrews Sisters return to the Broadway Paramount Oct. 22 for three weeks, it will mark the fourth anniversary of their initial click on the strength of their 'Bei Mir Bist Du Schoen' recording for Decca. This marked the starring teeoff for the femme trio, and Life mag is recognizing this via a special layout that week, with a backstage hoopla, Sholom Secunda, the original (in Yiddish) composer of 'Bei Mir' and others participating.

THE OLD GUARD SOMETIMES DOES SURRENDER

Richard Rodgers, who is a leading spirit in the new movement among ASCAP songsmiths for a rectification of songwriters' classification, cast his vote, along with Gus Schirmer and Oscar Hammerstein, 2d, in favor of Arthur Schwartz's cause, thus finally upping that protesting composer from Class A to AA. Schwartz, who has been battling since 1939 for an increased rating, had offered statistical proof of radio performances, etc., as evidence of the manner in which his works are widely used. He may now further dispute ASCAP's claim that any new classification is not retroactive. Songwriter doesn't agree with that bylaw proviso, and hopes to collect arrears for 1939, 1940 and this year.

After losing out on a 117-vote—one vote more being required—a rehearing swung the above-named three in his favor. Prexy Gene Buck, who is also a songwriter, but who doesn't vote unless there's a tie, supposedly opposed Schwartz's increased rating along with Irving Caesar, Fred Ahlert, George W. Meyer, L. Wolfe Gilbert (new on the board) and Geoffrey O'Hara. The board in toto passes on all protestations of classification.

Rodgers is on the writers' classification committee along with Ahlert, Caesar, Buck, Hammerstein, Meyer, Gilbert, Deems Taylor, Otto Harbach, Jerome Kern, Geoffrey O'Hara and Oley Speaks.

Attitude among songwriters is that other prolific creators, such as Ralph Rainger (BB class), Nacio Herb Brown and Arthur Freed (reduced from AA to A in 1939), Mack Gordon (only Class B, hence his general disgust with the Society), Leo Robin (who collaborated chiefly with Rainger, among others), Harry Revel, Johnny Mercer, et al., are worthy of getting greater recognition in the society than many of the so-called 'old guard.'

Art Thorsen's Attack

Kansas City, Oct. 14.

Art Thorsen, advance man for Horace Heldt, left Menorah hospital here last week after a short confinement occasioned by a slight heart attack. Left to set up dates for the Heldt crew on one-nighters in Topeka, Kans., St. Joe, Mo., and Quincy, Ill., before the aggregation takes to the south for a date, their first, in a Memphis theatre and another theatre date in Texas.

Theatre dates will mark first sojourn of Heldt below the Mason and Dixon line in a decade and are experiments testing possibilities in this area.

SOME ASCAP MUSIC ALREADY ON NBC

After checking over the plug reports for the past weekend which Broadcast Music, Inc., had issued, ASCAP publishers wondered Monday (13) whether ASCAP wasn't really back on NBC without the Society knowing it. ASCAP tunes were included on the Chase & Sanborn, Phil Spitalny and Fitch shows.

On C & S it was Ray Noble's 'A Little Bit of Blarney,' while the Fitch Bandwagon had Tommy Dorsey playing his old themer, 'I'm Getting Sentimental Over You,' which is controlled by Exclusive Music, Inc., an ASCAP affiliate.

Spitalny played some college numbers owned by ASCAP firms after his sponsor, General Electric, had demanded to know of NBC why it broadcast such music during football games Saturday and barred the use of the same music by commercials on Sunday.

Bronislau Kaper, Dave Snell and Earl Brent doing the score for the Metro picture, 'Ballad for American.'

I DON'T WANT TO SET THE WORLD ON FIRE

Tommy Tucker—Okeh 6320, Horace Heidt—Columbia 36295

Guy Lombardo—DECCA 3999
Ink Spots—DECCA 3987
The Charioteers—OKEH 6320
Dick Robertson—DECCA 3981
Dick Todd—BLUEBIRD 11291
Mitchell Ayers—BLUEBIRD 11275
Skinnay Ennis—VICTOR 27586
Bon Bon—DECCA 3980
Harlan Leonard—BLUEBIRD 10919

CHERIO MUSIC PUBLISHERS, INC.
NEW YORK CITY 1585 Broadway
HOLLYWOOD 5884 La Mirada Ave.
CHICAGO Woods Theatre Bldg.

Cancel Paine's

Continued from page 37

ing ASCAP licenses. Yesterday (Tuesday) the same board listened to Bornstein's plea but did nothing about it.

Gene Buck, ASCAP president, issued the call for yesterday's (Tuesday) special meeting. Bornstein, who left for Florida 10 days before to recover from an attack of pneumonia, had directed his request for a meeting to Buck.

Paine's giving the greenlight to the 'Dumbo' music was bitterly assailed by various publisher-directors at last Thursday's (9) meeting. Among those leading the attack was Herman Starr, who stated that his employer, Warner Bros., also had scores that it was anxious to get out for exploitation on NBC and CBS but that it had been willing to exercise the same restraint as any other member of ASCAP. Other publishers chimed in on the same theme and the move to overrule Paine was adopted.

Paine was not present at the 'Dumbo' discussions. Nor was he asked to defend his actions, the boardmen having accepted the explanation of one of their group that 'Bornstein had got to Paine and sold him a bill of goods.' At the time Paine issued the release he declared that Bornstein had told him that if ASCAP didn't make the score available to non-ASCAP broadcasters the music would be turned over by Disney to Broadcast Music, Inc.

Won't Cross the Delaware

Ned Washington, who wrote the 'Dumbo' tunes, has steadfastly held out against their use by broadcasters not in the ASCAP fold. Washington's adamant stand, according to some ASCAP directors, played a decisive part in their overruling of Paine.

In comparison to the excitement caused by the 'Dumbo' release the reaction of the ASCAP rank and file in New York to what has been happening on the RKO lot might be described as a mere ripple. The teams of Harry Revel and Mort Greene and of Johnny Burke and Jimmy Van Heusen have made their RKO scores available to non-ASCAP broadcasters through a deal with Ralph Peer, who, while associated with BMI via Peer International, Inc., retains his membership in ASCAP through Southern Music Co. ASCAPites are inclined to regard the actions of Bornstein and Peer from entirely different viewpoints. Bornstein has for many years functioned as a key figure on the ASCAP board, while Peer maintained bitter relations with this same board consistently for over eight years.

The ASCAP management declared Monday (13) that it had not granted any release on the Van Heusen-Burke score, 'Playmates,' or on the Revel-Greene music for 'Four Jacks and a Jill.' The proper application for such release, it was stated, had not as yet been submitted.

Abe Lyman With MCA

Abe Lyman, whose band has been free-lancing for bookings among the various booking agencies for past several years, has signed a contract with Music Corporation of America. It's a term deal.

First date set by MCA is for a private party given by the Hecht Co. in Washington, D. C., Nov. 12.

Music Notes

Erich Wolfgang Korngold scoring 'King's Row' at Warners.

Harry Revel and Mort Greene are doing six songs for 'Sing Your Worries Away' at RKO.

Leigh Harline composing the score for 'Mr. Bug Goes to Town,' Max Fleischer's cartoon feature.

Edward Kay wrote three songs for the Monogram picture, 'Freckles Comes Home,' including the title tune, 'Hot Foot' and 'If It's Kissin' You're Missin'.'

William Edison recording music for 'Rhythm in the Ranks' at Paramount.

Andrea Setaro scoring 'The Remarkable Andrew,' his 350th picture at Paramount.

Ernest Lecuona, Cuban composer, sold 'Always in My Heart' to Warners.

Mutual Network Plugs

The following tabulation of network popular music performances is not confined to WOR, New York release for Mutual Broadcasting System, but also includes the entire MBS chain. Compilation herewith covers the week beginning Oct. 6 (Monday) and ending Oct. 12 (Sunday), from 8 a.m. to 2 a.m. based on daily recapitulations furnished by Accurate Reporting Service and the MBS logs.

TITLE	PUBLISHER	TOTAL
Don't Want Set World on Fire	Cherlo	30
Do You Care?	Campbell	22
Jim	Koycee	21
Elmer's Tune	Robbins	19
You and I	Willson	17
Concerto For Two	Shopiro	15
Time Was	Southern	14
Why Don't We Do This More Often	BVC	13
Kiss the Boys Goodbye—*Kiss Boys Goodbye	Famous	12
Wasn't It You?	BMI	11
Yours	Marks	11
Blue Champagne	Encore	10

*Filmusical

NBC-CBS Plugs

Following compilation of plugs on NBC and Columbia's New York outlets covers the week beginning Oct. 6 (Monday) and ending Oct. 12 (Sunday), from 8 a.m. to 1 a.m., and is based on daily recapitulations furnished by the Office of Research-Radio Division of the College of the City of New York.

TITLE	PUBLISHER	TOTAL
Time Was	Southern	36
Guess I'll Have to Dream Rest	Block	34
Cowboy Serenade	Marks	33
You and I	Willson	30
Don't Want to Set World on Fire	Cherio	27
Jim	Kaycee	25
Do You Care?	BMI	23
I See a Million People	Radiotunes	21
I'll Wait For You	Melodylana	21
Wasn't It You?	BMI	21
Two in Love	Willson	20
Hi Neighbor	BMI	19
Green Eyes	Southern	18
'Til Reveille	Melodylane	16
You Are My Sunshine	Southern	18
Yours	Marks	17
Delilah	BMI	16
Shepherd's Serenade	Sheppord	16
Blue Champagne	Encore	15
I Found You in the Rain	Porgie	14
Yes, Indeed	Embassy	14
Half a Heart	Roe	13
You Talk Too Much	Southern	13
Bells of San Raquel	Southern	12
I Went Out of My Way	BMI	12
Intermezzo	Schuberth	12
Daddy	Republic	12
City Called Heaven	Warren	11
Peaceful in the Country	Southern	11

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to VARIETY. *Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)*

1. Don't Want Set World Fire (8) Cherio	Inkspots ... Decca Tommy Tucker ... Okeh
2. Piano Concerto B Flat (5) Martin Concerto For Two (2) Shapiro	Freddy Martin ... Bluebird Tommy Tucker ... Okeh
3. Joltin' Joe DiMaggio (3) Courtney	Les Brown ... Okeh
4. You and I (8) Willson	Bing Crosby ... Decca Glenn Miller ... Bluebird
5. Guess I'll Dream Rest (8) Block	Glenn Miller ... Bluebird Tommy Dorsey ... Victor
6. Yes, Indeed (11) Embassy	Tommy Dorsey ... Victor Crosby-Boswell ... Decca
7. You Are My Sunshine (6) Southern	Bing Crosby ... Decca Tommy Tucker ... Okeh
8. Jim (1) Kaycee	Jimmy Dorsey ... Decca Dinah Shore ... Bluebird
9. You Made Me Love You (1) Broadway	Harry James ... Columbia
10. Kiss Boys Goodbye (11) Famous	Tommy Dorsey ... Victor Tommy Tucker ... Okeh

DISKS GAINING FAVOR

(These records are directly below the first 10 in popularity, but growing in demand on the coin machines.)

Blue Champagne (Encore)	Jimmy Dorsey ... Decca Frankie Masters ... Okeh
Time Was (Southern)	Jimmy Dorsey ... Decca Charlie Spivak ... Okeh
This Love of Mine (Embassy)	Tommy Dorsey ... Victor Tommy Tucker ... Okeh
Do You Care? (Campbell)	Les Brown ... Okeh Bob Crosby ... Decca
Why Don't We Do This Often (BVC)	Kay Kyser ... Columbia Freddie Martin ... Bluebird
$21 Day, Once Month (Leeds)	Tony Pastor ... Bluebird Dick Robertson ... Decca
Ma, Miss Your Apple Pie (Loeb)	Guy Lombardo ... Decca Dean Hudson ... Okeh
Cowboy Serenade (Marks)	Glenn Miller ... Bluebird Russ Morgan ... Decca

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Strippers Bare 'Monopoly' Woes, Claim Blacklisting by Philly Agents

Philadelphia, Oct. 14.

An investigation of alleged anti-trust violation among certain booking offices here is in prospect by the U. S. Attorney's office.

Threat of the probe came following a complaint by two strippers who claimed they had been put on a blacklist for work because they had accepted dates from Bernie Landis, an agent who is said to have been trying to break into a monopoly of the strip biz here. The gals, Dolores (Red) Abbott and Mary O'Brien, accompanied by Landis and his attorney, A. Lincoln Meyers, placed their complaint before Assistant U. S. Attorney Edward Kallick.

Meyers declared the girls were 'threatened with loss of their employment as artistic strip-tease performers' because they accepted bookings from Landis. 'The other 12 agents in town who book strippers want Dolores and Mary to work for them,' he told Kallick. 'To force them to accept jobs, they tell the girls that they'll drive them from the business if they continue to permit Landis to act as their agent.'

Landis even accused the rival agents of 'hiring someone' to steal the girls' costumes to break up their appearance at a show.

There have been undercover reports by acts in recent months of the 'silent boycott' against them among certain booking offices if they worked for so-called 'blacklisted' agents. But the complaint to the U.S. Attorney's office was the first time the situation was brought into the open. The State Department of Labor and Industry announced it would cooperate with the Federal inquiry.

Anthony C. Sharkey, local agent in charge of theatrical agency licensing, declared he would turn over evidence in his possession regarding the situation.

'We have been trying to break this up for a long time,' he said, 'but with the Federal authorities stepping in, its gives us the first opportunity to really do something effectively.'

1ST ANNUAL AGVA BALL IN CHICAGO CLICKS BIG

Chicago, Oct. 14.

Local American Guild of Variety Artists last night (Monday) gave its first annual ball and an actors charity show.

Held in the grand ballroom of the Hotel Sherman, it was a big click both on entertainment quantity and funds realized. The take was over $3,000. Mayor Kelly and his retinue attended.

Gerald Griffin, national exec secretary of AGVA, came to town for the affair. He came in from Cincinnati, where he huddled with AGVA chiefs, including president Morton Downey and treasurer Henry Dunn, on various Ohio problems.

Green Pastures Found Wanting by Pitt Maestro

Pittsburgh, Oct. 14.

Other fellow's pastures always look greener, Max Tarshis, Pittsburgh band leader, has discovered. While he was playing at Trelon Cafe here few months ago, Tarshis thought about the coin there was in running a nitery, he talked it over with Trelon's owner, Hymie Weinstein. Latter liked Tarshis' ideas, told him he'd give him a job as Trelon's manager. So Tarshis disbanded his outfit and went to work.

Last week he had enough of it. Turned in his resignation to Weinstein and announced he was going back to his old trade—to stick this time.

RUTH CRAVEN'S S.F. REPEAT

San Francisco, Oct. 14.

Ruth Craven has been booked for a return date at Bimbo's 365 Club here starting Thursday (16).

Also set are Floretta and Boyette, mindreaders, and Collins and Wanda, dance pair.

Name Policy Opening At N. Y. Versailles

The N. Y. Versailles' first floor show under a new policy opens tomorrow (Thursday) with Mili Monti, Frances Mercer, Jean Cavell, the Barrys and Marion Chandler heading the Marjery Fielding revue. Mary Lou Bentley, Kay Buckley, Eleanor Moore, Joyce Ring, June Sevier and Mira Stephans are in the line. Heretofore only name acts were booked.

Miss Fielding (music) and Charles Barnes (lyrics) did the special score. A special stage has been built for the new policy. Maximilian Bergere and Panchito's orchestras hold over.

MCA ABSOLVED IN CONFLICT BOOKING

Pittsburgh, Oct. 14.

Seems burn of Etzi Covato, owner and operator of Villa Madrid over deal which called for Giovanni, the 'pickpocket,' to miss one night of his two-week engagement here, should have been directed at Tony Sennis, Cleveland agent, and not Music Corp. of America. It was only right before contract was signed, when Covato had spent a lot of coin for billing and advertising, that he learned Giovanni had previously been booked for a single appearance at Virginia Beach during his run here.

Negotiations for Villa Madrid date were carried on between MCA's Cleveland office and Sennis, with booking organization informing Sennis right at the start that Giovanni would have to pull out for the single night. Sennis, however, neglected to tell Covato this until it was too late because by that time latter had to go through with deal or forfeit money he had already shelled out for exploitation.

As it turned out, MCA was blameless and Covato's burn was misdirected until he learned the actual circumstances. Giovanni, even absentee for one night (8) of his engagement, which closed Saturday night (11), gave Villa Madrid biggest two weeks spot has had since it opened more than a year ago.

Liquor Agents Blasted By Judge for 'Inviting' Pitt Cafes to Break Law

Pittsburgh, Oct. 14.

Agents on the state liquor control board were blasted from the bench here last week by visiting judge Norman T. Boose, of Somerset county, for 'soliciting licensees to violate the law.' His remarks came during violation hearings for couple of cafes charged with selling liquor to board snoopers both before and after legal closing hour.

Specifically, agents claimed they asked for and received drinks at inn operated by Tony Raymond at a time when sale is prohibited by state law. Raymond denied the charges, even claimed his place was not open that particular night, having been shut down for renovations.

'We believe in law and enforcement,' said Judge Boose, reprimanding the agents and over-ruling liquor board's 30-day suspension for Raymond, 'because it is right nine out of 10 times. But it is a sad misnomer to call these agents law enforcement officers if they go around asking for drinks after hours, thus actually soliciting licensees to break the law. This is the wrong policy.'

Alan Gale Retires

Philadelphia, Oct. 14.

Alan Gale, vet nitery m.c., last week announced his retirement as an active entertainer. He bought a 50% interest in the Lido Venice, nitery, Andalusia, Pa., a Philly suburb.

His partner is Carmen Tarrante.

General Oversight

Detroit, Oct. 14.

This town's bartenders, particularly in the niteries, were hard hit when police arrested 31 of them for selling hard liquor on election day.

However, they got off easily when one smartie recalled the light vote in the primary election and quipped, 'If 450,000 Detroiters forgot it was election day, why pick on us.'

Dixie Unit Plays Dates Though Fire Destroys Equipment

Charlotte, N. C., Oct. 14.

Although a mysterious fire completely destroyed a truck carrying equipment for Sollie Childs' 'Bring On the Dames' vaude unit on a jump from Charleston, S. C., to Spartanburg, S. C., last Tuesday (7), with a loss of approximately $2,500, the unit didn't miss a performance.

Assistant Manager Harry Shannon left Charleston Tuesday night after show there with truck loaded with scenery, costumes, musical instruments and baggage. The two-ton truck mysteriously caught fire en route — presumably from match thrown from passing car—and all baggage save hotel bags were total loss. Fire was well under way before discovered.

Shannon wired Childs, who was visiting his family in New Orleans, and unit went on to Spartanburg, bought bathing suits and evening dresses for line, borrowed musical instruments and stage scenery and went on. Childs joined unit in Charlotte and everybody pitched in making costumes. With two sewing machines going backstage, the opening show went on Friday (10) afternoon and finale costumes were not completed until half-way through performance. Band borrowed instruments locally and due to dress suits being destroyed, played in shirtsleeves.

DUNCANS' NEW S. F. NITERY IN SRO DEBUT

San Francisco, Oct. 14.

The Duncan Sisters' new nitery venture at the Music Box got off to a capacity start Friday (9), with tables overflowing onto the floor. Layout has an upper tier of boxes around the central floor, similar to an old-fashioned opera house. Frank and Clarence Herman are angeling the Duncans.

Show is one of the largest (in numbers) in recent local nitery history. Using a line of 10 girls, a nine-piece band headed by Dick Aurandt of KSFO, the show, in addition to the Duncans, has Gueneth Omeron, Edward Darnell, Maxine Coleman, Harger and Maye, Sally Wickman and Bobby Bard, with Paul Speegle as m.c. and monologist. Speegle is also film reviewer for the Chronicle.

Minimum is $2, with a $5 opening night tap. Place will close Mondays.

Minevitch Settles Wage Differences With AGVA

Hollywood, Oct. 14.

Borrah Minevitch settled differences with the American Guild of Variety Artists by meeting wage demands and reinstating three mouth organists either discharged or on notice.

AGVA had threatened to put him on the unfair list.

New Partner for Capella, Splitting With Beatrice

Capella (and Beatrice) is taking a new partner, Patricia Romero, last in the Copacabana show at Piping Rock, Saratoga, to replace Beatrice when they open at La Troika, Washington.

Formerly of Roseray and Capella, he was later with a quartet, including (now Mary Raye and) Naldi and Romoff (now Nico and Grace) and a girl dancer, Andree. The act was known as Capella, Naldi, Romoff and Andree, at the Foties Bergere, Paris, in 1931, until Capella became partnered with Beatrice.

Peace Near in Pitt. Hotel Strike; Housing Shortage Scares Away Transients, Hitting Nitery Biz Hard

Pittsburgh, Oct. 14.

Settlement of the service strike that two weeks ago resulted in the walkout of 2,400 service employes in the town's eight major hotels seems imminent, with possible agreement being reached by tonight (Tuesday).

The International union has urged the American Federation of Labor local membership to accept an increased offer by the hostelries. Balloting ends tonight and the workers will accept it without any trouble, according to reliable official authority.

Pittsburgh, Oct. 14.

Fourteen-day-old-hotel strike here has a flock of other industries yelling bloody murder, and chief among them is the nitery biz. Pittsburgh's always been a one-night (Saturday) town, and night clubs have depended on transients the other five days. But with the town's eight leading inns shut down as a result of walkout by 2,400 American Federation of Labor service workers, transients are harder to find in this town than an open pub on Sundays.

By actual count one night last week, there were less than 100 customers scattered among the four leading cabarets. As a result, nitery owners have been reducing size of their shows, trying to economize until after there's a break in the strike.

Show People Headache

For show people, of course, it's the biggest headache. They're staying wherever they can find room, mostly in suburban hotels, in which case they have to spend half of their salaries on taxicabs. Last week Jolson company was scattered everywhere, half of the troupe going out to Wilkinsburg, a suburb. Although strike accounted for considerable publicity for 'Hold on to Your Hats,' papers going for layouts on Jolson and others stretched out on suitcases, trunks, etc., it was no laughing matter for most of the people. One of the exclusive downtown clubs took in Jolson but the others had to make their beds where they could find them.

Strike has cost several bands plenty. In addition to several outfits which were thrown out of work when walkout was called, others with previous contracts unable to open have been laying off waiting for word. Frank Andini orch was scheduled to open at William Penn last Thursday (9) and Billy Hinds had been pencilled into Hotel Schenley a few days before that. Several of the smaller downtown hostelries, which don't belong to the association and therefore aren't affected by strike are reaping a harvest, with their fabulous asking prices.

Manager's Party

Company and unit managers last fortnight have been forced to hit town couple of days ahead of schedule so they can get around to rooming houses and out-of-way spots to arrange accommodations for their casts. Although some show people had been quartered in the closed inns at time of walkout (hotels permitted those already registered to remain, and they had to walk stairs, carry own luggage and clean their rooms) they have since checked out and no newcomers are being allowed, no matter the circumstances

Present outlook isn't very encouraging, both sides remaining adamant in their demands. Workers are asking general 20% hike in wages all along the line, with hotels at first offering 11% and the remaining 9% to be submitted to arbitration. Strikers turned their down flat. All of last week conferences were held by both sides, mediators and Mayor Scully, with hotels finally raising the ante to 13% over the weekend. This, too, was refused at a big mass meeting last Friday.

SIAMESE SISTERS IN PHILLY

Philadelphia, Oct. 14.

Violet and Daisy Hilton, Siamese twins, beginning Oct. 15, appear at the Swan Club.

It will be their first local appearance.

Shutta, Shirley Deane Set for Frisco Moderne

San Francisco, Oct. 14.

Ethel Shutta dated into Club Moderne here Nov. 13. Going into the same spot (21) is Shirley Deane, 20th-Fox actress.

It's latter's first local appearance, although she's a localitie, being daughter of a Frisco physician.

CHORINES SEEK AGVA AID ON CHI MIXING

Chicago, Oct. 14.

Chorus girls at Colosimo's have lodged a complaint with the American Guild of Variety Artists that the local cafe hasn't lived up to its AGVA contract with them. Mike Potson, of the nitery management, is said to have 'threatened' them if they insisted on full guarantee of their rights as union members.

One cause of complaint is that the girls were allegedly forced to mix and drink with the customers, despite the union's ruling against this. AGVA intends to go to the license commissioner on the matter, and it's also possible that the union will appeal to the State Labor Relations Board.

Larry Sunbrock, who's been involved on several occasions with AGVA on no-payoffs to performers in various cities, is the subject of another complaint to reach the variety actors union. Sunbrock has been declared 'unfair' by AGVA for his failure to post a bond insuring salaries for performers at an outdoor show in St. Louis. Sunbrock asserts he's only the producer, not the operator, of the show. AGVA insists that it is a Sunbrock show. The union is appealing to the Central labor body, St. Louis, for cooperation should Sunbrock go through with the show without observing the AGVA provision.

Toronto's Convensh And Big Show Influx Jams Hotel Bookings

Toronto, Oct. 14.

To anyone in any branch of the entertainment business who plays Toronto during the week of Oct. 20, 'Where do we stay?' will be more than a casual query; it will be a practically unsolvable problem.

Scheduled for here are Al Jolson in 'Hold On to Your Hats' at the Royal Alexandra, with company of 85; Dorothy Gish and Louis Calhern in 'Life with Father' at Eaton Auditorium; Bob Morton's Circus at Maple Leaf Gardens; the Don Cossacks at Masey Hall; and the new traveling unit in the Casino burlesque wheel.

Also scheduled are some 10,000 delegates, many with their families, from all parts of the U. S. and Canada to the annual convention of the International Milk Distributors Assn. Seems that during the negotiations of the Toronto Convention Bureau to get the gathering for this city, one stipulation was guaranteed hotel accommodations.

All hotel rooms in Toronto, with the exception of those occupied by permanent guests, currently carry the notice—'This room has been reserved for the week of October 20—' politely advising any guest to govern himself accordingly. Meanwhile, managers of the various entertainment emporia are seeing what they can do in securing some accommodation in clubs or societies' homes; that's for stars and principals, of course.

Fear High Salaries

Continued from page 3

Boston, as a full-weeker playing top-budget shows.

Koerner's move in Boston is forcing the Paramount-affiliated Metropolitan in that city to resume stage shows next month after a two-year tanura of straight pictures. That will make it two houses in that town looking for headliners and competing for bands.

Bookers' Headache

The competitive factor is the bookers' chief headache, especially in the hiking of salaries. According to the show-buyers, the one thing that may nip the vaude 'comeback' in the bud will be the skyrocketing of acts' and bands' salaries to the point where they will be beyond the reach of theatres' ability to pay. Competition between theatres would do just that.

Two stage show situations, for example, currently point up the competitive factor. One is in Brooklyn, where the Brandts' Flatbush is bidding against the Strand, operated in a Warner-Paramount-Fabian pool. Strand, however, has the buying edge because of the playing time that Par and WB can afford acts and bands elsewhere.

Brandts' booker, Arthur Fisher, is now also faced with heavy competition in another situation. Booking the newly opened Central, Passaic, N. J., which has been doing well with straight vaude, Fisher had Jersey virtually to himself, as the Adams, Newark, played shows only on three-day weekends. Adams, however, has been feeling the pinch from Passaic and Nov. 6 goes into a full-week policy, booked via Edward Sherman's office. Adams also gets the edge because of Sherman's buying power with the biggest indie book, plus the fact that the indie operators of the Passaic house can't get films while the Adams, operated by a Paramount partner, is okay on picture product.

Mpls. Looks Up

Minneapolis, Oct. 14.

Stage show situation is looking up somewhat here with new $125,000 de luxe Hopkins, suburban house, going in for weekend vaudeville in addition to films and Gayety adopting a 'follies girlesk' plus pictures policy. The Alvin is being readied, following its fire, for Hirsch-Katz burlesque, with opening scheduled for December or January. The Orpheum will continue to play occasional stage shows, with only Jimmy Dorsey underlined at present, however, and the Lyceum has a number of legit roadshows booked.

David Gillman took over the Gayety after Hirsch and Katz moved from that house to the Alvin and has been using double features at 11c, with five vaudeville acts on the weekend and admission tilted to 15c. The 'follies girlesk' shows will be 'modified stock burlesque,' he says, with performances continuous, including pictures, and a 28c. top.

Rochester Tests Vaude

Rochester, N. Y., Oct. 14.

RKO Temple will test public reaction to stage shows with 'Fats' Waller band unit and films at 50c for four days starting Oct. 23. Regular house price is 28c. Two weeks later 'Life With Father' comes in for four days at legit prices, $2.75 top, competing with road shows at the Auditorium.

If these go over, Manager Louis Mayer will book as many stage shows as possible, with added possibility that ace RKO Palace would return to stage policy if business warranted shift.

Worcester Looks Up

Worcester, Mass., Oct. 14.

Steady vaudeville has returned here, with stage bills offered at the Plymouth Mondays, Tuesdays and Wednesdays. Second-run pictures also shown on same bill.

House came near dropping stage entertainment a week ago, however, when management and musicians' union couldn't agree on how many performances a day the pit band should play without extra pay, and also on the compensation for the Worcester musicians when they are not needed due to the importation of name bands. Compromise was reached late in week and theatre hurriedly assembled a stage show headed by Joe Venuti.

Louis Prima's orchestra held forth last week, with 'Folies Bergere' current attraction. Other dates already inked are Ted Lewis, Oct. 20; Charlie Barnet's orchestra, Oct. 27, and Tony Pastor's band, Nov. 3. Bill Robinson and Jimmie Lunceford's orchestra are skedded to share honors on bill later in November.

First of season's Sunday vaudeville shows in Municipal Auditorium here, with Frank Duffy at helm, will be Oct. 19 with Jan Savitt orchestra featured. Five other acts will complete bill.

Bob Pooley's WTAG band will be in pit.

England Calls Back Henry Parr Davies, Gracie Fields' Pianist

Philadelphia, Oct. 14.

Henry Parr Davies, who was skedded to accompany Gracie Fields at her concert at Convention Hall on Saturday (11), was suddenly called back to England for army duty last week. He was replaced by Ray McAfee.

Miss Fields' concert was held here under the auspices of the Eastern Pennsylvania Branch of the British War Relief Society.

PROSER NAMES WOU'D OFFSET N.Y. COMPETISH

Possibly as a move to counter the growing production-show competish from other niteries, Monte Poser's Copacabana is inaugurating a name show policy Nov. 5. First 'star' booked is Gertrude Niesen.

She's booked for two weeks and options, with Proser now dickering for Joe E. Lewis to follow. If set, Lewis will be the first talking comic ever to play the Copa.

Saranac Lake

By Happy Benway

Saranac, N. Y., Oct. 14.

Thanks to Don Howard and his orch, Saranac, N. Y., Oct. 14, consisting of Bob Johnson, Sam Forcucci, Tom Healy and Randy Conkling, for playing for the gang of this actors' colony.

Jack Lewis, formerly of legit, who left here a long time ago after serious ozoning, is now in pix and on radio. He's an ex-N.V.A.-ite.

Harry Martin and Ben Schaffer, both to the Big Town for a vacash, Ben visiting his mother, Harry the gang.

Jack Mulvaney, formerly of WOR, N.Y., is taking plenty of ribbing from that station's announcing staff. He has added so much poundage that Al Helfer (sports gabber) is saving his old clothes for him, according to the gag.

Rev. Alvin B. Gurley, who conducts the weekly Bible class at the Will Rogers Sanatorium, to Philadelphia for an eye operation.

Harold Rodner (Will Rogers Fund) ogling the place.

Checkups show an 85% improvement among the colony ailing.

After two successful eye operations, Harry Barrett, 80 years young, has regained part of his sight. He was of the Juggling Barretts, from vaude.

William ('Skip' Headley, who ozoned here and at Westfield, Mass., leaving Wilmington, Del., for Denver. He has to have a change of ozoning routine. He's a former theatre owner and manager from Rimmersburg, Pa.

Florence Bordley back at the actors' colony after a three-month vacash in Chicago and Detroit visiting friends and relatives.

The wife of Jack Clancy recently passed away. He's the X-ray technician at the Will Rogers.

Walter Cumm, of Colin and Cumm, got his walking papers.

Tudor Cameron, oldtime vaudevillian, who made the grade here, writes this column from St. Louis that he is now a man's man. He gives all the credit to the local Will Rogers hospital.

(Write to those who are ill.)

Emile Boreo is headlining the new show at Dinty's Terrace Garden on the Albany-Saratoga Road.

The Good Old Days

Herewith appears a Variety *review of a N. Y. Palace bill of 20 years ago. The intention is to reprint these weekly using the relative week of 1921 with the current date of issue. No special reason in reviving these reviews other than the interest they may have in recalling the acts which were playing at that time, the manner of putting together a big time show (booking), which radio stations may find pertinent, and as a resume of the style of vaudeville reviewing of that day.*

(Reprinted *from* Variety *of* Oct. 14, 1921)

PALACE, N. Y.

Another big name bill drew a capacity attendance Monday night, despite balmy weather. The transients in town peeking at the World Series may have accounted for it.

It took until 11:30 to play the nine acts, with John Steel lengthening out the second half and making the closing act excess. The tenor ran up a healthy hit, but could have lopped off two or three extra numbers by a few remarks. Jerry Jarnagin accompanied him at the piano.

The bill received considerable switching after the matinee. 'Dancing Shoes' dropped to the closing spot from the opener, with El Cleve, the Scotch xylophonist, moving up from deuce. He got considerable applause with his repertoire of Scotch and pop medleys, and had to quell it with a speech, going some for the Palace in the shove-off position.

The Flivvertons' (New Act) held the second spot. The turn ran 10 minutes of low-comedy roars, and could have stood a later position.

Burns and Freda in their 'wop' talkolog and mandolin playing were third, moved up from fourth after the matinee. This made two comedy acts following each other, with Adele Rowland fourth, moved from third. The Italian pair received healthy response in the early spot with thier crossfire and music.

Miss Rowland, back at this house after a short absence, didn't start much with her restricted song cycle. She has one number in paticular that doesn't suit her personality in 'Stop and Rest Awhile' that is similar to another pop song being done to death hereabouts. The musical comedy girl cannot handle this type of song. Opening with a ballad that fitted, Miss Rowland sang several numbers in succession, one the recitation, 'Don't you,' a holdover from her former vaudeville turn. 'Moonspun Dreams,' or something similar and 'Old Handkerchief Head,' a semi-maudlin Southern ballad, just about passed. Once upon a time Adele Rowland would step into vaudeville properly equipped with material, but her last two appearances prove the existing scarcity of authors of stage material or Miss Rowland has lost her knack of picking. Her name alone carries with her present arrangement.

Carl Randall (New Acts), assisted by Dorothy Clark and Berta Donn, cleaned up the hit of the first half before intermission. All three are from 'Sonny Boy,' the musical comedy drama that had a short life at the Cort recently. Musical comedy won't again see Randall for quite a spell, on his Palace showing.

Paul Whiteman and Band, second week of their three weeks' engagement at this house, were their usual riot. Several new numbers have been injected a Scotch bit, with one of the musicians playing the bag pipes, was among them. The 'blues' and minor chords cooed through the mutes of brass instruments, coupled with the other 'tricks' of the rest of the specialists, put the Whiteman bunch in a class by themselves for this kind of music. Whiteman had to come into 'one' and beg off at the conclusion of the turn.

The Four Mortons gave some much-needed comedy into the second half. The family have a new opening idea and drop and some fresh talk by Clarence Gaskill. A golf club and course are visible as the curtains rise, with Sam a 'duffer' and Kitty caddying. Wise funny crossfire with golf for the topic blends into their funny reminiscing about marriage. Joe, visibly suffering from hoarseness, managed the vocalizing burden capably with the usual sure-fire waltz clog and tap dancing of Martha clicking. The dancing finale and a new encore bit in 'one,' with all four imitating a song and dance team of 40 years ago sent them away one of the hits of the evening. It's a refreshing turn and a vaudeville institution.

Steel next with 'Dancing Shoes,' a real fast, worthy sextet, making herculean efforts to hold them in, but losing the decision. Con..

Philly Booker Group In Move 'to Protect Rights'

Philadelphia, Oct. 14.

The Entertainment Managers Association last week took steps to obtain a State charter in order to affiliate their organization with similar booker groups.

The action was taken, according to EMA prexy Jimmy Loughran, in order that the agents would be in 'a better position to protect their rights' in dealing with actor groups, State officials, etc. Loughran denied reports that the EMA was contemplating a suit to test the legality of the new State law regulating the booking business.

'We were well aware of all the provisions in the act before it was passed,' Loughran said, 'and we even worked hard in lobbying for its enactment.'

The ten-percenters, however, are not satisfied with the enforcement of the regulations, Loughran said.

GEORGIE PRICE

HELD OVER INDEFINITELY
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VARIETY: "He's the Shubert star of old in the best 1941 tradition . . . He's as fresh as any newcomer, and twice as authoritative . . . He's a cinch for the fastest company . . ."

Ed Sullivan, DAILY NEWS: "Recommended: Georgie Price at La Conga . . ."

Walter Winchell, NEW YORK MIRROR: "New Yorchids to Georgie Price. As grand an entertainer as ever . . ."

Louis Sobol, JOURNAL-AMERICAN: "AAA Indorsement—Georgie Price, current laff-panic at La Conga . . . A welcome sight back on Broadway . . ."

Malcolm Johnson, SUN: "Dapper little Georgie Price is a solid click at La Conga."

Paul Martin, MORNING TELEGRAPH: "La Conga has done an all-time record business in its first 15 days of reopening with Georgie Price . . . yells proved he still rates star billing."

Danton Walker, DAILY NEWS: "Price is making a hit comeback at La Conga . . ."

Richard Manson, THE POST: "Rhythm, power, showmanship . . . Marvelous impressions . . . will draw that extra-defense boom mazuma that's aching to be spent . . ."

Ted Friend, DAILY MIRROR: "Putting it mildly, he was terrific; the veritable shot in the arm that Broadway has been needing for some time. Knocked 'em cold with his satires."

Many Thanks to JACK HARRIS for His Cooperation
BUDDY ARNOLD, Accompanist
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JAY and LOU SEILER

RAINBOW ROOM, N. Y.

Matty Malneck orch (8), *Miriam Winslow & Foster Fitz-Simons, Adrienne, Billy de Wolfe, Velero Sisters Rhumba band* (5), *Dr. Sydney Ross; $2.75 dinner minimum, $1 and $2 per cover (Sat.).*

Formal season at the Rainbow Room again brings in a pair of ballet dancers—Miriam Winslow and Foster Fitz-Simons from the platform field—to debut in cafes, and their unique artistry again achieves its purpose. Fact is that only in a class cafe like the Rockefeller salon could this sort of terpsichore register with the dining-wining bunch; and the best answer to this premise is that the customers still go hardest for Billy de Wolfe's broad comedy; Matty Malneck's rhythmpation of the classic overtures, and even Margaret Matzenauer's daughter, who only uses Adrienne as a billing, is most effective when she swings 'Mignon' excerpts.

All of which proves that whether they're muggs or erudites, they like to let their hair down and take their nitery divertissement on a less artistic plane. Miss Winslow and Fitz-Simons are okay with their Danse Arabe conceit and the old-fashioned family portrait terp creations for concert edification, but when DeWolfe does his Mrs. Murgatroyd stew stuff in a cocktail lounge, that's right down to everybody's liking. This is a quick return for the mimic, who clicks heftier than before. Now that deWolfe has found himself and, seemingly, inhibited himself of working in the sky-high nitery, he sockos all the way. The Karloff, 'Indjia,' weird Oriental music influence, and the rest go for heavy hand-to-hand music.

Adrienne is a classy chirper, projecting her personality solidly as she runs the gamut from 'Kiss Boys Goodbye' and 'May I Never Love Again' to 'Mignon' in swing.

Malneck's unusual octet, comprising but one horn, accordion, harp, string bass, guitar, piano, accordion, drums (doubling vibes), with the maestro fiddling at the helm, really cuts up with 'Carmen,' 'William Tell' and kindred classics in syncopated treatment. Then there's 19-year-old Robert Maxwell at the harp, who has played with Toscanini and who gives out with 'Stardust' to please any torcher or scorcher.

Like Malneck, the personable Velero Sisters, Violeta and Jeanne, with their zingy quintet, mark their return witht unique congarhumba rhythms, feature of which are Latinesque treatments of Schubert, Saint-Saens, Cui, Rimsky-Korsakoff, et al., to bolero and rhumba tempo.

Show runs a bit longish, a full hour, but it's meaty all the way. Per usual, also, there's Dr. Sydney Ross, the best table worker with cards and legerdemain in the biz; also the affable Josef and Francots as greeters; plus Gene Gowing calling the square dancing for the Monday night sessions. *Abel.*

CASINO RUSSE, N. Y.

Kris Kay Orch (7), *Nina Tarasova, Gypsy Markoff, Michel Michon, Nadia & Sasha, Mischa Novy, Dmitri Matvienko; $2 minimum.*

Situated back of the Russian Art on 57th street, N. Y., the 56th street entrance to the Casino Russe is the old Club Richman for another season under Sasha Maeef's class direction. With Russo-British-American relations what they are, the aura of the Casino Russe reestablishes a formerly unhibited atmosphere, such as obtained in the nostalgic 1920s and 1930s, when atmospheric niteries hit their peak vogue.

As evidence of this inhibition is Nina Tarasova's frank statement of a 'song glorifying my own country.' Heretofore, it has been fashionable for naturalized Americans to hark back to Old World ties in more or less academic fashion, and let it go at that. Miss Tarasova is the No. 1 prima of the Casino Russe, as last season, and sings her chansons in Russian and French. She has a fine voice.

The show, which boniface Sasha Maeef has assembled, is a bright little revuette of sufficient variety to please anybody at any given mood. The decor is in the subdued tradition of Russian boites, whether the Scheherezade or Casanova, Paris, or the former Maisonette Russe in New York's Hotel St. Regis. In truth, apart from the 14th street Kretchma, the Casino Russe is about the only class vodka nitery in New York.

Gypsy Markoff, accordionist-songstress, has been around with her Russian ditties, and is best when in character with the windbox; somehow when she divests herself thereof she doesn't click as well. Mischa Novy is a pash violinist who registers with his specialties on the strings, accompanied by the cymbalomist from the band. Nadia and Sasha are effective with their ballet terping; Michel Michon is the traditional barytone, with all such revues; and the inevitable flaming dagger dancer is Dmitri Matvienko. Kris Kay's band mixes up the dance sets to fit the hour and the customers, from straight to Latin tempos. Food for the $2-and-up club dinner is above par which, with this type of floor show, makes the Casino Russe a bargain buy. *Abel.*

LYNCH'S, PHILLY

(WALTON HOTEL)

Philadelphia, Oct. 8.

Shea & Raymond, Castaine & Barry, Charles Carrier, Lee Bartell, Eleanore Tennis, Neil Fontaine Orch (9), *Chavez Rhumba Band* (9), *Glamour Girls* (16), *Helen Heath, Rose Galio, Grace O'Hara; no cover; $1.50 minimum weekdays, $2 Saturdays.*

A couple of comic hoofers and a juggler easily walk off with the major kudos at the show marking the fall opening at Jack Lynch's nitery atop the Hotel Walton.

Before a capacity mob, who paid $5 a head for the autumnal teeoff, Shea and Raymond, with their eccentric terping and mugging, and Charles Carrier, with his baffling wizardry in balancing and juggling cocktail glasses, are plenty clicko. Carrier, particularly has an act that's natural for a classy night spot. He has plenty of poise and smoothness, and his paraphernalia, which consists of cocktail glasses, shakers, champagne magnums, etc., fits right in with the cafe decor. With it all, he has an ingratiating Continental manner. On top of that his act is fresh and different from the run-of-the-mill juggler turn. Best trick is his mixing of 10 cocktails simultaneously.

Shea and Raymond, last seen here at the Earle theatre, are in the next-to-closing spot and sew things up neatly with their clown interpretation of the modern dances. Mugging of the tall, thin chap is particularly guffaw-provoking.

Lee Bartell, chanteuse who made numerous appearances at Philly spots in years past, would rate better notice if she were more choosey of her songs. A personable brunet, she handicaps herself by singing a flock of oldies which are intended to make the customers nostalgic, but serve only to date the gal, who's still a comparative youngster.

Castaine and Barry are fresh-looking youngsters who register nicely with the pew-holders, both in their manner and terping ability. Eleanore Tennis is a tiny ballet danseuse who is okay in her two appearances.

Lynch has apparently unloosened the bankroll for the costumes on his production numbers. They were designed by Miles White and are well up to the standard of Lynch's past productions. He's also got the gals to wear them, tall, svelte femmes, who have learned how to dance as well.

Midge Fielding staged the production numbers neatly.

Both maestros and their crews alternate on the music. Fontaine is a fixture at the spot, while Chavez gang just opened. Helen Heath, Rose Geilo and Grace O'Hara handle the chirping and piano-tinking in the cocktail lounge.

Only blind spot in the revua in the main room is the paucity of vocalizing. There's too much footwork and not enough people making with the pipes. Fontaine has developed into a smooth m.c., as well as band maestro. *Shal.*

New Beachcomber, N.Y.

Chandra-Kaly Dancers (3), *Juanita Juarez, Tito Coral, Leonor Sola, The Beacharmers* (6), *Machito's Rhumba Band* (10), *Barry Winton's Orch.* (6).

Reopening of the New Beachcomber, most recently under the aegis of Monte Proser, brings Joe Moss back to the Broadway nitery scene. Operator of the defunct Hollywood Restaurant on Broadway and later with the likewise now-defunct International Casino, also on the Main Stem, Moss here is managing director for a syndicate of which attorney Gene Ramey is front man. Ramey's wife, Mildred, former dancer, is concerned as the producer, but Frank Shepherd is billed as the stager. Latter routined the line, and 'routine' is the word that fits two uninspired ensemble numbers.

Operators of the New Beachcomber saved themselves a severe dent in the bankroll by using the holdover decor from Proser's tenure here with numerous backers. Proser lost the Beachcomber title in a legal tiff with the Coast's Don the Beachcomber, but the new operators have entered into an agreement with the latter, so now the only problem here is that of sufficient customers. Second night (6) that problem appeared pretty well solved.

Show is marked by excellent acts individually, but the mesh is not entirely socko. There's something of a conflict, for one thing, in the inclusion of two single femmes, Juanita Juarez, Latin pepperpot [illegible]er who was a fixture last year at Proser's Copacabana, N. Y., and Leonor Sola, a fair castenet and congarhumba tap dancer. While Senorita Sola does not sing, Miss Juarez dances (a series of energetic, torrid bumps), and they come too close to one another.

There's also the interpretative Latin dancing by Chandra-Kaly and his two sisters. This is a topnotch act of its type, especially on a cafe floor, and they whammed at this viewing. Chandra-Kaly is not tops in his terping, but an expressive mugger in the rooster-chasing-chicken routines. Girls also click on the hoof, plus being pretty and attractively costumed.

Tito Coral m.c.s and grabs quite a chunk of the show for himself with four songs, all done in good voice and ingratiating personality. Delivers 'Beguine,' 'Donkey Serenade,' 'Rancho Grande' and a straight Latin tune.

Line opens and gets another spot halfway in the show. Nicely costumed, but the choreography is small-timey.

Machito's rhumba band plays the show, and it might not be a bad idea for the leader to watch the performers, and thus follow the beat, rather than face the musicians. In a couple of instances at this viewing the band and the performers were wide apart. For dansapation, however, Machito's band is excellent with the South American rhythms; Barry Winton's small relief crew does adequately for the foxtrots, etc. *Scho.*

PANTHER ROOM, CHI

(HOTEL SHERMAN)

Chicago, Oct. 6.

Will Bradley Orch (16), *Ambassadors* (2), *Dorothy Byton Dancers* (6), *$1.25 min.*

This is the first trip for Will Bradley's orchestra to Chicago. He is known here, of course, through recordings perhaps more than on the air-waves. But he is not well enough established in this territory to guarantee boxoffice results, though doing a fair job here. No doubt on his next trip through these parts he'll manage something better in the way of crowds.

Bradley is strictly boogie-woogie from the outset, though there is an evident attempt to get away a little from the eight-to-tha-bar rhythm and come up with a more rounded presentation.

For those who still dote on the boogie stuff Bradley orchestre is among tha tops, but the interest that he worked up in the style is dropping off. As a band it leaves much to be desired beceuse of the insistence on the sama theme, and the style even creeps through its attempt to soften up for the dinner music. Ray McKinley almost sells the band on his own. A dynamite performer on the drums, he is a showman as well.

Floor show here remains a meek adjunct. Currently it consists of the Ambassadors, an acrobatic team, and the eight Dorothy Byton dancers. Ambassadors have some comedy mingled with their hand-to-hand work and do well. This Byton line is better than most of tha Byton choruses and certainly better looking. On these two counts alone it is welcome. *Gold.*

IRIDIUM ROOM, N. Y.

(HOTEL ST. REGIS)

Dorothy Lewis, Harriet Haddon, Norah Gale, Bernice Stewart, Lucille LaMarr, Bob Tobin & Bob Duffy; Hal Saunders (6) *and Gus Martel* (5) *Orchs; $3.50 minimum dinner, $1.50 and $2.50 cover.*

Fourth year of the swank St. Regis' ice-revue policy in tha Iridium Room again has Dorothy Lewis—now billed as star of Republic's 'Icecapades' film—heading the 'Adventures On Ice' show, a sneppy 20-minute revuette. Per usual, a prime appeal, along with tha basic ice artistry, ts the ultra investiture surrounding the show.

Costuming and lighting are in the best of taste, commensurate with the discriminating eura of the establishment and its clientele, and it's this minute attention to detail that does so much to enhance the entertainment portion.

Miss Lewis, per usual, is one of the cutest tricks on runners doing exhibition skating. Her Republic cinematic chore further adds to the lustre. She is surrounded by four young lookers on skates—Harriet Haddon, Norah Gale, Bernice Stewart and Lucille LaMarr—who are more than ladies of the ensemble with their manner of working. And, instead of the Arrow-collarish Heasley Twins, the two new juves are Bob Tobin and Bob Duffy, also okay for the femmes and expert performers on ice, whether in top-hat or in mauve-decade costuming.

The routines embrace cancan; flirtation; a garish red-green costuming for the star's specialty; a highly effective iridescent costuming presentation that stands out vividly; and a rhumba finala to 'Adios.' Lots of fancy curleycueing on the mobile ice rink is crowded into the 20 minutes. Per usual, the rink slides out sideways, to cover the dance floor.

Playing a stock engagement is Hal Saunders with his neat octet that knows how to give out for the St. Regis bunch. It's forthright, rhythmic dansapation. Pianologist Gus Martel's quintet (including sax, accordion, string bass, violin and piano or novachord; no brass) is one of the sprightliest small combos in the business. John is again the alert maitre who knows the whims and foibles of his clientele; and until the Maisonette Russe (or La Maisonette, as it is called) reopens later this month, August, who presides in that room, is chief aide to John. It's not an inexpensive spot but, considering the tariffs in the more al fresco supper clubs, it's a bargain relatively; and doubly desirable for its sane gaiety as against the dancing-on-the-dime and get-pushed-around atmosphere elsewhere. *Abel.*

Hotel St. Moritz, N. Y.

(RESTAURANT DE LA PAIX)

Ford Harrison Orch (6) *with Bernice Byres, Lolo & Ramon, Great Maurice, The Blanchards* (2), *Cerney Twins* (2); *$2 dinner minimum, no cover.*

It's little wonder that the evacuees, refugees and nostalgic hankerers for yesteryear Paris one time or another converge on the Hotel St. Moritz. From its street-floor Cafe de la Paix, through its personnel (attired and billed in counterpart of the European de luxe hotels) to the Restaurant de la Paix, the atmosphere is European, yet in the most modern American tradition. Too often the former U. S. traveler had to compromise on homeland standards et the eltar of old-world atmosphere or pseudo-charm which actually was nothing but another word for inferiority and compromise with an average quality to be found in any chain hotel in the States.

The blend, tharefore, of the Continental and the super-standards of the Yankees, under S. Gregory Taylor's executive direction, makes the St. Moritz a very worthwhile stopover. Maitre d'hotel Nino's catering in the main dining room, the neat show portion, Ford Harrison's tiptop dance music—all combine into extraordinary values, considering the no-cover, $2 minimum policy.

In The Blanchards (New Acts) the St. Moritz showcases a very up-and-coming comedy acro-dance act. Likewise, the Cernay Twins (2) (New Acts) are comers. Virginia Burke, billed, didn't show but Bernice Byres, vocalist with Harrison's expert sextet, handles her vocal specialties exceptionally well. She's a vivid personality soprano who should progress. Ford Harrison himself, long at such class international spots as the Bagatelle, Paris, just before the invasion, Casino, Biarritz, Chez Victor, Cannes, and Monte Carlo's Sporting Club plays violin solos in showmanly and artistic manner. The 'Great Maurice,' with a Lindy version of Frenchy small-talk, does card tricks and sleight-of-hand that suggests he must be a fave at private club dates. Lolo & Ramon plug the waits with Latin vocals to self-string accomp on the Spanish guitars. *Abel.*

TERRACE ROOM, N. Y.

(HOTEL NEW YORKER)

Benny Goodman Orch with Peggy Lee, Tommy Taylor; Ice Show with Adele Inge, Bill & Betty Wade, Ronny Roberts, Ballet (6), *Bob Russell; 75c cover weekdays, $1 weekends.*

Benny Goodman located in the New Yorker's Terrace Room is an unusual booking. Terrace niche is not exactly a swing band hangout normally, in comparison to the nearby Hotel Pennsylvania's Cafe Rouge, where Glenn Miller is now setting up a counter-pull. New Yorker takes jive, of course, but its patronage largely leans toward sweeter rhythms, as evidenced by Johnny Long's recent successful stand.

This date, then, is a test for Goodman, who hasn't located in New York for a couple years. It boils down to whether he can softpedal his usual style enough so as not to make an evening at the spot an ear-drum risk. Though the band was using gentler rhythms when caught, they were not properly played. Ballads had an undercurrent of definite rhythm that made them sound like hop pieces toned down. Only when the beat section is erased almost entirely and Goodman gets off on sensitive, tasty, soft clarinet solos is there any real smoothness of the type that cheek-to-cheek terpers go for, and which even modern college kids like in equal doses.

Band itself, while not comparable to past Goodman-led groups, is a solid combo. It's surprising in these days of multi-staffed brass and sax sections to note that there are only three trumpets, two trombones, four sax and four rhythm on the stand. Peggy Lee, new vocalist, doesn't belong. Tommy Taylor's lyricing is fine, aided by his neat style.

New ice show is pretty much like the usual ice performances at the New Yorker. There are some different routines and perhaps the most eye-filling costumes ever draped on the skaters here, all adding up to a smart interlude. Same line as formerly, with the exception of one skater, cavorts smartly in new routines; Adele Inge cuts a new set of trick stuff; Ronny Roberts, back here after two years of recuperating from

(Continued on page 43)

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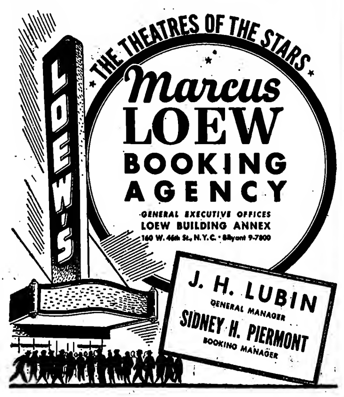
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Night-Club Reviews

Continued from page 42

TERRACE ROOM, N. Y.

a bad fall, is also a stunt skater, and good. Bill and Betty Wade are on twice with exceptionally smooth unison routines, first to tango, second to samba rhythms.

Bob Russell, m.c., does a capable personality job at the helm, and slips a song or two in as things progress.
Wood.

CAFE ROUGE, N.Y.
(HOTEL PENNSYLVANIA)

Glenn Miller Orch (18) with Marion Hutton, Ray Eberle, Modernaires (4), Tex Beneke; Cherney Twins; 75c-$1 (Saturday) cover.

This is Glenn Miller's third straight fall season at the Pennsylvania's Cafe Rouge, which was closed the last part of the summer. The band he's leading is essentially the same, and its pulling power, indicated by his summer one-nighters, is just as strong, so there's no reason to expect other than a good stay.

There's only one fault to be found with Miller's four-trumpet, four-trombone (with leader), five-sax, four-rhythm combo, and that's that occasionally those eight brass get a bit deafening. That's much more of a problem presently than a year ago. Today, big bands spotted in such spots are leaning backward to avoid blasting. Miller apparently doesn't. Of course he gets a lot of kids (they were fairly plentiful when caught) who demand to have their heads blown off, but there's a lot more trade at the Cafe which maybe doesn't agree.

Penn is trying something new this year. The band, with one dance act, puts on a dinner show using the outfit's extremely tasty-muted arrangements to build a fine response. It doesn't disturb dining because the interlude is 90% sweet music. Miller conducts from the floor and uses Marion Hutton, Ray Eberle and quartet to good advantage. Eberle, however, could find something later than 'These Are Things I Love' to open.

Cherney Twins are the one act. Clean, youthful-looking dance team, they run through ballroom, Latin and jitterbug routines, latter getting the best response among older crowd even at dinner, which may be the tipoff on whether that eight-man brass layout will ever really disturb anybody.

Miller is bucking strong name competition this year from the nearby Hotel New Yorker, which has Benny Goodman and an ice show.
Wood.

MURRAY ROOM, N. Y.
(HOTEL SHERATON)

Murray Room String Quartet; Ray Bourbon, with Jack Burke; Ava Williams; no minimum.

Formerly Hotel White, this spot, under new management, is attempting to liven things up with some songsters and a monologist.

Spencer Sawyer, the hostelry's manager, has Ray Bourbon, mimic, who's worked mostly on the Coast, in the principal spot, but Ava Williams, personable songstress, runs him a tight race for laurels with her double-meaning ballads. Femme is okay, too, on straight tunes. Bourbon's imitations are mostly on femmes, with his lines going indigo in their double-meaning too often.

Jack Burke enhances his lengthy repertoire of takeoffs with fitting piano background. Miss Williams is aces with 'Exactly Like You' and 'I've Gotta Guy.' Hotel's instrumental combo is sufficient for the small, tastefully decorated room.

Bourbon's best mimic turn is 'Life Begins at 45.' He's a hard worker, but material could be toned down a bit for this spot.

Management has a pop scale for liquors and foods.
Wear.

Hal Grayson set for indef stay at Ocean Park, Los Angeles, opening Oct. 23 with both MBS and CBS wires. Same 12 men with Alan Brooks, Tommy Cunningham and Ted Tubb vocalizing.

Anderson's Streamlined Nitery Show May Tour

Hollywood, Oct. 14.

John Murray Anderson is being negotiated by theatre bookers to streamline his ill-starred 'Silver Screen' nitery venture, which recently folded at the Wilshire Bowl, with loss around $45,000 after 16 days' operation. Betty Compson is understood pulling out to join Billy Rose's Diamond Horseshoe in New York.

Anderson will trim his unit, if offers are attractive enough.

Agent Pinched As Impostor On Cuffo Eat Tabs

Al Walters, Broadway booking agent, was pinched by detectives last week on complaint of Cue magazine that he had used the name of a member of the publication's staff to obtain free meals for two chorus girls. Walters was held under $500 bail and will have a further hearing today (Wednesday) when night club, theatre and restaurant men will be invited in to have a look at him. He's suspected by police of having caused newspapers and mags annoyance and embarrassment by frequently palming himself off as a member of their staffs to grab off cuffo tickets and meals.

Cue, aware that there was an imposter in the woodpile, recently sent a letter to all restaurant, nitery and theatre operators asking them to inform the mag at once if anyone representing himself as a member of the staff called for reservations. The Clichy restaurant last Thursday (9) phoned to say that a man who claimed to be Frank Easton, Cue's art editor, had asked for a table for two for that evening.

Cue told the eatery to make the reservation and with a detective and Eaton himself along, showed up to face whoever came to ask for it. Pat Patrick and Betty DeWitt, dancers at the Copacabana, showed up for them. They said Walters, their agent, had made the reservation in Eaton's name. Walters was then picked up.

Detectives charged that Walters had also used the names of Bob Dana, Herald Tribune; William Hawkins, World-Telegram, and Malcom Johnson, Sun. In addition to meals and tickets, it was said in court, he obtained rehearsal rooms for the gals in the Gotham and Pierre hotels by misrepresenting himself. Detectives also claimed he had collected money from the gals on the promise he would get them into the Screen Actors Guild.

Cue, at last week's hearing, offered to drop the prosecution if Walters made good on various tabs Cue had paid at restaurants where he had represented himself as a staff member. Magistrate Edgar Bromberger insisted the case be prosecuted, however, declaring that he had been nipped a number of times himself by someone phoning theatre ticket agencies where he had accounts.

ANOTHER CHANGE AT LaHIFF'

Another change in handling the tavern on 48th street, N. Y., which still carries the name of the late Billy LaHiff, has forced Jack Spooner to return to his former post at the Stork Club.

Spot is being operated by Irving Spieler, an attorney. His wife, professionally known as Norma George, is now sole acting manager. Helen Rollins, in charge of hat-checking for 17 years, was let out. No reason given.

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STRIPPER EMBARRASSED BY LACK OF CLOTHES

Dayton, Oct. 14.

As the saying goes, it shouldn't happen to a dog. But Friday afternoon (10) it happened to Gypsy Rose Lee. There she was in her dressing room at the vaudefilm Colonial at curtain time—sans clothes.

Of course, one might ask, what does a strip-teaser need with clothes? It appears that while Miss Lee is all wrapped up in her literary efforts following publication of her 'G-String Murders,' that wasn't enough for an appearance before the footlights. Strip-teasing takes a proper wardrobe.

Somewhere between Youngstown, where she appeared before playing Dayton, and this city the stripper's trunks were lost. Not even a G-string made the grade. Then the house manager, Goody Sable, phoned Danny Davenport, manager of the burley Mayfair, where G-strings are a stock in trade, and soon help was on the way.

Despite lack of her regular costumes, Miss Lee clad in a flowing negligee, sang her song kidding strip-teasing itself. Incidentally, she pulled the heaviest opening day gross at the Colonial in years.

WSM Corn Tribe Got $4,000 Wkly. Grosses During Dixie Touring

Nashville, Oct. 14.

Roadshow of 'Grand Ole Opry,' hillbilly unit from WSM, curtains for season with return engagement in North Carolina. Has been grossing around $4,000 weekly on road.

The 'Camel Caravan' unit of 'Opry' has been booked through Nov. 27 with plans for continuation beyond that date. The 'Caravan' swings back on tour of southern army camps with dates in Georgia, Missouri, Arkansas, Texas and Florida.

The west coast 'Caravan' began its tours Monday (6) with Dick Marvin of William Esty agency overseeing.

Balto Niteries Cash In On Defense Spending; Splurge on Name Talent

Baltimore, Oct. 14.

Biggest splurge of entertainment in years is paying dividends in niteries here. With plenty of defense coin around and a big influx of a freer-spending citizenry than the traditionally conservative, home-staying native, town's spots, from the lowliest honkytonk to the swankiest bistros, are cashing in.

Opening last week was the newest addition to the plush clubs, the Club 21, located on town's main drag directly opposite the Lord Baltimore Hotel. Under management of Jules 'Babe' Mednick, new spot has lined up an ambitious floor layout being emceed by Jack Waldron and employing The Three Wiles, Linda Lee, Margo Sisters and Boots McKenna's line of girls. Seating 350, effort is being directed to a lunch and dinner trade as well as cocktail and after-theatre divertissement.

Current at the Chanticleer, cocktail lounge in swank part of town, is Dolly Dawn's orch, with Cecil Golly set to follow, in opposition to Mal Hallett at the equally swank Belvedere Hotel. Elaborate floor shows are employed at the 2 O'clock Club, Club Charles, Madison and Beachcomber. Of smaller intimate spots, Doc's goes in for lone attractions of some name value.

Honkytonks

Avalanche of honkytonks has sprung up in downtown sector where the famous 17-year-old mainstay: The Oasis has been built into an internationally famous slum joint by its colorful proprietor 'Judge' Max A. Cohen. These spots are doing well enough but lack the reverse appeal to the carriage trade that makes the nightly count at the Oasis reach into important money.

Liquor licenses have been restricted for new dine and dance ventures. Sunday shutdown in nearby Pennsylvania and early Saturday night closing in Washington 40 miles away are considered factors in added attendance. Friday and Saturday pay nights are headaches, with turnaway biz a real problem. Nabe spots cash in on the turnaway.

STICKUPS GET $7,500 AT CARROLL'S, H'WOOD

Hollywood, Oct. 14.

Three bandits held up Earl Carroll's nitery this morning (Tuesday) and made off with $7,500.

Coin represented receipts over the long weekend, banks being closed Monday on account of the holiday.

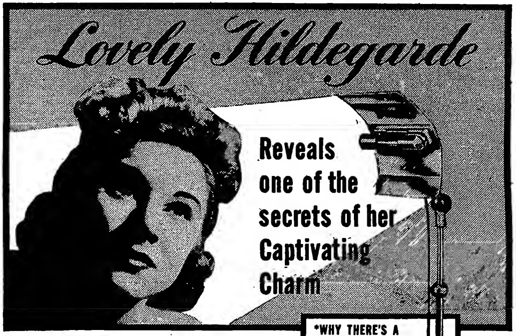
WB SEES BANDS BEST B. O. IN PHILLY

Philadelphia, Oct. 14.

The day of the high-priced headliner to top the vaude show at the Stanley-Warner Earle theatre is apparently finished. Experiments with film names, radio stars and standard variety topnotchers have proved duds.

From now on it's to be bands. Nothing else has been found profitable. The regular Earle show format for the past two months has been a name band with two or three surrounding variety acts plus a picture. Future bookings show that this policy will continue.

The current attraction is Sammy Kaye's band. Next week comes Charley Barnet, followed by Ted Lewis. Other dates include: Dolly Dawn, Oct. 31; Xavier Cugat, Nov. 7; Artie Shaw, Nov. 14; Erskine Hawkins and the 4 Ink Spots, Nov. 21; Johnny Long, Nov. 28; Phil Spitalny, Dec. 5, and Woody Herman, Dec. 28. Also pencilled in for dates, when available, are Tommy and Jimmy Dorsey.


Lovely Hildegarde
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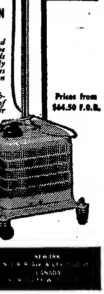

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STATE, N. Y.

Joe Frisco, Paul Hookon & Patricia Bowman, Maxine Sullivan, The Herzogs (5), *Walter Thornton's Models* (14), *Ruby Zwerling's House Band; 'When Ladies Meet'* (*M-G*).

Every now and then the State seems to revert to those 'good old days' of vaudeville. Here is another instance—and one of the best—that good straight variety layouts can still be booked. If one will discount the closing Walter Thornton's Models (New Acts) as an exploitation rather than an entertainment item, the bill could measure up as a good Palace first-half, though less costly at under $4,500.

Another educational illustration on this show is that vaudeville showmanship is not entirely dead. This is the combination of Paul Haakon and ballerina Patricia Bowman (New Acts), an idea advanced by Milton Berger, of Jack Davies' agency, who manages Haakon, but not Miss Bowman, a William Morris office account. Berger broached the plan to merge the two top-ranking dancers in a two-act. The Morris office cooperated and the State comes up with one of the best dancing acts of its type seen in many years.

They have Palace written all over them, but of even truer two-a-day vintage is Joe Frisco, back east after a long hiatus, mostly layoff, on the Coast. It's been some years since Frisco chose to skip meals rather than take a cut at the Palace or elsewhere, and, because dying vaude couldn't afford high salaries, he's possibly had more hotel managers tendering him bills than bookers offering contracts. Now he's back, working probably at an even greater cut, but he's the Joe Frisco of old, with a new piece of business that's a comedy gem.

At the State a good part of the house is not entirely hep to his 'betting room' routine, but that doesn't detract from its worth as bellylaugh material any place where an audience knows more about a Racing Form than 'advice to the lovelorn.' As an irritable musician, loaded down with racing charts, daily newspaper selections and clockers' reports, in which he gets all tangled up, Frisco is a delight to watch and laugh at. His monolog preceding this is likewise too smart for the State's mob, but they understood his standard Frisco dance finale, and he went off to big applause Thursday night (9).

In the deuce, up ahead of Haakon and Miss Bowman, Maxine Sullivan, first-rank colored songstress, whams with such tunes as 'Sweet Molly Malone,' 'St. Louis Blues' and 'Loch Lomond.' She's standard and an asset in any theatre. The Herzogs, five girls working the trapeze and rope perch, with one of them coming up out of the audience for a comedy finale, have virtually been playing stock here. They are frequent repeaters and always score, but 14 minutes is a long time for a novelty. As it is, however, the show runs only 62 minutes.

Business was good. *Scho.*

ADAMS, NEWARK

Newark, N. J., Oct. 11.

Larry Clinton Orch (16) *with Peggy Mann & Butch Stone; Radio Ramblers* (3), *Whitson Brothers* (4), *Linda Moody, Gertrude Niesen; 'Hurricane Smith'* (*Rep*).

This setup is all on the swing side, with Larry Clinton's combo, always a big fave here, setting a torrid tempo for a bill that's fast, zippy and very easy to take.

Clinton's aggregation of six brass, five saxes, and four rhythm at times leans too much to the blatant side. Band almost tore the roof off the house and could be heard a block away when caught.

Bill gets away to fast start with band going 'Kansas City Moods,' and then spotlight switches to Peggy Mann. Clinton's chirper, who canaries 'Got You Under My Skin,' 'You and I' and 'I Understand.' Gal is a wow for looks and pipes and the local jive coterie couldn't get enough of her. She teams up with Butch Stone, band's scat singer, and sings 'Look At Me Now' for solid plaudits.

Clinton resumes with such standbys as 'Jazz Me Blues,' 'Old Man River.' and 'Semper Fidelis.' 'Old Man River' gives too much play to the drummer and is an overlong number that fails flat.

Stone, the band's funny man, sings 'Hot Dog Joe,' 'Feet's Too Big' and 'Nagasaki,' having a tough time getting off. The Whitson brothers' acro turn was plenty clicko with this audience and the boys were forced to beg off.

Linda Moody has a terp act that's easy to watch and caught on nicely. Took several bows. The Radio Ramblers' routine isn't any too strong but was plenty punchy here, the impersonations of Laughton, Hitler, et al., clicking neatly. Boys were good for three encores.

Gertrude Niesen's song stylisms are as solid as ever, and her singing of 'Temptation,' 'Jim' and 'Mama y Caro,' with a second chorus done in Portuguese, is clicko all the way. For an encore she does 'Oh, Johnny' and throws in impersonations of Carmen Miranda, Mae West and Bonnie Baker. Number is whammo and had 'em rolling in the aisles. Singer could have stayed on all evening. *Jon.*

SHUBERT, N. H.

New Haven, Oct. 12.

Ciro Rimac Orch (11) *with Alzira Camargo, Chiquita Maria; Charley Boy, Mechita Virella, Martenz & Delita; Bob Eaton, LaFluer and Manners, Virginia Austin, Monroe & Grant; 'Deadly Game'* (*Mono*).

A couple of weeks ago the Shubert split a legit week with four days of band-vaude as a feeler for a fill-in policy between straight shows. Results were so satisfactory they're doing another four-day stretch currently, with Ciro Rimac's orch and four acts as the attraction.

Show is a colorful combo of standard acts and a flashy rhumba band that tears through a fast revue. Vaude half is unbalanced with two acro turns on a four-act bill, but both LaFluer and Manners (aerial and contortion) and Monroe and Grant (trampoline) score individually. Other acts are Virginia Austin, a click with an original marionet routine, and Bob Eaton working with midget duo, Rector and Odette, on songs, chatter, dances and xylophone.

Rimac works his band fast, and that goes double for the specialties in his revue. Latter are Charley Boy and Mechita, dancers; Martenz and Delita, acrobatics; Maria, dancer; Alzira Camargo, Latin songs. Rimac doubles into some hot hoofing with Charley Boy (a clever challenge routine) and Maria. On the band end, maestro opens all the stops from Cuban swing, through the Brazilian samba to a conga finale. It's the rhumbaland band's first stopover here and patrons have taken to it kindly.

Biz good on Sunday opening. *Bone.*

FLATBUSH, B'KLYN

Dolly Dawn Orch (13) *with Frank Cross, Van Smith; Pearl Roberts, 3 Heath Bros., 4 Macks, Wally Brown & Annette Ames, 3 Stooges; Shorts & Newsreels.*

Flatbush played legit through the summer at pop prices and clicked; current layout is the first in a return to name bands and vaude for the new season. It's a fair combination of turns, much longer in numbers of acts than the usual Flatbush layout. Two bits, Four Macks and Wally Brown-Annette Ames stand out sharply.

Dolly Dawn's band, staffed with three trumpets, two trombones, four sax and three rhythm, opens and backs other acts throughout. It's a fair group, weak in rhythm and arrangements and rough in the other sections, but on the whole it performs creditably. Miss Dawn, chubby batoneer, does a pleasant, modified Ina Ray Hutton routine up front and sings. 'Yes Indeed,' near opening, is her only song try until almost the finale, when she knocks off 'Embraceable You' and 'Hallelujah,' which gives an idea of the bad pacing of the layout. Her voice is okay as a band vocalist. Frank Cross, male songster, follows Miss Dawn with 'Blue Champagne' and 'You and I.' His is a deep voice which the usually poor Flatbush p.a. system didn't treat kindly.

Rest of the show is a hodge-podge except for the two outside acts mentioned above. Pearl Roberts, toe-tapstress, is first on, but gets short shrift. She could do more than the single neat routine to which she's been limited. Three Heaths, on the same bill with Three Stooges, somewhat similar act, nick the customers' funny-bones, but nothing much happens. One member does imitations of various trumpet-playing bandleaders, another does good solo dancing, and the third a creditable job of aping, without billing, Harry Ritz of Ritz Bros. He's comical in spots. Encore brings trio on in femme getup to panto 'Jim Jam Jump,' song being done from backstage by an Andrews Sisters recording.

Four Macks, rollerskating group, is one of the classiest turns of its kind around. In existence for years, the stunts they offer have been developed to a point where they draw gasps of apprehension. Tricks are too many to detail, but every one grabs heavy response. Brown and Miss Ames have gone far since reviewed here last year. Brown's opening double-talk routine clicks solidly; it's based most of the way on one theme, which is what makes it funnier. Too many double-talkers hop all over the lot. Miss Ames sings, dances and generally helps things.

The Stooges need only put in an appearance to settle an audience in a receptive frame of mind. They click solidly with their expected rough-house and tasteless nose-picking, but essentially the act is not as good as it could be. Material is pretty weak. Fastest part of the turn when caught was the hoofing finale. *Wood.*

STANLEY, PITT

Pittsburgh, Oct. 10.

Jimmie Lunceford Orch (15), *Bill Robinson, Miller Brothers & Lois, Velma Middleton, James Young, Dan Grissom, Willie Smith, Joe Thomas, Elmer Crumbley, Max Adkins House Orch* (16); *'Married Bachelor'* (*M-G*).

Bang-up's the word for it at the WB deluxer this week. With a line of gals, a few blackouts and a couple of additional acts, the Jimmie Lunceford-Bill Robinson setup could haul out a title, like 'Brown Buddies of 1942,' or something, and go peddle its papers at $2 or more. Certainly biggest bargain Stanley has slipped its customers in a lot of weeks.

Cream of colored band society can move over and make way for Lunceford. Lunceford has a band to meet every musical taste; it's sweet, it's hot, it's melodic and jungular. Melodies are just as important to the business-like batoneer as the trimmings, and in that rhythm section, which is among the tops in the field, Lunceford has four men any maestro would give his right eye, not to mention several broken-down sax players, to possess.

Nothing wrong with the brasses and reeds, but it's bass, drums, piano and guitar, particularly the latter two, that stand out here. Practically everything Lunceford plays possesses a distinguished authority as well as musical intelligence, although his highest spots are probably 'Song of Islands,' which guitarist takes off, and 'Daddy,' about the best arrangement of that tune heard yet.

Of course, Robinson is still Robinson, who, in the early sixties, continues to dance rings around most of the tapping fraternity. What he's doing here next-to-closing is an exact duplicate of the afterpiece he did in 'The Hot Mikado' at the Nixon a couple of seasons ago at $3.30. Spins a few yarns before his brilliant soft-shoeing, and for a finish gives his impression of 'Bill Robinson 40 years from now.' It's swell showmanship, but the way Bojangles looks and performs today, he could just as well have made it an even 60.

Outside of Lunceford's specialists, all of whom ring the bell, there are two other outside turns. First is Velma Middleton, a real hefty and naturally a visual howl at the outset. Sings a couple of songs, but it's not the voice so much as the delivery. Gal throws everything into her turn, including the shakes, the bumps and the splits, and achieves the proportions of a minor panic when she boogs down the line for an exit. Second act is that of Miller Brothers and Lois, outfitted nattily in white tails and toppers, with the gal wearing shorts instead of long pants. Threesome goes in for some tricky and at the same time dangerous hoofing, first using horizontal stair platform, with each step separated from the other by several inches, then a high, narrow platform that doesn't give 'em even a foot to go on. Bang out a set of lightning routines atop a platform on which one misstep would mean a bad fall. Enormously showy turn and over big. *Cohen.*

HIPP, BALTO

Baltimore, Oct. 11.

Yvette, Don Cummings, Equillo Bros. (2), *4 Samuels, Sibyl Bowan, Felice Iula House Orch* (13); *'Ladies in Retirement'* (*RKO*).

Current layout here proves how former institutions of vaude may be reshaped to advantage. As presented here, Yvette, bill's headliner, is on in the deuce, while the Equillo Bros., an acrobatic turn, is on next-to-closing, while Sibyl Bowan, closes. Might make some of the oldtimers squirm but as caught here it works out to considerable advantage and entertainment effect.

Utilizing Don Cummings as smart-working emcee, setup gets under way with potent hoofery of the Four Samuels. Mixed foursome works in sly comedy with four-way hoofery and solos by two femmes to ring up a potent spot solidly closed with military tap good for a series of bends. Make good for vocals of Yvette, who follows.

Nice-looking femme from radio, she delivers and handles ultra smoothly vocals that include 'Let's Get Away From It All,' 'You and I,' 'Daddy' and, for a legit encore, 'Jim.' Good pipes and style of selling, because of implications of French accent and background, add novelty and appeal. She's a natural for anywhere.

Cummings contributes most of his act next. Flip gagging and fresh style of clowning registers well between his roping, which carries considerable weight on its own. Comic knows his way around and gives just the right touch to the combination here. Introduces the Equillo Bros., who follow with hand-to-hand stuff that is decidedly different and appealingly novel in presentation. On to a double vocal of a special lyric about the prairies, lads strip down for good tricks performed while singing or whistling. Time matters to a sly finish, which is a cinch for a bagoff. Here is the answer to a booker's cry for something different in an acro turn.

Miss Bowan, given the tough assignment of winding up, comes through solidly. Impressions of Carmen Miranda, Gloria Swanson, a Cockney bathing beauty and the inevitable one of Mrs. F.D.R. sell in rising climax.

Biz okay. *Burm.*

GOLDEN GATE, S. F.

San Francisco, Oct. 8.

Elizabeth Talbot-Martin, Gautier's Bricklayers, Fred Sanborn, Freddysons (7), *Peggy O'Neill Line* (12), *Charles Kaley House Orch* (13); *'Little Foxes'* (*RKO*.)

It's like old-time vaude at the Gate this sesh, with the orch relegated to the pit due to the fact that Gautier's Bricklayers require a full stage.

Opening are the circusy Freddysons, seven red-costumed tumblers with a flock of flips climaxing in a four-high buildup and a double backspin into an elevated chair. Suspenseful and flashy, it's a solid opening turn, collecting hefty returns.

Elizabeth Talbot-Martin, first seen here in 'Meet the People,' singles in the second spot with her takeoffs on Hepburn, Mrs. F. D. R., Garbo and Aimee Semple McPherson. Inclined to mug more than she did on her last trip, but she's still clicko, audience calling her back even after next number had been introduced. Didn't take the earned encore, however. House line occupies trey, working elevated stages.

Fred Sanborn follows with the xylophone clowning, which makes two woodpile pounders current locally (Prof. Lamberti is at the Bal Tabarin). Both always find a warm welcome here, and this is no exception, Sanborn having everything his own way from his first appearance. Had to beg off, offering no encore despite repeated call-backs.

Gautier's Bricklayers close to one of the biggest ovations accorded an act here in some time. Curtains part on a miniatura building under construction with costumed dogs toting bricks, carrying lumber, operating lifts, etc. No human appears for several minutes while the audience sits popeyed. When Gautier finally walks on, the joint explodes. Incredible and unbelievable is the manner in which the pooches, seemingly uncued, go through their roles. It isn't often that an animal act has Friscans gaping like yokels at a fair, but this one does.

Show is exceptionally short, running less than 40 minutes, but has plenty of punch. Biz okay at supper show. *Wern.*

TOWER, K. C.

Kansas City, Oct. 11.

Horace Heidt Orch. with Larry Cotton, Donna and Her Don Juans (4), *Fred Lowery, Ronnie Kemper, Mimi Cabanne, Ollie O'Toole, Burton Pierce, Red Ferrington, Frankie Carle, Jerry Bowne, Frank DeVol; 'Pittsburg Kid'* (*Rep*).

It's been many months since the Tower has had a name or an entertainment aggregation such as Heidt and his 24 people, and over two years since this same crew previously appeared here. Current show outdistances the previous effort of this outfit and the 65 minutes contain considerably more than the usual quota of varied entertainment. Consequently the raise in admission to a 50c. top (including tax) makes this show, combined with a feature film, probably more of a bargain to the entertainment seeker than the usual production here based on variety acts at 30c. top.

The fat hour is a solid package of talent and fun as Heidt has surrounded himself with a retinue of surefire performers. Little time is lost as the band tees off with 'Hot Lips.' Donna and her three Don Juans then contribute 'B-I-Bi' as their inning and work frequently in the background throughout the show.

As a variant to the many musical numbers, Burton Pierce, a home town products, terps a modern routine to his own composition, 'My Heart Runs After You,' and plays monkey-on-a-string while Heidt schools the audience in tap technique. There's a novelty 'Mama,' the successor to 'Daddy,' by Red Ferrington before Ollie O'Toole gets in his sock work of vocal impressions travestizing figures of the day. Larry Cotton is on for his dreamy crooning of 'World on Fire,' and then works out on opera, with Mimi Cabanne and several of the outfit contributing for an unexpectedly large audience hand. Frankie Carle at the piano reeling off his own hit numbers and Ronnie Kemper vocalling the culer pop songs have strong innings before Fred Lowery's standard whistling closes the roster of Heidt's individual performers.

Mood of the show is aboutfaced as Heidt goes in for some personal clowning and then gets into the 'Treasure Chest' routine with kids from the audience. These last 10 minutes are no particular letdown but a decided change from the steady pace of the preceding fast minutes. It's all in adlibbed fun and taken as such by the patrons. *Quin.*

STRAND, BROOKLYN

Louis Prima orch, Jack Powers, Lynn, Royce and Vanya, Ginger Harmon, Roy Davis, Lily Ann Carroll, Henry Armetta; 'Doctors Don't Tell' (*WB*).

Louis Prima has notably improved in the last year or so, not only personally as an m.c., but as a stage orchestra attraction. Currently heading the stagesbow at the Strand, Brooklyn, he displays all his characteristic ebullience and vitality, plus an acquired poise and knack of handling an audience. In addition, his band, which formerly almost split a spectator's eardrums with every tune, has toned down its blaring somewhat and even makes a gesture toward sweetness on accompaniments for the individual acts.

Prima is spotlighted constantly and maintains a barrage of shouts, gags, gyrations and trumpet breaks. It's all rather contagious, from humorously exaggerated introductions to explosive song lyrics or slapstick antics. It's more than merely noisy; it's a skillful, painstakingly learned projection of personality—and it unfailingly sells the band.

Opening with a short version of 'Happy,' the orchestra follows with a hot arrangement of 'Sweet Georgia Brown,' built to a solid climax. Jack Powers vocals several numbers acceptably. He's a tall young fellow with a shock of unruly black hair and an unassuming manner that should click with femme audiences. Singing is fair, except for his voice transitions for high notes.

Lynn, Royce and Vanya follow with a smash comedy dance act. Two men and a girl open straight and score that way, then gradually mangle the routine with expertly timed and hilarious rough-house. It's a standard act and, as always, irresistible comedy. Ginger Harmon (New Acts) is on next for a good impression. Prima's loud accompaniment doesn't help.

Following a novelty number, 'Tiki-Ti, Tiki-Ta, by the band, Roy Davis does his familiar pantomime of songs, while actual records of the numbers are played on a phonograph. His mugging to the singing of Jerry Colonna, Cyril Smith and Bonnie Baker is incongruous and funny. Lily Ann Carroll, vocalist with the band, is next with two numbers, and then joins Prima and members of the outfit in a comedy arrangement of 'Daddy.' She's a voluptuous looker, not less so because of the sweater-and-skirt outfit she wears. Has a throbbing torch manner of singing, with good diction and, except for shrill high notes, a strong voice.

Henry Armetta, partnered with his wife (unbilled), closed the show with a tedious domestic-bickering sketch. Material is ancient and flabby, without originality or wit. Their delivery is commonplace and appearance shoddy. After their doubtful reception by the rowdy Brooklyn audience, Armetta's thank-you speech is pathetic.

Business was slim at the last show Friday night (10). *Hobe.*

OLYMPIA, MIAMI

Miami, Oct. 10.

Pinky Tomlin, Bob Evans, Fayne & Foster, Emerald Sisters, Troy & Lynn, Charley Shay House Orch; 'Smiling Ghost' (*WB*).

A strong lineup; but light on comedy. Probably just as well though, considering what audiences here have had to put up with lately from the n. g. comics.

Upper-case billing is split between Pinky Tomlin and Bob Evans, but it's Evans who really wraps up the works. He's a clever young ventriloquist with loads of talent. Almost impossible to distinguish any lip movement, even when close up. Works with a singing dummy tabbed Jerry O'Leary, and between the two they snare plenty of audible returns. Evans recently returned from Rio, where he worked with the Eddy Duchin unit at the Capocabana Casino.

Although Tomlin hasn't been exactly creating any furor of late, he's still good b.o. bait down here. An ingratiating chap with a hokey, homesoun personality, he's just a bit too diffident to really wow 'em. Gets plenty of response to 'Object of My Affections' and 'Love Bug,' but his supporting material is weak.

With more oomph to his delivery and a better choice of tunes he can still be an act to be reckoned with.

The team of Fayne and Foster is an old-timer, but lately they have added a new pitch to their standard rim-ringing, chime-clanging act. Their rigging now includes a lineup of tuned crybabies who carry a tune by shrieking when pressed on the noggin. It's good for a howl.

The Emerald Sisters are two knockabout across. Gals take plenty of punishment, tumbling off tables and chairs in a general free-for-all. It's a spectacular turn and well received.

Troy and Lynn are standard eccentric terpers, lacking any really bell-ringing returns. Charles Shay continues to do a fine job with house band.

Biz on upbeat. *Leslie.*

APOLLO, N. Y.

Rochester (Eddie Anderson), Kitty Murray, Monte Hawley, Babe Lawrence, Florida Aristocrats (3), *Three Sams, Savoy Sultans orch with Evelyn White; 'Prisoner of Devil's Island'* (Col).

What was supposed to be a great triumphal homecoming to Harlem for Rochester appeared to be somewhat less than that on opening day (Friday) of his show at the Apollo. House was well-filled, but the expected overflow did not materialize and it seemed that the large ofay portion of the audience was enjoying the antics of the Jack Benny fugitive a lot more than the natives were. Whatever the explanation for that, it is not apparent.

Show, like so many of those at the Apollo, buckles under a superfluity of plenty. Rochester is on so frequently and so long during the 90-minute session that it would have taken a lot better material for any comic to have come through 100%. Add to that a flock of other shows, all preponderantly on the Harlem terping side, and the squirminess of the audience at the often slow-place is quickly understandable.

Real show-stopper isn't Rochester at all—although there should be no disparagement of his topnotch work—but a gal with him, Kitty Murray. A buxom colored wench with a real comedy sense, she slams over in terping and clowning, solo and with Rochester. Niftily rigged for laughs, she's introed as the Apollo's amateur entry in a beauty-personality contest being run by Rochester.

Monte Hawley, the lone white turn on this otherwise all-colored bill, is also with the abbreviated edition of the Rochester unit that toured during the summer. Hawley means little as m.c. and the idea of introing the blackfaced Benny comic with a full buildup after he has previously been on the stage for 20 minutes is positively silly. Best of the Rochester stuff is the crosstalk between him and Benny—the latter on the screen in a specially-made pic. Rochester's dancing is also sockeroo. Couple skits in which he works with some Apollo regulars are less so.

Al Cooper's Savoy Sultans, imported from the nearby Savoy Ballroom, provide the earbending jive background from the stage for Rochester and the other turns. Evelyn White warbles with them for okay results.

Florida Aristocrats, two guys and a gal in white evening clothes, click well with tapping on chairs and tables. Finale is strong, one guy sitting on a chair which is on a table. While his feet tap on the table top, the other male in the trio lifts chair, table and tapper right off the floor with his teeth.

Three Sams, male terping and comedy turn, are okay as an act, as is Babe Lawrence, but latter has to hoof through an interminable stage wait. Line of 16 gals works as independently and as out-of-step as ever, but muddle through two routines all right in attractive costumes *Herb.*

CENTRAL, PASSAIC

Passaic, Oct. 11.
Johnny Long Orch (14) *with Helen Young and Bob Houston; Joey Reardon, Four Co-Eds, Diosa Costello, Henny Youngman.*

Paced by Johnny Long's orchestra and backed solidly by Diosa Costello and Henny Youngman, this 65-minute bill is clicko all the way. Current layout is this theatre's sixth since it preemed Sept. 10 and maintains the high entertainment standard set by house since its getaway.

Long's combo, consisting of five brass, four saxes, and four rhythm, is plenty socko and goes allout for arrangements off the beaten track. A good part of the crew's repertoire is given over to numbers which it has successfully waxed, namely, 'Blue Skies,' 'Old Shanty Town,' and 'Kiss Boys Goodbye.' Band leans a little to the brassy side but results are never ear-splitting and plenty of emphasis is given to the saxes and rhythm section.

Long's crew has two topnotch vocalists in Helen Young and Bob Houston. Gal's fine pipes are heard to advantage in 'Bill,' '5 Guys Named Moe,' and 'B-I-BI.' Band's glee club furnishes nice background for her chirping. Houston's pleasant baritone clicks strongly with 'You and I,' 'Shepherd Serenade' and 'Surrender, Dear.'

Youngman handles most of the emceeing in addition to dispensing his own rapid-fire chatter. Youngman's spiel accounts for about one quarter of the bill and he wowed the audience with one punch line after another. Comic's patter, his so-called violin stint, and his takeoff on 'Wuthering Heights' came in for plenty of salvos.

The Four Co-Eds, quartet of shapely terpers, have plenty of eye appeal and also know their tapology. Gals score best in an encore bit in which each femme does a Bill Robinson on miniature stairs and then winds up with a fast acro.

Joey Reardon, who sings and sounds off like a trumpet, guitar, trombone and a couple of hens fighting over a rooster, came in for plenty of plaudits, but didn't walk off in time. Finaled with death scene from Cagney's 'Angels With Dirty Faces,' which, besides being out of place, didn't register any too well.

Closing spot on the bill is given to Miss Costello, whose Latin-American capers remain plenty potent. Gal sings two Spanish numbers in sultry voice, but her real forte is still her danceology. Does a conga, shag and then teams with male partner for a fast finale that had the audience crying for more. Could have stayed on all night.

House well filled when last show was caught Friday (11). *Jon.*

EMBASSY, N. Y.

(NEWSREELS)

Originality employed by newsreel editors this week is standout while Paramount scores with an exclusive on Dakar, possible hopoff point for German invasion of the Western Hemisphere. Taken by Par cameraman, Dakar subject ties in military preparations in the North African port with President Roosevelt's warnings about invasion bases near U.S.

Subject gives such a comprehensive closeup of the African port and such detailed survey of defenses there that the clips possibly will be an eye-opener to those who envisioned Dakar as an invasion push-over. The spot is heavily garrisoned by crack French Legionnaires. Giant French battleships and a large air force also are shown.

Another exclusive is Fox's story on parachutist who landed on Devil's Tower, Wyoming, and was stranded until rescued by expert mountain climbers. Gives full yarn, including actual parachute leap.

Universal again snags attention with its comedy monkey; in this time as a guide in a Buffalo zoo. Tom Mead, U editor, who built the monkey character into a weekly laugh feature for Universal in the last six weeks, has a real comedy bet, though this particular clip suffers slightly from inane narration. But Mead has competitive reel companies scurrying around trying to dig up a comparable laugh feature. News of Day apparently has just that this week in two playful monks who rassle with a giant Dane dog. It's a real laugh-getter.

Three hot spots in war zone are strung together deftly by Par, British island of Cyprus, Iran and Tobruk. Latter contains graphic camera shot, showing the British artillery taking potshots at Italian ammunition dumps and scoring a direct hit.

Fox registers with a human interest story—return of wounded Anzacs to Sydney, Australia. Pathe also has an Australian story—landing of Aussie troops at Singapore. N. of D. shows the Warspite, British battlewagon, undergoing repairs in an American sport.

Hurricane off the Florida coast and Kansas City twister are shrewdly dovetailed by Par under the caption 'The Weather Wins.' Shots in K.C. include a rare view of the cone-shaped cyclone cloud.

Tex McCrary has Bernard Baruch detail essentials of U. S. industrial mobilization for successful war effort in his weekly clip. Universal covers the southern war games while Fox has vivid clips from Finland and Russia on fighting on Russo battlefront.

'Invasion,' novel round-table short by Columbia, also on bill. *Wear.*

'Buck-Passing'

Continued from page 4

Smith & Aller books. Therefore, his brother-in-law would have to pay income taxes on the $50,000. So Schenck agreed that Metro would buy enough additional film through him to pay the taxes, too.

It appears, however, that Schenck didn't get his inspiration about Smith & Aller until he had already paid Bioff the $50,000 for 1937 in April of that year. When he worked out the plan a short time later and Bioff's brother-in-law was all set, Schenck demanded his original $50,000 back.

Still Waiting for Refund

'What's your hurry?' Bioff is supposed to have asked. Schenck said he's still waiting for the coin.

In his opening address, Correa also declared that Bioff made it clear that the $2,000,000 originally asked of the film companies was not a demand on the part of the union, but money that Browne and Bioff wanted for themselves.

Fact that they wanted it in cash and that $400,000—or all but the Smith & Aller money—was paid in currency 'is eloquent in testifying to the racketeering nature of the demands,' Correa said.

'The Government holds no brief for the motion picture companies which paid this money,' prosecuting attorney concluded. 'They should have been more courageous. But the material fact is that they did pay.'

Unit Review

SPICES OF 1941

(STATE-LAKE, CHICAGO)

Chicago, Oct. 11.
Count Berni Vici's All-Girl Orch (14), *6 Cressonians, Grisha & Grona, Sandy Lang & Co.* (3), *Smith, Rogers & Eddy, Keating & Armfield, Dolly Niggemeyer Girls* (12); *'Flying Blind'* (*Par*).

Count Berni Vici's high standard of entertainment is followed by this unit. Layout is well presented, finely produced and loaded with standard talent.

With the girl band on stage level, this show has a raised platform on which a few of the acts work and on which a couple of spectacles are effectively presented. Berni Vici does a good job of handling the band, the show and m.c.ing.

Cressonians, five men and a girl, have an outstanding teeterboard turn. Sandy Lang's Three Flames rollerskating trio is standard stuff and sold well through effective use of a special elevated arena and a wardrobe treated phosphorescently. Smith, Rogers and Eddy are two men and a girl with some excellent hokum clowning and dancing.

Keating and Armfield have been around for years; they're a turn which has a place for itself in vaude. Man and woman comedy talking act, they manage to garner laughs easily. Grisha and Grona are a dance team that goes over well with some unusual routines. Dolly Niggemeyer girls are excellently costumed and routined with plenty of flash, distinction and novelty.

Biz fine at second show Friday (10). *Gold.*

Metop In Divorce

Continued from page 1

as 43, Heidt charged 'my wife's desire for a musical career is the primary cause for these proceedings and as she wishes to continue it, it is absolutely impossible to maintain a proper family relationship.'

Heidt said that they had been happily wed until 1939, when she went to New York for an audition and won an optional fellowship to study for the Metropolitan. He said he had pointed out that the opera career would break up their home but his wife told him he had no right to 'issue ultimatums.'

Following charges that she increasingly neglected her family as she fell 'under the influence' of the Metropolitan, Heidt was granted the divorce and custody of their three children. His wife was granted an added $800 to an earlier property settlement.

Met Explains

The Metropolitan management in New York reveals that Miss Heidt was a runner-up in the 1938-39 Met Auditions of the Air, and while she never received a Met contract she did sing three Sunday night concerts at the opera house during the 1939-40 season. She has never been on the Met's roster.

On tour the same season she sang the minor role of Grimgerde in 'Walkure' with the Met in Boston and Rochester, N. Y. She has not been associated with the company since. Last time she was heard in N. Y. was with Amedeo Passeri's N. Y. Grand Opera Co. in the title role of 'Carmen' last month.

Union Membership

Continued from page 4

ern Union cashier, a real estate man, a production man on the New Yorker mag, an insurance man, an exec of a philanthropic fund, a mortgage broker, a gasoline company clerk, a margin clerk in a brokerage house, a buyer for a New York utility, an engineer for AT&T and a salesmanager. Two alternates are an architect and an advertising exec.

With the trial expected to last six weeks or longer, jury members are not locked up at night, but allowed to go home. Twice before the trial started, however, and once in a backstage confab with attorneys after the jury was chosen, the court warned that any effort at tampering with the 12-good-men-and-true would result in bail being immediately revoked for Browne and Bioff and their being lodged in a cell during the trial.

Bob Poland, sax, left Al Marsico's band at Nixon Cafe, Pittsburgh, to join the Glenn Miller outfit. George Annis heir to Poland's chair with Marsico.

New Acts

PAUL HAAKON & PATRICIA BOWMAN
Dancing
12 Mins.; Full
State, N. Y.

It's possible that this combination of name dancers may continue elsewhere together, though both are under separate managements and combined for a second time in this one theatre showing as the result of an idea of Milton Berger's, who works for Haakon's manager, Jack Davies. Miss Bowman is a William Morris office account and it's stated that the performers are being paid as individualists rather than as a two-act. First time they appeared together was at this house last June.

Regardless of the circumstances, however, the fact is that combined they are one of the best dancing acts seen in years—and a natural attraction for any class hotel cafe or nitery. Both rank high as singles in the ballet field. Together they are a double dose of class and expert dancing, with each doing solos to space the duets and giving the customers plenty flash of their individual abilities.

Thus they open with a waltz, then into Haakon's Russe dancing solo. Miss Bowman follows with a rhythm number on toes; Haakon injects a toreador-cape routine and they finale with a polka. Everything is done with extraordinary skill.

Both are 'names' in the classy dancing field and potentially big boxoffice as a combo. Haakon is booked for next week at the Chicago, Chicago, while Miss Bowman sails from N. Y., Oct. 24, for a run at the Copacabana in Rio. Haakon, however, will make the same boat and they'll duo at the Copa. *Scho.*

GINGER HARMON
Songs
6 Mins.
Strand, B'klyn

A pert-looking young brunet with skads of vitality, Ginger Harmon sells her stuff with a wallop and, with wider variation of style, could develop into a headliner. She's been around for some time, though not heretofore caught for VARIETY's New Act files. Her present jitter brand of vocalizing is entertaining as a brief spot, chiefly for her infectious animation and unerring rhythm sense. But all three of the numbers she sang when caught were identical in manner and the effect was therefore soon worn out.

Somewhat nasal voice quality is unimportant, considering her breezy manner, excellent diction and the way she builds a number to a climax. With her distinctive style, she'd be a real click if she could only handle a ballad or slow number for contrast. Incidentally, her arrangements are good, though Louis Prima's accompaniment was too loud at this catching. *Hobe.*

THE BLANCHARDS (2)
Comedy Acro-Dancing
10 Mins.
Hotel St. Moritz, N. Y.

The Blanchards, who hail from the Coast, are different knockabout acro-dancers, sufficiently away from The Hartmans not to be a carbon act and establishing a school of their own with forthright, hard-working, drag-'em-out, knockabout acro-dancing. Both personable—in fact, she reminds of Grace Hartman in looks, although not aping the style—they're ideal for closeup work in a cafe where they can mug with the customers and generally cut up in intime fashion. None is too fresh, however.

They get themselves tangled up in funny postures; she kisses ringside baldheads (they love it!); he snags drinks from tables, but in the main their fol-de-rol is confined to the floor, in indescribable acro-comedy hoke. An excellent act, in short, for cafes or vaudfilmers. *Abel.*

THORNTON'S MODELS (14)
Novelty, singing
10 Mins.; Full (Special)
State, N. Y.

This is more exploitation than entertainment, and as a marquee come-on it's okay. As an act, if it's to be taken strictly as such, it's weak. Walter Thornton, rates with John Powers and Harry Conover in the femme looker league.

Girls are goodlooking, but, for the most part, that's all. Three of them sing, but only the femme who delivers 'More Than You Know' has a passable stage voice. She, like the others, also models fur coats, 'by courtesy of I. J. Fox,' which is the second commercial in the show. The other is Thornton himself, a model agent, who comes on at the finale to tell the 12 girls that they're going to Hollywood to do a Metro picture. It's all very banal, as is the unbilled announcer who calls off each girl's name as she comes on the stage and tells the prices of a couple of the more expensive coats.

How much of the salary nut is the I. J. Fox store putting up? *Scho.*

CHERNEY TWINS
Dancers
10 Mins.
Hotel St. Moritz, N. Y.

Heralded as the youngest ballroom dancing twins in the business, boy and girl are very personable—in their late teens, seemingly—and photogenique. Their holds and routines are different, away from the conventional, opening slow, then tango, next a jitterbuggy type of shag routine, and a congarhumba finale, wherein they invite customers for snatches of vis-a-vis dancing, as part of the sequence.

Boy handles his well-built sister with amazing grace in some fast-whirling routines. She projects vividly as a personality. Both are impeccable in formal attire. OK team for cafes. *Abel.*

Shoddy Legit

Continued from page 1

ing 'Pal Joey,' 'Panama Hattie,' 'Life With Father,' 'Lady in the Dark,' and a couple of other productions I think I have a pretty good idea of what most of them are like.

With remarkably few exceptions New York theatre fronts are more suggestive of grind houses than the country's most important play centers. The expectation that the interiors would be an improvement was a vain hope, I discovered. Everything about the houses are disappointing, from the antiquated furnishings to the funny-looking personnel.

Even one of the orchestra leaders looked as if he had stepped off a crowded subway on a scorching day and hadn't bothered to freshen up before meeting the public.

The disappearance of ushers after the show started in several instances made it necessary for late arrivals to grope around in the dark trying to find their proper seats.

Candy Butchers

Another thing that struck a sour note was the circus atmosphere created by the vendors of candy, peanuts, popcorn and pinkish looking lemonade inside the houses and those pestiferous check-your-hat concessionaries!

Seeing the bedraggled Apple Annies and Broadway Roses who sold cigarettes, etc. in the outer lobbies during intermission made one feel guilty about spending $3.30 to be entertained inside when the money might better have been given to charity.

Judging by the informally dressed audiences, all the smart New Yorkers you read about at home must have been seeking their fun elsewhere. Maybe cafe society stays in cafes and gets blotto; instead of supporting the American theatre.

Even the costumes of the chorines looked shabby.

One wonders if the houses aren't being operated solely for the hicks who have never seen a legit play in a decent house and who don't know any better. Or is the general idea to get their money, herd 'em inside, let 'em by grateful for any chance to see what's doing on the stage, and the heck with appearances, services, and that kind of tommyrot?

Film Houses, Too

Film houses, while a great improvement over legits on the whole, still left much to be desired, to my way of thinking. Frontages were small and lacking in eye-appeal. Outer lobbies in many instances seemed surely in need of showmanship.

A striking exception to the general picture was Radio City Music Hall, which more than filled every expectation of beauty of architecture, comfort of appointments, good management and courteous service.

Chicago Ditto

In Chicago I found the situation pretty much the same. Such one-time show places as the Chicago theatre have been allowed to become run-down and dated. The lobby in this class spot was cluttered with dusty-looking artificial flowers, a candy counter, a makeshift television setup and Oriental objets d'art (?) of some value but just so much superfluous gimracks. In addition, a few palms stuck here and there and some Lamour-Hall blowups made a feeble attempt to sell the house's next attraction, 'Aloma of the South Seas.'

Well, maybe I'm wrong. New York and Chicago theatre managers must know their business better than a fault-finding out-of-towner who still has plenty to learn. But I did expect the theatres to be at least as good as San Francisco's.

Variety Bills

WEEK OCTOBER 17

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Paramount

NEW YORK CITY
Paramount (15)
Xavier Cugat Orc
Raoul & Eve Reyes
Ken Christy Choir
Joy & Lou Seiler
MIAMI
Olympia (15-18)
Chas Carter
Radio Ramblers
Helena Denizons
Emmett Oldfield
CHICAGO
Chicago (17)
Paul Haakon
Goldsmith Bros
Kitty Carlisle
Geraldine & Joe
Regal (17)
Cab Calloway Bd
POUGHKEEPSIE
Bardavon (23)
Jan Savitt Bd

Warner

NEW YORK CITY
Strand (17)
Phil Spitalny Orc
(10)
Jan Savitt Orc
Harry Reso
Billy Rayes
Hi-Lo-Jack & Dame
Valerie Thon
BROOKLYN
Strand (17-20)
Sammy Kaye Orc
(10-13)
Louis Prima Orc
Henry Armetta
Lynn, Royce & V
Roy Davis
Ginger Harmon
PHILADELPHIA
Earle (17)
Chas Barnett Orc
Lowe, Hite & Stan
Pinky Tomlin
(10)
Sammy Kaye Orc
3 Smart Gls
Joe & J McKenna
PITTSBURGH
Stanley (17)
Funzafire
(10)
Bill Robinson
J Lunceford Orc
Miller Bros & Lois
Velma Middleton
WASHINGTON
Earle (17)
Roxyettes
Willie, West & McG
The Billingtons
Phyllis Colt
(10)
Roxyettes
Criss Cross
Hudson Wonders
Adele Gerard
Rufe Davis

Loew

NEW YORK CITY
State (16)
3 Arnolds
Keith Clark
Ruth Terry
Di Gatanos
Ritz Bros
WASHINGTON
Capitol (16)
Rhythm Rockets
Rosita Rios
Juvelys
Hal Sherman
Mimi Kellerman

RKO

BOSTON
Boston (17)
Folies Bergere
(10)
Ted Lewis Orc
ALBANY
Palace (10)
Andrews Sis
Joe Venuti Orc
Carroll & Howe
Spencer & Forman
CINCINNATI
Shubert (17)
Beachcombers of '42
(10)
H'wood Sweater Gls
CLEVELAND
Palace (17)
Bill Robinson
J Lunceford Orc
Velma Middleton
Miller Bros & Lois
(10)
Beachcombers of '42
Willie Howard
Rio Bros
Vic Hyde
Gordon 3
Chalie Sinclair Danc
Martin & Allen
Chiquita
Chas Senna
Lee Kelson
Al Kelly
COLUMBUS
Palace (17)
Geo White Scandals
(10)
Geraldine & Joe
Paul Winchell
Lester Cole & Debs
Watson Sis
Ramos & His Boys
DAYTON
Colonial (17)
H'wood Sweater Gls
(10)
Bob Fuller & Texans
Gil Maison Co
Gypsy Rose Lee
Masters & Rollins
The Cristianis

Independent

NEW YORK CITY
Music Hall (16)
Richard Stuart
Flora Lea
Jere McMahon
Duci de Kerekjarto
Robert Shanley
Hilde Eckler
Rabana Hasburgh
Nelle Fisher
Corps de Ballet
Rockettes
Erno Rapee Symph
Roxy (17)
Miss America
Nicholas Bros
Sharkey
Stan Ross
Archie Robbins
Apollo (17)
H Henderson Bd
4 Toppers
Conway & Parks
Monte Hawley
George Cortelyou
H'wood Casino Rev
ASTORIA
Steinway (17-19)
Duke Art, Jr
Ray & Harrison
3 Midoodlers
Anthony & Rogers
4 Queens
BROOKLYN
Flatbush (16)
Lou Holtz
Little Jack Little O
Diosa Costello
Bert Lynn
Mertlocz & Delota
Ridgewood
(15 only)
George Jones
3 Harmonica Bees
Joe May Co
Eddy, Jack & Betty
(One to fill)
Sheepshead
(19 only)
Reed & White
Arthur & M Havel
3 Byrne Sis
(Two to fill)
BRONX
Windsor (17-19)
3 Stooges
Dolly Dawn Orc
3 Heat Waves
Skating Macks
Pearl Robins
BALTIMORE
Hippodrome (16)
Ink Spots
Louis Prima Orc
Royal (17)
Mills Bros
Honey Coles
Beverly White
7 Feludys
State (19-22)
Grace Drysdale
Paul Nolan
Bell & Bedini
International Rollos
(16-16)
3 Sparks
Paul Kirkland
Rose & Kennedy
The Gibsons
CAMDEN
Towers (17-19)
Wilfred Mae 3
Jack McCoy
H King & Arlene
Sue Ryan
Slayman Ali Tr
ELIZABETH
Liberty (16-19)
3 Potato Bugs
Dove Berry
H Henry & B Alder
Cass Bros & Hazel
FALL RIVER
Empire (13-15)
Little Jack Little O
Raymond Wilbert
Bert Lynn
H Boyd & Jigsaws
FREEPORT
Freeport (17 only)
George Jones
Joe May Co
Grant Fom
(Two to fill)
FLORAL PARK
Floral Park
(16 only)
George Jones
Joe May Co
Grant Fom
(Two to fill)
HARTFORD
State (17-19)
Ted Lewis Orc
LYNBROOK
Lynbrook
(18 only)
George Jones
Joe May Co
Grant Fom
(Two to fill)
JAMAICA
Jamaica (16-19)
Deep River Boys
Smily & Thomas
Kay & Kay
Martin Bros
Marvin & White
NEWARK
Adams (17-19)
Carl Hoff Orc
Simone Simon
Lew Parker Co
3 Novak Sis
3 Swifts
PASSAIC
Central (16)
Mary Small
Isabel Jewel
J Teagarden Orc
Roy Davis
The O'Connors
PATERSON
Majestic (21-23)
Jack Carter
(Two to fill)
(17-20)
3 Drews
Olive & Lou Caites
H Henry & B Alda
(Two to fill)
PHILADELPHIA
Carman (17)
Rollo & V Pickert
Bob Easton Co
Chris Cross
3 Kings
Fay's (17)
Sherry Britton
Equillo Bros
Anita Jakobi
Monroe & Grant
Ross & Le Pierre
Andy Arcari
PITMAN
B'way (18 only)
Grace Drysdale
Paul Nolan
Bert Walton
PROVIDENCE
Metropolitan
(17-19)
Tommy Tucker Orc
Henry Youngman
Trixie
4 Samuels
READING
Astor (17-18)
Don Bestor Orc
Lya Lys
Erik Rhodes
Bud Sweeney
Seymour & Picture
WORCESTER
Plymouth (13-15)
Folies Bergere U

BOOKING THE NATION'S LEADING INDEPENDENT
VAUDEVILLE THEATRES
EDWARD SHERMAN
1619 BROADWAY NEW YORK COL. 5-0930

Cabaret Bills

NEW YORK CITY

Arthur's Moulin Rouge
Yvonne Bouvier
Adams & Lise
Dolores Baron Co
Armando's
Geo Morris Orc
Pedrito Orc
Julie Colt
Aurelia Colomo
Bagatelle
Dick Wilson Orc
Beachcomber
Cendra-Kaly Co
Tito Coral
Juanita Juarez
Lenor Sola
Barry Winton Orc
Machito Orc
Bill Bertolotti's
Lynn & Marianne
Nola Day
Lorette Lane
Annette
Moya Gifford
Don Sylvio Orc
Bill's Gay 90's
Kay Parsons
Lulu Bates
Ethel Gilbert
Brevoort
Nora Sheridan
Charles & Ray
Ruth Landi
Cafe Society (Midtown)
Count Basie Orc
Hazel Scott
Calvin Jackson
Kenneth Spencer
Ammons & Johnson
Golden Gate 4
Cafe Society (Village)
Teddy Wilson Orc
Sammy Price
Art Tatum
Helena Horne
Ammons & Johnson
Cafe Vienna
Ruth Berr
William Hoffman
Murray Miller
Dolfy Margene
Leo Plesitow Orc
Copacabana
Aurora
Loper & Barrat
Estrellita
Federico Rey
Samba Sirens
Toni Todd
Charles Baum Orc
Frank Marti Orc
Casa Maria
Antoinette Severin
Tony & Estrella
Hector Del Villar
Monalito
Juan Dimitri Orc
Casino Russe
Nino Tarasova
Gypsy Markoff
Michel Michon
Nadia & Sasha
Mischa Novy
Dimitri Matvienko
Chateau Moderne
Annette Guerlain
Maurice Shaw Orc
Jack Messing
Gabriel
Dorothy Tanner
Whitey Burke
Fred Leech
Claremont Inn
Joe Ricardel Orc
Clichy
Ann Gale
Walter Lynch
Club 18
G Andrews Orc
Jules Stower Orc
Pat Harrington
Jack White
Frankie Hyers
Vince Curran
Roy Sedley
Kay Blaire
Gaye Dixon
Hazel McNulty
Lillian Fitzgerald
Club Gaucho
Marujo Serrano
Anita Rosal
Nedra Madera
Lupita Oria
Maria del Carmen
Camancho & F
Don Carlos Orc
Club Maxim
Al Stone
Johnny & George
Sandra & Carroll Sis
Club Samoa
Joy Umlemeko
Mabelle Russell
Peggy O'Neill
Linda Castro
Sheila Reynolds
Adele Renee
Rochelle Carter
Mil-Ray-Samoa Mds
Diamond Horseshoe
Mae Murray
Nita Naldi
Carlyle Blackwell
Joe E Howard
Rose Wyse, Jr
June Mann
Delle Lind
Gee Fontane
Lila Lee
Gilda Gray
Charles King
Mangean Sis
Clyde Hager
El Chico
Don Alberto Orc
Benito Collada
Padilla Sis
Teresita Osta
Victoria Barcelo
Antonio de Cordova
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Bodo
Charles Inwald
Famous Door
Mary Lou Williams
Floyd Smith
June Richmond
3 Heat Waves
Bob Mosley
Billy Nightingale
Andy Kirk Orc
51 Club
Jessica Rogers
Greenwich Village Inn
Cheree Blake
Judy Rudy
Gerri Gale
Havana-Madrid
Froilan Maye Orc
Gilberto Orc
Corla & Fernando
Belen Ortega
Carmen Montoya
Filipe De Flores
Julio & Kiki
Anita Rahel
Chiquitico & E
Hickory House
Bill Turner Orc
Mercedes
Carol Boyd
Rollin Smith
Ginger Wayne
Hotel Ambassador
Emil Coleman Orc
Renee DeMarco
Hotel Astor
Harold Nagel Orc
Hotel Belmont Plaza
Arthur Ravel Orc
Joe Pafumy Orc
Bea Perron
Gwen Gory
Eleanor Eberle
John Hubert
Belmont Balladeers
Hotel Biltmore
Art Jarrett Orc
Gale Robinson
Randy Brooke
Jack Turner
Roberts & White
Sara Ann McCabe
Hotel Bossert (Brooklyn)
Virginia Hayes
Nye Mayhew Orc
Hotel Commodore
Vaughn Monroe Orc
Marilyn Duke
Ziggy Talent
Peter Rotunda Orc
Hotel Edison
Blue Barron Orc
Hotel Essex House
Nick D'Amico Orc
Hotel Lexington
Ray Kinney Orc
Meymo Holt
Nanua
Leilani Iaea
Saul Todd
Lehua Paulsen
Hotel McAlpin
Johnny Messner Orc
Hotel New Yorker
Benny Goodman O
Cootie Williams
Peggy Lee
Tommy Taylor
Adele Inge
B & B Wade
Ronny Roberts
Ice Ballet
Hotel Park Central (Cocoanut Grove)
Geoffrey Hale
(Rhumba Room)
Juan Dourigues Orc
Julia Gerrity
Fish & Gold
The Three Debs
Hotel Pennsylvania
Jimmy Fiore Orc
Hotel Plaza
Dick Gasparre Orc
Gower & Jeanne
Jean Sablon
Hotel Roosevelt
Guy Lombardo Orc
Kenny Gardner
Hotel Savoy-Plaza
Hildegarde
Bob Grant Orc
Hotel St. Moritz
Ford Harrison Orc
Blunchards
Virginia Burke
Great Mourlee
Lole & Ramon
Bernice Byres
Hotel St. Regis
Hal Saunders Orc
Gus Martel Orc
Harriet Haddon
Lucille LaMarr
Norah Gale
Bernice Stewart
Bob Duffy
Bob Tobin
Hotel Taft
Vincent Lopez Orc
Ann Barrett
Sonny Skyler
Hotel Waldorf-Astoria
Sheila Barrett
Paul Draper
Eddie Duchin Orc
Hurricane
Dave Dennis Orc
Ethel Shutta
Mark Ballero
Nota & Heri
Barry, Prince & C
Tommye Adams
Iceland Restaurant
Denny White
Mildred Jocelyn
Shayne & Armstr'g
Kay & Karol
Ginger Layne
Ted Eddy Orc
Angelo Orc
Jack Dempsey's B'way Restaurant
Kelly Rand
Irv Carroll
Adrian Rollini 3
La Conga
Noro Morales Orc
Georgie Price
Di Gatanos
Marquito & Pancho
6 Congaettes
Don Richards
Welly Wonger Gls
La Marquise
Consuelo Flowerton
Frances Connolly
Al Carr Orc
Leon & Eddie's
Lou Martin Orc
Narita Orc
Jimmy Farrell
Noel Toy
Eddie Davis
Lile Barbour
Whitey L'y Hoppers
Jadin Wong
Molo 3
Marian & Ray Lyon
Monte Carlo
Russell Swann
Estelle & LeRoy
Maurice Monson
Ted Straeter Orc
19th Hole Club
Rita Renaud
Tommy Lazardo
Bubby Blair
Greta Lewis
Bill Hall Orc
Old Roumanian
Freddie Bernard
Sasha Leonoff
Jerry Withee
Nila Ramos
Joe La Porte Orc
Andy D'Aquila
Place Elegante
Ernest Franz Orc
Bill Farrell
Vincent DeCosta
Art Tubertini
Victor Harle
Bert Felton
Queen Mary
Chiquita Venezia
Lelle Gaynes
Terry Carroll
Ethel Powell
Michael Cleary
Jack Wallace Orc
Babe Slater
Consuelo Flowerton
Jerry Blanchard
Kimi Toyo
Boyd & Smith
Rainbow Grill
Russ Smith Orc
Ashburns
Joan Roberts
Rainbow Room
Matty Malneck Orc
Velero Sis
Miriam Winslow
Foster Fitz-Simons
Adrienne
Billy De Wolfe
Riviera
(Ft. Lee, N. J.)
Pancho Orc
Fausto Curbelo Orc
Harry Richman
Francis Faye
H Williams Co
Sheldon & Preston
Carol King
Chester Hale Gls
Ruban Bleu
Maxine Sullivan
Paula Lawrence
Herman Chittison
R Dyer-Bennet
Russian Kretchma
Adia Kuznetzoff
Nastia Poliakova
Marusia Sava
Mischa Usdanoff
Lunia Nestor
Cornel'a Codolban O
Spivy's Roof
Eddie Mayehoff
Barbara LaMarr
Heywood & Allen
Frank Shuman
Spivy
Stork Club
Sonny Kendis Orc
Hervey Brown
Versailles
Max Bergere Orc
Panchito Orc
Mili Monti
Frances Mercer
Jean Cavall
The Berrys
Marion Chandler
Mary Lou Bentley
Ray Buckley
Eleanor Meara
Joyce Ring
Jane Sevier
Mira Stephens
Village Barn
George Sterney Orc
Harriet Lane
Golanti & Leonardo

ATLANTIC CITY

Babette's Club
Norma
Velvyne Hogue
Lyon Jaolco
Babette Rev
Milton Huber Orc
Claridge Hotel (Mayfair Room)
Marty Magee's Orc
Cosmopolitan Bar
Ann Miller
El Morocco
Donny Hart
Herman's Music Bar
Jimmie Solar
Doris Elliott
Bob Merrill
Club Nomad
Jackie Whalen
Mary Lopez
Tiny Koyo
Helene Francis
Lucille Bernard
Patsy Johnston
Flo Mallery
President Hotel (Round the World Room)
Jack Curtiss
Monroe & Norva
Beth Calvert
Frank Ross
Alma & Roland
Paddock Int'l
Zorita
Marie Kibbey
Vicki Cooper
Paddockeers Orc
Penn Atlantic Hotel (Palm Room)
Al Francis Orc
Sue Mitchell
Ritz Carlton Hotel (Merry Go Round Room)
Eddy Morgan Orc
Traymore Hotel
William Madden O
Village Garden (Black Horse Pike)
Don Gibson
Mildred Laverne
Bob Wallace
Hap Brander Orc
Don Ireland
Gobles' Inn (Black Horse Pike)
Nan DeMar
Coufield & Oakley
Kil-Ban
Aimee Adell
Pete Miller Orc

LOS ANGELES

Bar of Music
Bill Jordon
George Kent
Lucille Angel
Tony Sherrobba
Dick Winslow Orc
Biltmore Bowl
Bob Shoe
The Duffins
The Velascos
Frank Paris
Carl Ravazza Orc
Casa Manana
Elmo Tanner
Ted Weems Orc
Cocoanut Grove
Jimmy Brierly
6 H'wood Starlets
Mitchell Leisen Rev
Hibbert Byrd & Rue
Snooky Lanson
Muriel Lane
Kay Noble Orc
Copacabana
Guadalajara 3
Louis Del Campo
Carlos Molina Orc
Earl Carroll
Dr Rockwell
B Minnevitch Co
Helen O'Hara
Michel Ortiz Bd
Alec Morison
Madolyn Meridith
Barney Grant
Dorothy Ford
The Debonaires
Beryl Wallace
Jae Hayward
Bill Brady
Manny Strand Orc
Florentine Gardens
Corrinne & Tito
NTG
Les Royes
Venita
Geraldine Ross
Sugar Geise
Jimmie Grier Orc
Charlie Foy's Club
Charlie Foy
Leonard Sues
Lorraine Elliott
Jerry Lester
Red Stanley Orc
Grace Hayes Lodge
Incata & Terriba
Grace Hayes
Eddie White
Peter Lind Hayes O
Neville Fleeson
House of Murphy
Bob Murphy
Jean Meunier
Frankie Gallagher
Gordon Bishop
'It' Cafe
Dick Buckley
Jean Barry
Mi Choe
Dave Forrester Orc
Mocambo Cafe
Edwardo Aguilar O
Phil Ohman's Orc
Palladium
Jimmy Dorsey
Paris Inn
Kenny Henryson
Marg'rite & M'rt'nez
Henry Monet
Casa Twid
Vivien Lee
Varns & Sarlie
Helen Harrison
Helen Miller
Chuck Henry Orc
Pirates Den
Denuise
Gehy La Fitta
Shedrack Boys
Alkali Ike
Lee Mason
Al Robinson
Nick Cochran Orc
Rhumboogie
Bob Evans
Lovey Lane
Lois Galloway
Stump & Stumpy
The Rockets
Cee Pee Johnson O
Scheherazade Cafe.
Georges Metaxa
Daphne Sylva
Yascha Borowski
Russian Gypsy Orc
Seven Seas
Benny Kehe
Pueneni Methewa
Miki Wiki
Chief Sautini
Stanley Wheeler
Malue
Charlie Opunui
Eddie Bush Orc
Slapsy Maxies
Ben Blue
Cully Richards
Jerry Kruger
Helen Dell
Danny Leary
Patti Moore
Sam Lewis
Joe Polsky
Joe Oakie
Al Bord Orc
Swannee Inn
Fred Skinner
Meade Lux Lewis
Trianon
Clyde McCoy Orc
The Westons
Dolores Gay

CHICAGO

Ambassador Hotel (Pump Room)
Emile Petti
Battery
The Noteables
Bismarck Hotel (Walnut Room)
Art Kassel Orc
Maurice & Maryea
Hodley Gls
(Tavern Room)
Dave Pritchard Orc
Dick Ware
Bob Marshall
Annette Shields
Blackhawk
Lee Brown Orc
Betty Bonny
Ralph Young
The Smoothies
Jose Rosedo Orc
Blackstone Hotel (Balinese Rm.)
Johnny Duffy Orc
Patti Clayton
Brevoort Hotel (Crystal Room)
Daisy Hardy
Avis Doyle
Ann Nuzzo
Bob Billings
Broadmont
Daven Tennen
Martin & Margo
Mildred Jordan
Mary Bowen
Florine Manners
Art Testa Orc
Brown Derby
Mary Earl
Joan Dere
Ellen Kaye
Beth Farrell
Ted Smith
Evo Arden
Derbyettes
Milton & Ann
Duke Yellman Orc
Capitol Lounge
King Cole 3
Louis Jordan Orc
Chez Paree
Joe E Lewis
Lou Breese Orc
Alice Kavan
Olga Coelho
Franklyn D'Amore
Bobby Ramos Orc
Evans Gls
Club Alabam
Larry Vincent
Bernie Adler
Paulette LaPierre
Harriet Norris
Charlotte van Dae
Vivian Stewart
Del Estes
Marion Moore
Alice Coo
Dave Unell Orc
Eddie Roth Orc
Colosimos
Frank Quartell Orc
Tomack & Reis Bro
Yvette Rugel
Frances & Gray
Jean Richey
Mildred Parr
Paul Beron
Don Long Orc
Mildred Parr
Jack Prince
Proneph Gls
Congress Hotel (Glass Hat Rm)
Vincent Bragole O
Del Shore
Eddie Dandore Orc
Drake Hotel (Camellia House)
Ramon Ramos Orc
Eleanor French
Edgewater Beach Hotel (Beach Walk)
Wayne King Orc
Stephenie Dale
Kay, Katya & Kay
Park & Clifford
Nighthawks
Dorben Gls
885 Club
Carroll & Gorman
Catherine Westfield
Charlie & McKowen
Hal Munro Orc
Sharon Desmond
Johnny Honnert
Eitel's
Hans Muenzer 4
Doris Wittich
Heidelberg 4
Rathskellar
Louie & Orc
5100 Club.
Danny Thomas
Roberts & Reynolds
Mary Beth Sirea
The Bartons
Bob O Lin Gls
Mark Fisher Orc
Garrick Stagebar
Don Jacks Orc
Mel Henke
Graemere Hotel (Glass House Rm)
Lew Story Orc
Marie Lawler
Betty Grey
HI HAT
Billy Carr
Giovani
Benton Sis
Winnie Hoveler Gls
Ivanhoe
Florence Schubert
Al Trace Orc
Holly Swanson
Vierra Hawaiians
Helen Sumner
L'Aiglon
Spiros Stamos Orc
Gwendolyn Veaucell
Edna Sellers
Isobel de Marco
New Yorker
Dolly Kay
Ralph Cook
Jules & J Walton
Alphonse Berge
Darlene Ottum
Patsy Gale
Starlets
Arne Barnett Orc
Al Milton Orc
Palladium
Charlie Spivak Orc
Palmer House (Empire Room)
Griff Williams Orc
Raye & Naldi
3 Nonchalants
Johnny Woods
Dorese Midgley
Rito Roper
Gertrude Simmons
Pedro DeLeon Orc
Abbott Dancers
Sherman Hotel (Celtic Cafe)
Gene Kerwin Orc
Jaros Sis
(Panther Room)
Woody Herman Orc
Lynn Gardner
Terry Kinley
Byton Gls
Carl Marx
Rhumba Casino
Greco
Leon Murphy
Senor Wences
Tanner Sis
Pan-Am Deno
Don Pedro Orc
Monchito Orc
Fe Fe Coney Orc
606 Club
Honey Bee Keller
Coll von Dell
Wally Vernon
Renee Andre
Betty Sheyne
Don Harris
Foy & Wellington
Helene Russell
606 Gls
Dolly Sterling
Donna Darnell
Bernice Marshall
Jeri Vance
Aloha
Sol Lake Orc
Tripoli 3
Stevens Hotel (Continental Rm)
Avis Kent
Del Courtney Orc

PHILADELPHIA

Club Ball
Molly Picon
Bollievilles
Alan Fielding Orc
Gorordo
France & Beryle
Jose Morales
Irle Wayne
Bandwagon
Ralph Young
Mary McCall
Tommy Reynolds O
Ben Franklin
Barbara Perry
Clyde Lucas
Lyn Lucas
Teddy Mortin
Benny the Bum
Pedro Blanco Bne.
Owen Sis
Joseph Mills
Cadillac Tavern
Eddie Thomas
Curtis & Leroy
Coquettes (6)
Henrique & A
Musical Riffs
Mitzie Graff
Murphy Sis
Harry Dobbs Orc
Carroll's
Wanda Bates
Gaines Orc
Jack Shaw
Norma Fay
Julie English
Elaine Colton
Red Buttons
Carrollvilles (12)
Harry Rose
Club Tag
Lenny Ross
Margie Spearing
Lucy Nolan
Helen Kramer
Mary Farrell
College Inn
Audrey Joyce
Sonia Le Dare
Helen Jerico
Jerry Delmar Orc
Scerey Gavin
Lilieni Chaplin
Dotty Villard
Di Pinto's
Anne Carrol
Dave Steiner
Rosalie Jovinelli
Eddie King Orc
820 Club
Bobby Lee Orc
Pinkie Lea
Margie Drummond
Lillian Fitzgerald
Buddy Lewis
Peggy O'Neil
Embassy
Carlyle Sis
Clifford Hall
Glamour Swing Orc
Anne Francine
George Clifford
Fredericks
Chico & Donna
Bhigori Continentals
Lile Gaine
Evergreen Casino
Romero & Rosita
Vivian Vance
Marcia Harris
Pat Shevlin Orc
(H Walton Roof)
Grace O'Hara
Glamour Gls
Helen Heath
Chas Carrier
Eleanor Tenant
Chavez Orc
Shea & Raymond
Leo Bartell
Castaine & Barry
Nell Fontaine Orc
Rose Gallo
Jam Session
Mickey Howe
Billy Kretchmer
George Lutz
Hopkins' Rathskeller
Bebe La Tour
Warner & Valerie
John Lucyn
David Gold Orc
Mildred Gilson
Sunny Roe
Agnes Barry
Latimer Club
Marie Nanette
Marion Bowman
Carol Lind
Joan Shear
Gloria Miller
Lexington Casino
Badu Ali Orc
Kay Eggers
Octaves (4)
Barbara Lee
Leonore Co-Eds (6)
Coolie & Brown
Alan Sterling
Lido Venice
3 Peppers
Alan Gale
Kathleen Moy
Ellen Gibbs
Carmen Torrente
Kippy Velez
Little Rathskeller
Lenny Kent
Honey Breen
4 Inkspots
Guardsmen
DeLloyd McKay
Franco & Beryl
Victor Hugo's Orc
Moriarty's
Johnny Cahill
Elinore Landy
June Vann
Josie Boye
Jean Idler
Nellie Laughner
Rita Burke
Morty Prior
Geo Alt Miller Orc
Mayo's
Jack Griffin
Dottie Villard
Jane Lynne
Dottie Winters
Billie La Pata
Mayo Swingsters
Minstrel Tavern
Ed McGoldrick, Jr.
Margie Rose March
Sissy Gianie Loftus
Solly Foy
Ed McGoldrick, Sr
Joe Hamilton
Andre & Francis
Stella Emile
Neil Deighan's
Kay Hamilton
Dude Kimball
Jerry & June
Eton Bros
Geo Marchetti Orc
Leonard Cooke
Groovoneers
Old Falls Tavern
Lloyd Mann
Lillian Russo
Billy Hayes' Orc
Frankie Richardson
Al Kilbride
Billie Lee
Open Door Cafe
Frankie Schluth
Charlie West
Diana & Carroll
Frances Carroll
Yvonettes
Babe Cummings
Viola Klaiss Orc
Philadelphia Hotel
Jeanette Garrels
Jules Duke Orc
Vincent Rizzo Orc
Bill Russell
Elaine Castle
Burnetts
Maginis
Andrews Sis
Heman Grille
Gloria Dale
Marsha Stevens
Sammy Weston
Cortez & Peggy
Lenny Pegion Orc
Rendezvous (Hotel Senator)
Chavez Orc
Royal Harmony 3
Billy Moore
Sam's Cafe
Frank Ponti
Carol Cayne
Nita & Carlton
Joss Ross
Toni Rota
Mike Ray Orc
Silver Lake Inn
Montez & Adela
Loretta & Navarre
Geo Reed
Monya Albe
Alice Lucey
Frank Hassel Orc
Spatola's
Don Renaldo (4)
Alison Andrews
Alberto Avayou
Stamp's
Andy Russell
Jean O'Neil
Toni Sorrell
Stamps Swingsters
Rayburn 2
Buck Calhoun
Loose Nuts (3)
Sun Ray Gardens
Rae & Dale
Chong Lee
Bill Hunter
Agnes Willis
Johnny Wages
Dorrie & Bobby
Don Anton Orc
69th St. Rathskeller
Bill Fletcher
Belle Belmont
Fay Ray
Dorothy Peyton
Tony Bennett Orc
Roy Harkins
Swan Club
Merly Behn
Bonnie Stuart
Peggy Martin
Nancy Lee
O'Conner 2
Bert St Clair
Earl Denny Orc
20th Century
3 Rhythm Maniacs
Arthur Strohman 3
Harry McKay
Ross Veouli Orc
Trans-Atlantic Tavern
Billy James
Carlotta Dale
Venice Grill
Chic Kennedy
Judy Taps
Nick Varall
Delahanty Sis
Estelle Erloy
Warwick Hotel
Lee Dryer Orc
Weber's Hof Brau Camden
Suzanne Austin
Geo Schreck
Helen Reynolds
Jules Flacco's Orc
Syd Golden
Al Goldecker
Rathe'r Eldoradians
Dave Pierson
Wilson's
Joe Hough
Art Mathues
Edison & Louise
Terry Regis
6 Ann Dane
Fran Pickut & A
Martha Gresham
Geo Baquet Orc
Yacht Club
Virginia Dawn
Bubbles Stewart
Peggy Woods
Margie Hight
Victor Nelson Orc

DETROIT

Book-Cadillac Hotel (Book Casino)
Eddie Le Baron
Pat Willis
The Ambroses
Morris King
(Motor Bar)
Joe Vera
Bowery
Ann Corio
Meyers & Carlotta
The Callahan Sis
Jimmy Husson
Barbara Parks
Bon Arden Danc
Cline Carlisle
Bonny Roeh Orc
Casanova
M Jorhiniere
Jim Ponmon
Dorothy London
Louis Streeter
D'Auber & Renee
Jack & June Carr
Lee Walters Orc
Club Congo
Ada Brown
Betty St Claire
Ralph Brown
Chas & Dottie
4 Jitterbugs
3 Reddettes
King Perry Orc
Corktown Tavern
Dolly Sterling
Beth Farrell
Ellen Kaye
Joe E Kerns
Cole & Corte
6 Vesters
Lee Arquette Orc
Grand Terrace
Faith, Hope & Z
Davis & Delmar
Earl Parchman
Mildred Perlee
Hilgo
Gregory, Ray'd & G
Lyle Carlyle Orc
Hund's
3 Old Timers
Manuel Lopez
London Chop House
Barney Green
Ruby Orc
Connie Borleau
Club Mayfair
Marty Joyce
Carol Crane
Marvin Jensen
Dorothy Gerron
Phil Olsen Orc
Club Mur-Jo
Carroll & Gorm

(Continued on page 54)

LEGIT NOW THE TARGET

The irresponsible glibness with which opponents of the Administration's foreign policy keep throwing bricks at people in show business is rapidly developing into a chronic pain in the neck—or some place.

After two weeks of testimony before the U. S. Senate subcommittee, further hearings on the charge that American producers of films are 'warmongering' have been adjourned for lack of the slightest evidence to substantiate reckless charges by Senators Gerald P. Nye and Bennett Champ Clark, and John T. Flynn, of the America First Committee.

So the isolationists, having been deprived of motion pictures as the target of their assaults, turn their guns against the legitimate theatre. The Chicago Tribune, in an editorial (Oct. 9) tosses off the following:

> Who are the people who are leading this country into certain doom? They are found in the effeminate army of the Fight for Freedom committee who are hysterical and incapable of reason.
>
> They are the job holders in Washington with delusions of grandeur, thinking that they are all American Hitlers.
>
> They are the hired burocrats and salaried speakers, creators of vile characters in fiction *and writers of indecent plays*. They are collectivists and communists, who see more clearly than the majority of the American people that the American way of life is being destroyed and who expect to profit from it. (The italics, of course, are provided by VARIETY).

Just what writers of what indecent plays has the Tribune in mind?

It is mud-slinging of this sort, without benefit of the slightest semblance of truth and fact, which brought about the inquiry into alleged film propagandizing.

Perhaps the Tribune is upset by the announcement that Robert E. Sherwood's play, 'There Shall Be No Night,' starring the Lunts, is taking to the road again.

Which suggests that it might be a very good idea for all the isolationists in America to go and see the play, giving particular attention to the speech by Lunt in the battered room of the little Finnish schoolhouse.

An even better suggestion is that the Chicago Tribune and other Administration opponents quit their attacks against the show business and look elsewhere for straw-men to kick around.

40G IN SEPT. IS 'ARSENIC' TOPS

Profits to the 21 who own pieces of 'Arsenic and Old Lace,' Fulton, N. Y., and the road, for the month of September amounted to $40,000. That's the biggest chunk of folding money yet cleaned up within a month, a short one at that. The clean-up includes not only the coin earned in town and by the touring outfit, but includes another advance on the picture rights.

The accompanying message from Howard Lindsay, who alternates with Buck Crouse in slicing the melon, was brief because he was busy moving again. In effect, he said that the size of the checks should or would put his partner to shame, since he only cut up a paltry 32G for August.

Josephine Hull, Jean Adair and John Alexander are leaving the original cast for an eight-week period, that trio having been engaged for the picture version at the request of Frank Capra, who is ready to start shooting for Warners. During their jaunt to Hollywood, replacements are Patricia Collinge, Minnie Dupree and Harry Gribbon. Miss Dupree has not appeared on Broadway for seasons, but Miss Collinge was in 'The Little Foxes,' on stage and screen. Gribbon, former film comic, attracted attention in the quick folding 'Mr. Big' at the Lyceum, with that engagement leading to his call for 'Arsenic.'

Fund Dedicates Memorial

Actors Fund has issued invitations to the dedication of an obelisk which has been erected on its plot at Kensico cemetery, Westchester. Memorial ceremonies to 'those for whom the final curtain has fallen' will be held Sunday (19) at three o'clock.

Transportation has been arranged, buses leaving the northwest corner of 49th and Broadway at one p.m., returning immediately after the dedication. For those who prefer going by rail, a train leaving Grand Central will arrive at the burial grounds at 2:58.

EQUITY SETS NEW PLAY MINIMUMS IN STOCKS

Equity has established new salary scales for stock engagements. Principally concerned are players in the Wee & Leventhal rotary stock companies. There are three classes established for such outfits, which must have a permanent company of six people. Two are to be paid at least $60 weekly, two must get a minimum of $50, and two must get not less than $40. Those scales were applicable to such spots as the Windsor, Bronx; Flatbush and Brighton, Brooklyn, and Cedarhurst, L. I., which W. & L. operated in the metropolitan district (stock season now closed).

Outside the district, however, the minimum pay is to be $50. New scales were adopted because of the tendency to use junior players at $25 weekly. All jobbers engaged for a single week in regular stock must be paid $40 minimum. Summer stock is not affected by the new scales and junior people at $25 may be engaged after the usual requirements and senior minimums have been met.

Mgrs.' Org. Asks Those Who Quit to Rejoin

League of New York Theatres has asked the several manager-authors who resigned when a suit against the Dramatists Guild was started by the league to rejoin the organization. As the action was withdrawn and the points at issue were amicably adjusted, League believes those who quit should again be members, as they benefit from activities of the League. Contended, too, that all managers should participate in financing the League.

Playwrights Co., Howard Lindsay and Russel Crouse and George Abbott are those asked back into the organization. All are members of the authors association. Playwrights are expected to take affirmative action, having delayed because a quorum has not been had in recent weeks. If that author-manager office rejoins, expected the others will promptly follow.

Typed

Joseph Schildkraut, after years in Hollywood, is doing a Broadway legiter—and has the role of a motion picture projectionist. Show is Billy Rose's 'Clash by Night.'

Schildkraut has been practicing daily in a Metro projection room how to handle the machine and film, which he will actually have to do in the play.

NOW IT'S ROSE AGAINST UBO

Billy Rose concedes that he doesn't know whether 'Clash by Night,' a new drama by Clifford Odets, which will star Tallulah Bankhead, is going to click or not, but he objects to being tied up to an agreement with the United Booking Office to the effect that the show cannot be booked by any other agency or individual. He explains that when he sought two weeks in Philadelphia and read the contract he discovered the objectionable stipulation.

The clause has been in all UBO contracts since it was formed, and before that both Klaw & Erlanger and the Shuberts had similar provisions when they booked individually. Rose said that made no sense to him and he declined to accept the contract, which would have spotted 'Clash' in a 'big barn in Philly anyhow.' Besides that, he claims to have secured better terms by spotting the play independently. 'Clash' was booked by telephone into the Wilson, Detroit, Oct. 27, and will jump back to the Maryland, Baltimore, the following week. 'Clash' was due for production last spring, with the Group Theatre bunch figuring, but there was a mixup. And Rose came out with the rights. He held the show back for the new season.

SCENIC UNION NIXES LONG TERM DEAL

United Scenic Artists union has rejected the suggestion of the managers for a basic agreement. In a short communication received by the League of New York Theatres, union heads state they cannot see how such a pact would benefit their members. Showmen argued that a basic agreement would help stablize show business, as do other general contracts with various unions, including Equity. Scenic studio operators will continue to make individual deals with producers.

Union, however, has withdrawn several demands to which managers strongly objected. Latest to be dropped was a move to establish a six-hour working day in studios instead of eight hours. Had that idea gone through it would have increased production costs around 25%. Alleged that certain chiseling studios had tried to put the reduced day in effect and it was doubted that the painters would have benefited.

O'Neill's 'Iceman' Waits Until Author Comes East

Theatre Guild has had the script of Eugene O'Neill's 'The Iceman Commeth' for some time, but there is no date for production, although George Jean Nathan rates it the dramatist's best work. Indefinite status of the play is explained by the fact that O'Neill has not permitted any of his plays to go into rehearsal unless he is present. Author is in the northwest busy writing other plays and, when last heard from, he had no idea when he would come east.

Recalled that O'Neill was abroad when the Guild wanted to start 'Morning Becomes Electra,' but it was held back until he returned.

Buff. Teck's Finish

Buffalo, Oct. 14.

Part of the Teck, former Shubert legit house here, which has been closed for 10 years, is to be razed and the remainder of the building converted into a picture house, according to reports current this week.

Bids for the work are being received by the Massachusetts Life Ins. Co., which controls the property.

Eddie Cooke in Hosp

Edward (Eddie) G. Cooke, long with the office of John Golden went to the Mayo clinic in Rochester, Minn., Monday (13) for observation and probable treatment. He entered the hospital at the urging of Golden. For some time Cooke has suffered with an intestinal irritation, and last week was reported to be suffering intense pain.

Showman recently left New York with 'Theatre' (Cornelia Otis Skinner), which Golden produced. Show is playing the Harris, Chicago, being due into New York next month.

NUGENT PLACES BLAME ON ATTACK OF INSOMNIA

J. C. Nugent has supplemented his response to charges filed with Equity by Otto Preminger & Norman Pincus, who alleged dereliction while Nugent was appearing in 'The More The Merrier,' which was taken off at the Cort, N.Y., recently after a short engagement. Veteran actor has submitted two doctors' certificates to the effect that they treated him for insomnia and that he took an overdose of sedatives.

Nugent claims that is why he did not appear at the Cort on a recent Sunday evening until 10 p. Because he was not on hand the curtain had been held until 9:15, at which time another player was obtained to play Nugent's part. When the latter showed up, he was promptly sent to the Lambs Club by the managers.

Show management has put the matter of possible penalty up to Equity's council. Ordinarily in such cases charges are accompanied by a claim for two-weeks' salary. Nugent has asked that the hearing be put back because he has been called to the Coast.

Checkhov Group in Stock On B'way This Season

The Checkhov group of players emanating from the elaborate school of the drama at Ridgefield, Conn., will again present plays on Broadway, but by arrangement with Equity the outfit will operate as a stock company. Two seasons ago Checkhov students appeared in a heavy Russian drama called 'Possessed' at the Lyceum, but the show failed. Three revivals are carded for this season, probably starting next month, plays being 'King Lear,' 'Twelfth Night' and 'Cricket on the Hearth.' Deal was on to rent the Elliott, but that house has been taken over by Mutual for radio broadcasts.

Under Equity rules alien players are not supposed to appear in stock presentations, but the Checkhov group obtained concessions. Because they are in the school, three aliens will appear, they being Russian, English and Australian. Helen Thompson is business manager of the Checkhov outfit for the Broadway season.

Legit-Conscious Milw. Hikes Subscriptions 1,000

Milwaukee, Oct. 14.

Indication of legit theatre optimism is contained in the announcement that the Society of Allied Arts has built up its list of subscribers for the coming season to 4,500, an increase of 1,000 over last year. This means an approximate advance sale already in the bag of $9,000 for each of the six plays to be presented here by the American Theatre Society and the Theatre Guild, although dates of the shows have not even been announced.

The six plays, to be equally divided between the Davidson (UBO) and the Pabst (indie), are 'Claudia,' 'The Corn Is Green,' with Ethel Barrymore; 'Arsenic and Old Lace,' 'Watch on the Rhine,' 'Candle in the Wind,' with Helen Hayes, and 'Hope for a Harvest,' with Frederic March.

Equity Referendum on Anti-Isms Law Includes Pro and Con Arguments

The referendum-questionnaire on the issus of anti-isms, which will be mailed to the membership this week, sets forth that on Sept. 27 at a general meeting a resolution was adopted: 'That no member or sympathizer with the Communist party or any Fascist party may hold any office whatsoever, or be employed by the Actors Equity Association.' Ballot then tells of council discussions as to whether or not this resolution should be the basis of a constitutional amendment.

Pointed out that the council rejected recommendations for the amendment by committees on two occasions, which explains why some of the arguments pro and con are enclosed with the referendum. Council 'desires your advice and recommendation as to whether or not it shall consider framing such an amendment.'

Question put to the members is: 'Do you favor any constitutional amendment based on the above resolution. Only if a member votes in the affirmative, he or she must answer a secondary question: 'Because the term 'sympathizer' has been difficult to define, are you for or against making the term 'sympathizers' a part of such an amendment.' No one not paid up in dues to Nov. 1 may vote, and all ballots are solely from senior members.

The pro and con arguments enclosed are prologued with the note: 'representatives of two schools of thought in the council as to the wisdom and necessity for an amendment . . . were granted permission by the council to present their points of view to the membership.'

Donald Randolph's Stand

The argument in favor, written by Donald Randolph, reads in part:

'We believe that a constitutional amendment based on the enclosed resolution is an urgent need.

'This issue was forced upon Equity by circumstances beyond its control. From a representative in Congress, and from former members of our own council, have come accusations that Equity's council is dominated by Communists. The council has denied the charge and repeatedly asked for an official government investigation. This has failed to materialize.

'Meanwhile, as a result of widespread publicity, there is a disquieting doubt in the minds of many lay-people as to the allegiance of Equity. The good will of the public is essential to the prosperity of actors. Let us continue to merit that good will by incorporating in our constitution this expression of faith in the American way of life.

'Some present the specious argument that Equity should concern itself with union prob-

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HOWARD LINDSAY WILL HEAD AUTHORS LEAGUE

Howard Lindsay is slated to become the next president of the Authors League of America, succeeding Elmer Davis, whose term expires this fall. Lindsay has been a vice-president of the organization for several years, but has never been president.

Besides having collaborated with Russel Crouse on 'Life with Father,' he co-stars with his wife, Dorothy Stickney, in the play at the Empire, N. Y.

Pat O'Brien, Wayburn Want A. C. Theatre

Atlantic City, Oct. 14.

Pat O'Brien and Ned Wayburn are dickering for the Garden Pier Theatre, only legit house in this resort. O'Brien and Wayburn, separately and unknown to each other, have been corresponding with Mayor Tom Taggart concerning terms of lease, etc.

The theatre, which was taken over by the city for unpaid taxes, was leased to Ben Jacobson and Ruba Bernstein for a year ending March 1, 1942. About 12 traveling Broadway shows were presented this season, the most successful in many years.

Helen Morgan, Top Torcher of the Dry Era, Dies Broke in Chicago at 41

By JACK PULASKI

Helen Morgan, 41, the girl with a sob in her throat when she sang the songs she loved, died in a Chicago hospital last Wednesday (8) night, just two weeks after a kidney operation. She had been in critical condition for days.

Few know how much Flo Ziegfeld counted on Miss Morgan handling the score of 'Show Boat,' which is recognized as Zieggy's most ambitious presentation—standing out over his 'Follies.' He sat in the theatre in Washington with the late Stanley Sharpe, then his general manager, and when the premiere audience literally adopted the songstress with the curly, brunet locks after she sang 'My Bill,' he gripped Sharpe's arm and said: 'Stanley, the show is in!'

Miss Morgan was queenly in the cabarets, the most glamorous torch singer of the prohibition era, but it was the legit stage that established her class. She returned to the cafe spots after her stage successes, for she loved nightlife. There were few top after-dark clubs that did not seek Helen Morgan and book her back. Her manner of sitting atop a piano, delicately toying with a kerchief, became a trademark widely copied but rarely successfully.

So well was she liked that a publisher offered $30,000 for her life story several years ago. At that time a wandering VARIETY staff man was in a nitery in San Mateo, California, where Miss Morgan was playing and she offered to split the coin if he wrote the yarn. The story was never done because she was too occupied with other matters. Whether that money would have helped her is a conjecture. The songstress was overly generous, so much so that she died broke.

Actors Fund Pays Off

About 10 days before she passed away, Max Halperin, who represents Theatre Authority in Chicago, appealed for financial aid for Miss Morgan from the Actors Fund, explaining that serums and blood transfusions had to be paid for. The Fund promptly sent remittances, preceding a deluge of offers that came after her death. Outside contributions were declined and the funeral expenses were offered by the several theatrical guilds, but her husband said relatives had arranged for interment.

Understood that Miss Morgan earned as much as $5,000 weekly, between stage and cafe appearances. Known, however, that when aware that a night club was not breaking even she would skip pay day. Miss Morgan also won the gratitude of the chorus fraternity. When salaries to the line girls in cafes was in doubt, she frequently stepped forward to guarantee the salaries, paying off the chorines more than once.

Night spot proprietors welcomed Miss Morgan not only as a performer who drew patronage, but because she generally was as much a paying guest as others, frequently remaining after her vocal assignment was over to sip brandy, her favorite beverage. There were interludes when she was forced to abstain entirely. While playing stage engagements Miss Morgan stayed in New York hotels, but more often she lived at home with her mother in Brooklyn.

'Scandals' Finale

Star's first stage job was in George White's 'Scandals' and coincidentally her last appearance before the footlights was in a vaude tab of same title. She was taken to the hospital in Chicago after playing one day with the condensed revue at the State-Lake but the theatre agreed that the unit receive the contract amount in full. One of the unpleasant reports from Chicago was to the effect that George White could not be located when the need for funds became urgent; that she received but $100 for the day she worked out of $700 which was to have been her salary, despite the fact that White was paid in full, and that a sable scarf and silver fox coat were missing from her wardrobe trunk. She had told her husband to sell the furs. Officials of the American Guild of Variety Artists claim they sent appeals to White without getting any response.

Although her outstanding performance was in 'Show Boat,' star attracted further fame in 'Sweet Adeline,' an Arthur Hammerstein musical comedy. She topped a name cast and one of the Jerome Kern numbers, 'Why Was I Born,' a plaintive melody, became a fixture in the song routine which she used thereafter. Also favored by her in addition to 'My Bill,' and 'Why Do I Love You,' was 'Can't Stop Loving That Man,' one of the ditties from 'Show Boat.' Other stage appearances included several of Ziegfeld's 'Follies' and in vaudeville, where she headlined.

Started in Chi

Miss Morgan's professional appearances started in Chicago neighborhood theatres and niteries and it was at the Green Mill that she attracted the attention of Amy Leslie, a drama critic, who recommended her to Ziegfield and White. She emerged following a year of vocal study in New York, after winning a Canadian beauty contest.

During her reign as an entertainer, her name adorned four night clubs in New York, but once, when the law stepped in, it was testified that Miss Morgan was not responsible for the sale of liquors in those places. Last nitery she was identified with was the House of Morgan. Other niteries that bore her name was Helen Morgan's 54th Street Club, Chez Helen Morgan and Helen Morgan's Summer Home. She shared popularity in the clubs with Texas Guinan, who also died when away from the scene of her success as an entertainer.

Lloyd Johnson, a Coast auto salesman whom she wed in Miami July 27 of this year, stated that during her brief illness there were 3,000 messages of good wishes, many from well knowns in and out of show business.

Miss Morgan was born in Danville, Ill., and was interred Saturday (11) in La Grange, Ill. Her first husband was Maurice (Buddy) Maschke, Jr., of Cleveland, whom she wed in 1933. They were divorced two years later.

Her mother, now living at High Falls, N. Y., also survives.

Proceeding Against White

Chicago, Oct. 14.

Lloyd Johnson, husband of Helen Morgan, who died here last week, states that he will prosecute the complaint entered with the American Guild of Variety Artists against George White for failure to pay full salary to the singer for a recent engagement at the State-Lake theatre here with White's 'Scandals' unit.

After appearing for one day in the unit, Miss Morgan was rushed to the hospital. Balaban & Katz, in paying off the show, paid in full, believing that Miss Morgan was to receive full salary. However, White paid the warbler only for one day's work, and moved on with the show to Cleveland, where she was fully billed. It is reported that White has not yet answered any of the calls from Johnson as to salary and the return of Miss Morgan's clothes, furs and other personal belongings.

Theatre Authority and AGVA were appealed to for aid in defraying hospital costs. TA, through Fred Crowe, local rep of the Actors Fund, arranged for all necessary expenses, totaling around $600. It is understood that the Actors Fund also offered to take care of the funeral expenses, but this was handled by Johnson and an uncle of Miss Morgan. Many top show people proffered assistance.

Harry Fischer's Stock

Springfield, Mass., Oct. 14.

Harry Fischer, principal comedian with the old Thatcher Players at Court Square theatre here in the 20's, will conduct a permanent stock company at the Springfield Trade School during the fall and winter, starting Oct. 27. Fischer recently completed arrangements with the school department for use of the auditorium at the building, where Harold J. Kennedy and Harold Bromley conducted a summer theatre this year.

Present plans call for use of the auditorium Mondays through Saturdays for evening shows, with matinees scheduled Tuesday and Saturday afternoons. Fischer said tickets would be priced 'in the lower brackets.'

Shows in Rehearsal

'Papa Is All'—Theatre Guild.
'Junior Miss'—Max Gordon.
'Fire Escape'—Frank Ross.
'Walk Into My Parlor'—Luther Greene.
'Playing With Fire'— Reginald Denham.
'Banjo Eyes'—Al Lewis, Warners.
'The Land Is Bright'—Max Gordon.
'Spring Again'—Guthrie McClintic.
'Clash by Night'—Billy Rose.
'The Mulberry Bush'—Alfred de Liagre, Jr.
'Sons o' Fun'—Lee Shubert, Harry Kaufman.
'Ring Around Elizabeth'—Boretz, Schorr, Bloomingdale.
'Macbeth'—Maurice Evans.
'As You Like It'—Bryden, Boyar.
'Claudia' (road, 3d and 4th Co.'s)—John Golden.
'The Rivals' (revival)—Theatre Guild.
'Rio Rita' (road)—Shuberts.

L'VILLE AUD MAY CLOSE IF CITY DOESN'T HELP

Louisville, Oct. 14.

If the city of Louisville does not give the Memorial Auditorium a slice out of the tax funds, which is not on the agenda at present by the finance committee, the Aud cannot operate after next year, according to an audit made by the comptroller Thursday (10). The 2,400-seat house, which was built after World War I, was designed for public meetings, etc., and has housed road shows and concerts, as well as local meetings, dance recitals, home talent shows, etc. House has fared better this year than during the previous six, but nevertheless there are only sufficient funds in the bank to permit one more year's operation without city aid, according to the audit.

Receipts of the Auditorium this fiscal year were $11,367.75, largest of the last six years, with expenses $15,357.26, smallest they have been for the same period. Balance at present in the bank is $3,160.71. House is operated by a commission of seven members who serve without pay. William Hoke Camp is manager and secretary.

'Native Son' Making Quick Pitt Repeat

Pittsburgh, Oct. 14.

Quickest repeat on record for a legit show here will be that of 'Native Son,' which comes back to Nixon, Monday (20), for a week. Orson Welles production played Pittsburgh only fortnight ago, getting off to a slow start but winding up almost to capacity for a $12,000 stanza. Original date, however, was at $2 top; repeat will be at $1.50 with $1 for both matinees.

Booking was hurried so Nixon, which is off to one of its best starts in years, could keep going after couple of other possibilities had fallen through. House had hoped to get Helen Hayes in 'Candle in the Wind,' figuring Theatre Guild might decide to keep it out an extra week, but that was no dice and neither was a tentative date for 'Johnny Belinda.'

Sid Marion, Nixing Cut, Leaving Jolson's 'Hats'

Pittsburgh, Oct. 14.

Sid Marion, who took over Bert Gordon role in 'Hold On To Your Hats,' is leaving the Al Jolson show in Cleveland at end of next week. He turned in his notice at beginning of engagement here at Nixon last Monday (6). Understood that management wanted Marion to take a cut and he refused. He'll be replaced by Herman Timberg, Jr., now playing a bit in the musical, with one of the chorus men moving up into Timberg's berth.

Flock of minor players, most of them girls, also pulling out of 'Hats.' Betty Jane Hess left show here Saturday night to get married this week to Harry Bleich, New York sugar broker. One of the show girl replacements will be Alicia Dixon, wife of Lee Dixon, doing the Jack Whiting role on tour. Although a dancer, she won't do any dancing in the musical on account of a recent appendix operation.

Theatre Guild Flop Turned Into H'wood Sensation by Green Kids

Hollywood, Oct. 14.

Even more of a stir than that caused when 'Meet the People' first hit this town is being created by the presentation of Andre Birebeau's 'Dame Nature' by a new little theatre group here in a cramped 200-seat house.

All the brasshats in Hollywood are trying to take credit for 'discovering' the group. Talent scouts and agents, just covering the show in a routine check, were first to be amazed at the excellence of the production. Radio gang has also gone ga-ga over the kids.

'Dame Nature' was first presented in this country in 1938, by the Theatre Guild. It played 17 performances and folded. In Paris, where it was first seen, it ran a full year. In Vienna it played 152 performances.

Word-of-mouth advertising and some heavy telephone campaigning by such folk as Ivan Kahn, 20th-Fox talent scout; Dore Schary, Metro producer; Kenny Morgan, indie press agent; Paul Kohner, Sol Lesser, Sid Grauman, Alan Hale, Rouben Mamoulian, Dorothy Arzner, Stella Adler, Aldous Huxley and Claire Trevor have brought packed houses for for the past week. A DAILY VARIETY review and an ad by Kohner in the same paper have helped to make the town conscious of a first-rate evening's entertainment.

The remarkable thing about the group, known as the Itinerants, is that they are all youngsters who dug down into their own pockets for the $90 original capital on which the show was launched. They are led by Parks Warnock, a 19-year-old lad of marked precocity who directed and plays the lead. After three weeks they've managed to make $15 and to stagger the town with their talent.

Edwin Lester, who manages the Philharmonic Auditorium, and George Schaefer, operator of the Hollywood Playhouse, are both dickering for the play and the cast to go into their respective theatres. Kohner and several motion picture executives want to bankroll the kids.

Warnock, Serge Hovey, Robert Jevne, Mimi Margo, Jean Smith, John Collison, Harry McDonald and Mary Jane Karns comprise the original group. Others in the cast include Jay Harrison, Paul Matherne, Nicholas Orloff, Barbara Bentley, Joel Marston, Merrill Rodin and Dorothea Truax. All are graduates of Max Reinhardt's Workshop here. They had planned to put on their show but two nights and then search around for another vehicle. When response to their work was so immediate they continued with 'Dame Nature.'

Boards New to Them

Warnock, whose acting is quite expert, was in only one play—a high school drama in Atlanta, Ga.—before he studied dramatics and essayed the difficult job of staging 'Dame Nature.' Miss Bentley, who plays the femme lead with appealing charm, is 20 years old. The closest she has ever been to show business before was as secretary to Moe Sackin, the agent.

Merrill Rodin, nine-year-old moppet who had a bit, was the first to be snatched from the cast. Metro took him for a picture. Warnock is now being tested by Metro for the lead in an important film. Miss Bentley is being sought by several studios, including 20th-Fox.

When Rodin was signed by Metro, Jean Smith, one of the cast, borrowed a kid the same age from her neighbor. Under Warnock's direction the boy filled in and has never missed a laugh.

With the $90 the kids first pungled up for their venture they paid Samuel French $10 for the play and gave the other $80 to the Troupers Theatre, which costs $125 a week. Tickets went at 55c the first two weeks. Now the first four rows are sold for 75c.

Typical of the response among those who have marvelled at the smooth, fresh talent of the group is that of Dore Schary, who wrote thus to the kids:

'Last night I saw your show, and you proved to me that there is still alive in the world a daring and hungry ambition for all that is good in the theatre.'

KELLYS HONEYMOONING

Get the Time When Gene's Film for Selznick Is Set Back

Pittsburgh, Oct. 14.

With his first picture for David O. Selznick postponed for a month, until Dec. 1, by mutual consent, Gene Kelly left here over the weekend with his bride, the former Betsy Blair, on a leisurely motor honeymoon to the Coast. Kelly, who was in 'Pal Joey' and recently staged the dances for George Abbott's 'Best Foot Forward,' and his wife came on from New York to spend a few days here with his parents.

Although she has nothing definite in view in pix, several studios have already asked Miss Blair, who went from the chorus of 'Panama Hattie' to the lead in William Saroyan's 'Beautiful People,' to take a test when she reaches town.

TWO ENGLISH PLAYERS ASK EQUITY CONCESSION

Barbara Everest and Liza Inglis, two British players who appeared in 'Anne of England,' which closed at the St. James, N. Y., last Saturday after playing one week, seven performances, have been offered other engagements. Because of the six-month interval between engagements required of aliens by Equity, they applied for a concession. Because of the short date for 'Anne,' council granted Miss Everest's request and she is due in 'Little Dark Horse.' Plea of Miss Inglis was rejected.

Miss Everest was brought from London by Gilbert Miller. Contract calls for at least five consecutive weeks and return transportation, so he is obligated for a month's salary plus the fare, unless she goes into another show prior to the expiration of the guarantee period. Case of Miss Inglis is somewhat different, she having been over here for some time.

'Anne' was a costly production for a straight play and the red is estimated upward of $35,000, elaborate costumes being the largest cost item, it is said.

Sad Riviera

Continued from page 1

which ordered them to the interior of the country.

The French left not only to seek the coolness of the mountains but also because food on the Cote d'Azur is not plentiful. Nevertheless, a slight improvement is reported as a result of the clearing out of foreigners, French and non-French Jews.

Another reason for the downbeat in Riviera life is the scarcity of fun. What excitement there is can only be had through subterfuge.

Only Way to Dance

The only way to dance is to sign up with a dancing school. Dance emporiums report better biz now than ever before. With danceries shuttered since the signing of the Armistice, hundreds have suddenly gotten the urge to improve their style and are now habitues at the dance schools.

As for the dancehalls, they have in the majority of cases been transformed into skating rinks, with roller skating and cycling becoming the most important pastimes in this section of the country. The Promenade des Anglais, Nice, and the Croisette, Cannes, are usually packed with fancy costumed femmes and hombres pedaling along.

The Cannes and Nice casinos are opened but doing less biz than when the rich refugees were here and had nothing to do but take a chance with their idle shekels. The Cannes casino has 100 variety and stage stars for the entertainment of localites and is doing fairly well. The large salons are not shuttered as often as one would be inclined to believe. On the slightest pretext some sort of gala is given and everything gets going.

With the exception of Marseilles there's not much film-making along the Riviera. There's more pict producing done in conferences in hotel rooms all along the southern rim of France than there is in the studios themselves.

Inside Stuff—Legit

Final week's rehearsals of 'All Men Are Alike,' which bowed into the Hudson, N. Y., last week, turned the theatre into a virtual madhouse. The script was constantly rewritten and material rehearsed one day was dropped the following day, with tha result that the actors were constantly on edge. Understood thet very little of the original English farce remains. In addition to changes in the lines, there are so many doors on the set that the actors as often went into the wrong balcony bedroom as not. Players were nervous to such a degree that one, Eustace Wyatt, was forced to leave the cast and he was paid two weeks' salary. Harry Wagstaff Gribble, who staged 'Men,' stepped into the part on the opening night and continues in the cast. Among those wrought up was Lillian Bond, an understudy going on for her et Wednesday's (8) matinee, but she appeared thet evening.

Show, which stars Bobby Clark and Reginald Denny, was panned, but there were raves for Clark's clowning. Business started to climb after the second night and Clark's performance is credited for e fair first-week gross. Comic has a piece of the show. Lea Ephriam and A. L. Berman have the major share, with Lee Shubert also concerned. 'Men' represents an investment of $35,000, part of that being road losses when the show played Boston last spring under the title of 'Women Aren't Angels.'

'Viva O'Brien,' latest musical which opened at the Majestic, N.Y., Thursday (9) drew a pasting from the critics, but it is the intention of the backer, Clare Vrooman, to continue the show. He is a prominent attorney, member of a leading law firm in Cleveland. As Vrooman put it to friends: 'My head is bloody but unbowed.' He is known to be a theatre enthusiast.

Mexican atmosphere in 'Viva' was a must by Vrooman, whose clients include persons interested in an old legal action settled for a large emount south of the border. Most of the production coin is said to have been provided from that source. Attorney is said to have also interested others who invested money which otherwise would have been absorbed by the new surtaxes. Maria Grever, who composed the tunes, is from Mexico. Hickey, Hale & Robinson, who produced the show, tried to ditch the book, it is reported.

Vinton Freedley's new musical, 'Let's Face It,' which opened to critical plaudits in Boston last week, may not have e definite status as to its picture rights. Understood that the book by Herbert and Dorothy Fields resembles 'Cradle Snatchers.' To avoid possible complications, Freedley contacted Russell Medcraft and Norma Mitchell, who wrote 'Snatchers' and settled for any claims they might have made. Play was presented by the late Sam H. Harris at the Music Box, N.Y., in September, 1925.

Twentieth-Fox has the basic picture rights for 'Snatchers' end whether that firm will enter claims later, when a film deal is likely to be made, has not been indicated.

Face opens Oct. 23, at the Imperial, N. Y., one night before 'High Kickers' is due at the Broadhurst. Latter musical has several high-priced previews earlier that week.

Extra space ads for 'Watch on the Rhine,' an established hit at the Beck, N.Y., attracted attention and curiosity in show circles. Herman Shumlin, the show's producer, felt that the expenditure early in the season would bolster tha advance sala before new clicks arrived and the campaign worked out as figured. Insertions appeared only in the Times and Herald Tribune, each paper carrying 75 lines double column seven times, there being 14 ads in all. Cost was around $3,000.

Copy was limited and typographically effective, with short critical opinions of reviewers plus the high rating accorded the Lillian Hellman drama by the Critics Circle.

Dissatisfied with the way she was being sluffed off on the stage by the male star, leading lady, a comedienne in current touring musical, called in stage manager recently and gave him her two-week notice. Star, who is also the producer, merely shrugged his shoulders and immediately set to looking for a replacement. But after thumbing through the possibilities and considering a couple of femmes, he decided the gal he had was indispensable and immediately began a program of appeasement. Started to throw comedy lines her way, gave the comedienne more freedom and began to display an entirely different attitude during the performance. Result was that gal withdrew her notica and has decided to stick it out for the tour.

When Lew Brown was casting 'Calling All Stars' several years ago, he cast Collette Lyons for his leading femme comic. But Miss Lyons got a load of the material and the heavy cast end decided to stick to vaude. So Brown signed Martha Raye for the part. Show was a flop, but it mede Miss Raye and she was set on the big time after that. Now Miss Lyons is playing the Raye role in Al Jolson's 'Hold On to Your Hats' on tour. The cycle's complete.

'Ah, Wilderness,' first of the Theatre Guild's revivals, slated for four weeks at the Guild, N.Y., drew first full week's gross around $10,000, which is considered excellent at the $2.20 top scale. The Eugene O'Neill play with Harry Carey featured, will definitely tour after the Broadway engagement. Comedy was originally presented by the Guild eight years ago with George M. Cohan topping. It proved a sock success and later cleaned up on the road.

Although 'Mr. & Mrs. North' is billed as being presented on the road by Alfred de Liagre, Jr., he is reputedly not interested in the show. Stage rights were secured by Edward Choate, who financed the tour after making a deal with Metro, latter having financed the original production. Same setting is used under a rental deal. Choate is with the Shuberts.

Play opened mildly in Baltimore last week, but there was a lively advance sale in Detroit, where the show is current.

Linda Lee, who is wed to Kermit Bloomgarden, general manager for Herman Shumlin, was to have opened in a Baltimore night club, but underwent appendix removal at Mt. Sinai hospital, N.Y., last week. It was an emergency case.

Leisure Foundation, organized in Chicago to provide higher-type recreational facilities, now has a drama committee headed by Thoda Cocroft, local director of the Theatre Guild and American Theatre Society. Committee held an initial meeting in Fred Crowe's managerial offices last week to line up some mode of action to stimulate interest in the legit theatre.

Louis Cline has just finished 'That's How Talent Is Born,' novel backgrounded in Hollywood. He was talent scout and test director for Paramount befora going to the Coast and formerly produced the late Horace Liveright's dramatizations of book publications, such as 'American Tragedy' and 'Dracula.'

'Cap and Gown,' ona of several scripts by Irving Kaye Davis, has reverted to tha author. It was to hava been produced by Halsey Raines, Harry Blanay and Robert Marko, but whether the new manegerial threesome will present another play is not definite.

PRINCETON'S THESPS IN SAROYAN PLAY

Princeton, Oct. 14.

Princeton University's dramatic organization, the Theatre In Time, will be used as the proving ground for William Saroyan's latest play, 'Jim Dandy.' Will present the premiere eastern performance Nov. 4 in Murray theatre on the campus, where it will be viewed by New York critics.

Saroyan is a member of the National Theatre Conference and has presented his production to the organization for use in a newly-developed plan. Under the system new plays will be distributed to Little Theatre groups throughout the country and it will be decided whether or not they are worthy of Broadway presentation after they have actually been seen in production.

B.O. Men's 1st Ball

New York boxoffice men, whose union is the Treasurers & Ticket Sellers, Local 751, will hold their first annual show and dance at Manhattan Center, N.Y., Nov. 23. Biggest percentage of the members also belong to the Treasurers Club, which is a separate organization, along social and charitable lines. Union outfit was originally in the Theatrical Managers & Agents union, but withdrew under the wing of IATSE, stagehands.

Herman Lewin is chairman of the committee handling the event, Mildred Anker being treasurer. Admission will be $1.10, but it is hoped a souvenir program will provide most of the net proceeds.

Engagements

Katherine Bard, Diantha Pattison, Katherine Emmet, Marilyn Erskine, Ruth Chorpenning, Lea Penman, 'Ring Around Elizabeth.'

Eleanor Lynn, Rex Williams, Curt Conway, Dora Weissman, Alfred Ryder, James Gregory, Coby Ruskin, Bernard Lenrow, George Wallach, 'Fire Escape.'

Jessie Royce Landis, Carl Benton Reid, Celeste Holm, 'Papa Is All.'

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Plays Out of Town

LET'S FACE IT

Boston, Oct. 9.

Musical comedy in two acts, nine scenes, with music and lyrics by Cole Porter and Sylvia Fine and Max Liebman; book by Herbert and Dorothy Fields; dances and ensembles by Charles Walters. Added dialog by Ed Foreman and Hal Block; vocal arrangements by Lyn Murray. Carlay Mills and Edna Fox. Danny Kaye starred. Costumes by John Harkrider; sets by Harry Horner; staged by Edgar McGregor; presented by Vinton Freedley. At Colonial, Boston, $3.30 top; Oct. 9, '41.

Madge Hall..........Marguerite Benton
Helen Marcy..........Helene Bliss
Dorothy Crowthers..........Helen Devlin
Anna (a maid)..........Kalita Humphreys
Winnie Potter..........Mary Jane Walsh
Mrs. Fink..........Lola Bolton
Mrs. Wigglesworth..........Margie Evans
Another Maid..........Sally Bond
Maggie Watson..........Eve Arden
Julian Watson..........Joseph Macaulay
Nancy Collister..........Vivian Vance
George Collister..........James Todd
Cornelia Abigail Pigeon..........Edith Meiser
Judge H. Clay Pigeon..Fred Irving Lewis
Molly Wincor..........Marion Harvey
Margaret Howard..........Beverly Whitney
Ann Todd..........Jane Ball
Phillip (a selectee)..........Henry Austin
Jules (another selectee)..........Tony Caridi
Eddie Hilliard..........Jack Williams
Frankie Burns..........Benny Baker
Muriel McGillicuddy..........Sunnie O'Dea
Jean Blanchard..........Nanette Fabray
Lieutenant Wiggins......Houston Richards
Jerry Walker..........Danny Kaye
Gloria Gunther..........Betty Moran
Sigana Earle..........Miriam Franklin
Master of Ceremonies......William Lilling
Private Walsh..........Fred Nay
Dance Team..........Mary Parker and Billy Daniel
Stanislav Tschovelov..........Garry Davis
Mrs. Wiggins..........Kalita Humphreys
Head Waiter..........George Florance
The Royal Guards..........Tommy Gleason, Ollie West, Roy Russell, Ricki Tanzi, Henry Austin, Tony Caridi

Vocalists: Marguerite Benton, Helene Bliss, Janice Joyce, Beverly Whitney, Lisa Rutherford, Frances Williams.

Guests: Billie Dee, Mary Ann Parker, Sally Bond, Jane Ball, Peggy Carroll, Sondra Barrell, Jean Trybom, Merilynn Bandele, Marion Harvey, Miriam Franklin, Peggy Littlejohn, Pat Likely, Zynaid Spencer, Renee Russell, Pamela Clifford, Edith Turgell.

Selectees: Garry Davis, George Florence, Fred Deming, Dale Priest, Mickey Moore, Jack Riley, Joel Friend, Fred Nay, Frank Gbegan, Randolph Hughes.

Cole Porter's back in the groove with his best score in years, and when 'Let's Face It' has run through a long winter on Broadway the Boston opening will be a vague memory of the distant past. Some of the Porter tunes and ditties will live even longer; and Danny Kaye will be headed for another starring role. Those who discovered him in 'Lady in the Dark' and took to his peculiar brand of song-selling and comedy can stop worrying about his being spoiled in his second try. Fact is, he's better than ever—and that was no 'Lady,' that was just a warmup.

Kaye has it in the bag well before the first act is finished, with his delivery of a screwy 'Fairy Tale,' done in baby talk; and after his vocal fracas with the pollysyllable lyric of 'Let's Not Talk About Love.' He then hits his peak in the next-to-close delivery of 'Melody in Four F.' The house blew up and he had to bow often and beg off so the finale could run through. In this pip of a novelty Kaye describes in pantomime and about a dozen words the entire routine of a selectee from the time he receives his first draft notice by mail until he wins a medal in the maneuvers. The long lapses between the key words are filled in with a combination of double-talk, scat and stuttering. A very special merit award goes to Sylvia Fine (Mrs. Kaye) and Max Liebman, who turned out the music and lyrics for 'Fairy Tale' and 'Melody.'

Nor is Kaye the whole show. That's one of the gratifying elements of the production—they didn't hand him the assignment of carrying the book on his shoulders. This chore is mainly achieved by Eve Arden, who does a swell job in one of the better roles of her career. Comedienne scores again and again as she slays her victims with caustic comments. The book, incidentally, is an adaptation of 'Cradle Snatchers,' with soldiers as the youthful dupes, and the lines are considerably spiced up by red-meat bellylaughs.

Assisted by Edith Meiser and Vivian Vance as the other wives, Miss Arden plans some fake romancing with three soldier boys from a nearby camp (Kaye, Benny Baker and Jack Williams) to shame the stepping-out husbands. Mary Jane Walsh, Sunnie O'Dea and Nanette Fabray figure as the other girls in the triple triangle.

Most of the fun comes when a Cole Porter lyric rolls around, and the highlights in this department are: 'Farming,' 'You Irritate Me' (a reverse English on 'You're the Top'), 'A Lady Needs a Rest' and 'Let's Not Talk About Love.' The tunes that point to long-term plugging are 'Ev'rything I Love,' 'Let's Face It,' 'Rub Your Lamp' (a terrific jiver) and 'Let's Not Talk About Love.' The title song is a patriotic one with a comedy slant, cleverly topical without bogging down in the flag-waving pitfall.

Charles Walters' dance routines will match up with the best in the business. They are always interesting, sometimes exciting and certainly one of the show's top assets. Outside of the ensemble numbers there is little dancing, and yet the production is so consistently entertaining that this relative shortage is not a handicap. However, two dance routines by the team of Mary Parker and Billy Daniel are among the most impressive happenings of the show. One is done in a Persian market atmosphere and the other is a flashy rhumba. This couple are new to the musical field and the discovery of their refreshing type of work is a happy occurrence. Jack Williams carries on adequately in the minor soldier boy role, but gets his usual big recognition in a solo tap turn in the first act.

Benny Baker has a part that only occasionally gives him a chance, but on those occasions he demonstrates how to punch out a laugh line. One of the show's funniest bits is a farcical situation involving the three soldiers entangling themselves in a war memorial monument as statues to escape detection by an officer (Houston Richards). Mary Jane Walsh turns in a commendable performance as the girl-friend of Kaye who keeps postponing the wedding. Not only does Miss Walsh get her lines across, but she sells songs to very good advantage. She's featured in vocals of 'Rub Your Lamp,' 'Jerry, My Soldier Boy,' 'Ace in the Hole' and, with Kaye, in 'Ev'rything I Love.' Also participates in others.

John Harkrider's costuming rates a special note. In practically every scene he has taken pains to see that no two outfits are alike; and the effect is always interesting and it's effective, depending upon one's taste for some of the creations. Tommy Gleason and his Royal Guards (6) add life and body to some of the vocal arrangements; and the orchestral support is bountifully abetted by the arrangements contributed by Hans Spialek, Donald J. Walker and Ted Royal. Harry Horner's sets fill the bill. *Fox.*

HIGH KICKERS

Philadelphia, Oct. 13.

Musical in two acts, produced by George Jessel and Alfred Bloomingdale; stars Jessel and Sophie Tucker. Music and lyrics by Bert Kalmar and Harry Ruby; book by George Jessel, Kalmar and Ruby, from a suggestion by Sid Silvers. Staged by Edward Sobol; dances directed by Carl Randall; musical direction, Val Ernie. Entire production supervised by Nat Karson. At the Forrest, two weeks starting Oct. 13, '41; $3.30 top.

Candy Spieler..........Billy Vine
Shultz..........Joe Marks
Geo. M. Krause, Sr. (Kolly)..George Jessel
Sophia..........Mary Marlow
The Doctor..........Rollin Bauer
Geo. M. Krause, Jr..........Dick Monahan
Stylish Four....Shaw, Bay, Young, Griffin
Mamie..........Betty Bruce
Sophie Tucker..........Herself
S. Kaufman Hart..........Jack Mann
Kitty McKay..........Lois January
Jimmy Wilberforce..........Leo Sullivan
Frank Whipple..........Hugh Cameron
Mayor John Wilberforce..........Chick York
Hortense Wilberforce..........Rose King
Chief of Police..........Jack Howard
Belly..........Betty Bruce
Stuart Morgan Dancers..........Themselves
Belly Jane..........Betty Jane Smith
Pianist..........Ted Shapiro
Stage Hand..........Chaz Chase

Philly's second legit musical shapes up as a possibility for Broadway, but not if the going gets too hot ahead of it. Show needs plenty of fixing and sharpening and George Jessel better get his musical launched on Times Square before three or four of the projected tuners now in rehearsal beat it to the gun. 'High Kickers' tries the old idea of combining some straight sentiment and, on the other hand, plenty of musical comedy hoke. There is a lot of book in the first act, and it is easy to see that much of it is close to Jessel's heart. As a matter of fact, Jessel himself gives a good account of himself, though working under wraps here with an obvious cold.

Sophie Tucker had a field day opening night. Given all kinds of leeway by Jessel, she grabs one number by the throat and gives it 100%. ('I Got Something'). She also clicks neatly in 'Didn't Your Mother Tell You Nothing.' Her lines are often plenty blue, but she gives them the old shove-off and wide smile and nobody seems to object.

There's plenty funny albeit dirty material in the show, and it will click solidly with boys and gals from 52d street, even if less so with the east side crowd. And with the Jessel-Tucker personal followings, show appears to have a good chance of coming into the money.

The plot concerns a traveling outfit produced by one George M. Krause, Jr. (Jessel). Both in program names and stage verses he gets a rather slick combo on George M. Cohan and Kraussmeyer's Alley. Show gets into difficulties in one stand because of strip tease numbers, but it's all hunky-dory in the end. Incidentally, it is Miss Tucker who offers to do a strip when the heroine (Lois January) got cold feet. She doesn't get beyond first base.

Score by Bert Kalmar and Harry Ruby, long absent from these particular shores, is only intermittently good. 'You're on My Mind,' 'Time to Sing,' 'I Got Something' and 'Waltzing in the Moonlight' are the top tunes.

Carl Randall's staging of the dances is good if not sensational, and the scenic and costume ends are well held up.

Outside of Jessel and Miss Tucker, by far the best of the cast is Betty Bruce, who does some very neat hoofing. The Stuart Morgan Dancers (adagio) are also striking, and get repeated applause, although they are on too long. Chaz Chase has two amusing sequences. *Waters.*

BLITHE SPIRIT

New Haven, Oct. 9.

Farce in three acts, seven scenes, by Noel Coward; stars Clifton Webb, Peggy Wood, Leonora Corbett, Mildred Natwick; setting, Stewart Chaney; staged and presented by John C. Wilson; at the Shubert, New Haven, Oct. 9-11, '41; $2.70 top.

Edith..........Jacqueline Clarke
Ruth..........Peggy Wood
Charles..........Clifton Webb
Mrs. Bradman..........Phyllis Joyce
Dr. Bradman..........Philip Tonge
Madame Arcati..........Mildred Natwick
Elvira..........Leonora Corbett

Following a minor job of pruning, 'Blithe Spirit' should emerge close to the top rung of this season's ladder of sophisticated farce. Play is brilliantly conceived, staged and acted, and rang down its final curtain to a dozen encores at the preem here. It stands up as some of Coward's better script-clowning, which means it has plenty on the ball. Though primarily aimed at upper-crusters, there's no dearth of entertainment for run-of-the-mill playgoers. Production carries a combination of witticism and charm that adds up to a highly polished presentation.

Originality predominates the theme, with a supernatural background that's a honey of a foundation on which to lay laugh lines and situations. Clifton Webb is a writer whose second marriage is occasionally upset through jealousy of the second mate over spouse number one (deceased some seven years previously). At a seance arranged to gather material for his scribbling, Webb expresses skepticism—until his first frau appears from the beyond in phantom form, visible and audible to him alone. Rib-tickling is drawn largely from the apparition's heckling at the expense of the current wife, plus a comedy character portrait of a medium by Miss Natwick that sparkles brightly in a gem-studded cast.

Coward has skillfully welded a host of smart lines with unique situations and the result is a fast-flying vehicle. Clever dialog threads through the entire three acts, with numerous chuckles coming from deep-seated barbs. Though basically on the wacky side, burlesquing is maintained on a high literary plane. Characters are expertly written. John Wilson's staging does much to keep the pace rapid-fire.

Acting is aces in a hand-picked cast. Webb is completely at home as the husband harassed by two wives, present and ex. Peggy Wood combines physical attractiveness with an excellent portrayal of the wife who finds herself pitted against an apparition. As the wraith, Leonora Corbett brings to the production a charm that will undoubtedly place her among this season's favorites. Mildred Natwick's version of Madame Arcati, the medium, is 10 points better than terrific. The current season's plays will have a tough time topping this quartet for all-around gloss.

Quality is the watchword for this particular presentation, including an attractive living room set by Stewart Chaney and some noteworthy costuming by Mainbocher. Play is currently a sock in London and should easily ditto over here. Its picture outlook is rosy. *Bone.*

Yiddish Play

The Day of Judgment

Drama in two acts (15 scenes) by Jacob Sorsky; dramatized and staged by Maurice Schwartz; presented by Schwartz; features Schwartz, Miriam Rubini, Jacob Ben-Ami, Bertha Gersten, Luba Kadison; musical score, Lazar Klutzman; music director, Harry Lubin; settings, Alex Chorlov; costumes, Suzanne Frisch. Opened at Yiddish Art Theatre, N.Y., Oct. 6, '41; $2.75 top.

Welvol..........Julius Adler
Rabbi Jacob..........Lazar Freed
Sonia..........Luba Kadison
Ilya..........Anatol Winogradov
Rebecca..........Miriam Rubini
Sarah..........Rebecca Weintraub
Basha Dvorah..........Dora Weissman
Prostyernoff..........Jacob Ben-Ami
Anna Androyeva..........Goldie Lubritzki
Olga Michaylova..........Bertha Gersten
Elda Rosenkrantz..........Judith Abarbanel
Johan Rosenkrantz..........Ben Basenko
Herr Mendelsohn..........Sol Kroaman
Servant..........Jacob Tamny
Madame Rosenkrantz..........Liza Silbert
David Rosenkrantz....Abraham Teitelbaum
Prof. Kramer..........Maurice Schwartz
First Judge..........Jacob Mestel
Second Judge..........Meyer Karon
Third Judge..........Zisha Shain
Head of Tribunal......Abraham Teitelbaum
Grobofsky..........Ruben Wendorf

Maurice Schwartz's latest presentation, 'Day of Judgment,' is heavy-handed drama. It has an excellent story background, but little of the dramaturgical ingredients that Schwartz must have visualized, but never achieved, during his dramatization of the Jacob Sorsky fictional work. It's a case of too many scenes —15 of 'em—with a dawdling pace seemingly doubling the number.

Thus is the generally excellent cast, headed by Schwartz himself as a deformed composer and conductor in an early 20th century Russian setting, forced to rely on their individual and collective thespian attributes to attain any degree of eminence.

As has been the fault on several other occasions in the recent past when Schwartz has attempted too

(Continued on page 55)

Plays on Broadway

ANNE OF ENGLAND

Drama in three acts (seven scenes), by Mary Cass Canfield and Ethel Borden, based on play by Norman Ginsbury. Stars Flora Robson, Barbara Everest; features Jessica Tandy, Frederic Worlock, Leo G. Carroll, Reginald Mason. Production designed by Mstislav Dobujinsky; staged and presented by Gilbert Miller; at St. James theatre, N. Y., Oct. 7, '41; $3.30 top ($5.50 opening).

Mr. Throstlewaite..........Oswald Marshall
Lady Mary Churchill..........Liza Inglis
Anne, Lady Sunderland..Frances Tannehill
Duchess of Marlborough.....Flora Robson
Duke of Marlborough....Frederic Worlock
Footman to Duke..........Geoffrey Borden
Lord Godolphin..........Reginald Mason
Abigail Hill..........Jessica Tandy
Mr. Harley..........Leo G. Carroll
Mrs. Danvers..........Mavery Meade
Duchess of Somerset..........Cherry Hardy
Capt. Vanbrugh...Anthony Kemble Cooper
Queen Anne..........Barbara Everest
Prince Consort.....H. H. Von Twardowski
Mr. St. John..........Edward Langley
Col. Parke..........Colin Hunter
Footmen to Queen—Raymond Johnson, Thaddeus Suski
Pages to Queen—Kenneth Leroy, Jack Leach

As producer of the highly-profitable 'Victoria Regina' and an ardent Anglophile (he maintains a home in London and operates the St. James theatre there), Gilbert Miller would naturally be intrigued with another drama about an English queen. But despite one of his characteristically sumptuous productions, a distinguished cast and fine performance, 'Anne of England' is tedious and doubtful boxoffice.

Norman Ginsbury's play was done several seasons ago in London under the title of 'Viceroy Sarah.' The late Bela Blau held the U. S. rights and gave the drama a strawhat tryout at his Deertrees theatre, Harrison, Me., with Margaret Webster and Dame May Whitty in the leads. It has since been rewritten by Mary Cass Canfield and Ethel Borden, apparently with the idea of clarifying the British historical aspects for American audiences.

However, 'Anne' remains a static exercise in dramaturgy, covering its lack of vitality with a lot of yes-your-Highness and no-your-Lordship kind of mumbo-jumbo. If its characters had no titles and weren't historical personages its story would be meaningless. It's only the bloodless outline of a play, without movement or the essence of drama.

Miller's direction uncovers a few persuasive moments. The costumes alone must have cost a fortune. The between-scenes music is atmospherically helpful. And some of the parallels with current history, although laboriously dragged in, ignited opening-night applause. But it all merely adds up to stagey and inert artifice.

Flora Robson, who made a triumphant Broadway debut last season in 'Ladies in Retirement,' is again skillfully impressive in what was formerly the title part of Viceroy Sarah, the Duchess of Marlborough, the queen's adviser. Probably it's significant that as she fades from the center of the play's action, interest dissipates. That's partly inherent in the script, of course, but largely in Miss Robson's personality and performance.

Barbara Everest, brought by Miller from London to play the role she created there, is co-starred with Miss Robson. She gives a progressively full-dimensioned portrayal of the stupid, weak, brandy-swilling, occasionally canny and always pathetic queen. Jessica Tandy, London actress who made personal clicks on Broadway in 'Time and the Conways' and 'The White Steed,' is strikingly attractive in the principal featured part of Abigail Hill, who schemed and intrigued her benefactress, Viceroy Sarah, out of regal favor. She doesn't compromise the unsympathetic quality of the character, but makes it believable and understandable.

Frederic Worlock is effective, if a trifle stuffy, as the Duke of Marlborough. Reginald Mason is plausible, but not always intelligible as loyal Lord Godolphin, while Leo G. Carroll seems unnecessarily heavy-handed and pompous as the villainous Mr. Harley, and H. H. Von Twardowski contributes an acceptable, though mannered, Prince Consort.

First-night performance was ill-managed in certain respects. Curtain was scheduled for 8:20, but didn't rise until about 8:30. And apparently the early time wasn't sufficiently stressed, for the audience was unusually tardy, even for an opening. Instead of holding latecomers in the rear of the house, the management permitted them to be seated throughout the entire first scene, which thus might as well have been played in Duffy Square. Matters were little better after the two intermissions, as the house lights were quickly doused (instead of being held on dim for a few moments) and people therefore had insufficient time to be seated after 'curtain' was called. *Hobe.*

(Closed Saturday night (11) after seven performances.)

VIVA O'BRIEN

Musical comedy in two parts presented at the Majestic, N. Y., Oct. 9, '41, by John J. Hickey, Chester Hale and Clark Robinson; book by William K. and Eleanor Wells; tunes by Maria Grever; lyrics by Raymond Leveen; dances by Hale; book staged by Robert Milton; settings by Robinson; costumes designed by John N. Booth, Jr.; $3.30 top.

Jeeves..........Cyril Smith
Emilio Morales..........Milton Watson
Betty Dayton..........Ruth Clayton
Manuel Estrada..........Roberto Bernardi
Lupita Estrada..........Victoria Cordova
Harry..........Tom Diamond
Tom..........Harold Diamond
Dick..........Hugh Diamond
J. Foster Adams..........Edgar Mason
Professor Sherwood..........John Cherry
Mrs. Sherwood..........Ann Dere
Senora Estrada..........Adeline Rosalina
Pedro Gonzales..........Gil Galvan
Don Jose O'Brien..........Russ Brown
Carol Sherwood..........Marie Nash
Gateman..........Hugh Diamond
Maria..........Mara Lopez
Dolores..........Tanya Knight
Raman..........Rudy Williams
Juan..........Joe Frederic
Native Carrier..........Pete Desjardins
Zambrano..........James Phillips
Vicente, a Matador..........Gil Galvan
Nani..........Tony (Oswald) Labriola
Secretary of Mexican Consulate..........Terry La Franconi
The Divers..........Pete Desjardins, Ray Twardy, Betty O'Rourke

'Viva O'Brien' is a musical show. It is virtually laughless, so it is rather clever billing, that of 'aquamusical' and not musical comedy. None of the current shows of similar type need count the new one as competition for it won't be around long.

Plenty of money was expended on production by a newly formed managerial trio of the younger group. Doubtless they devoted much attention to settings, costumes and dances, but it is hardly understandable why they okayed so outmoded a book, unless it be that the backing comes from a wealthy Mexican, whose idea is to promote continued amity between this country and that below the border, which was indicated in the finale lines.

Plot, story and gags are out of limbo it seems. Through the first part there wasn't a snicker from out front. There was some semblance of humor in the second act, but at best it was feeble and mostly in bad taste. The backer tossed a champagne party at the St. Regis after the premiere, but what there was to celebrate about wasn't evident to those who saw the performance.

Only real hand during the premiere performance went to the ensemble in a toe number and in another chorus number. At least Chester Hale held up his end in that direction. Colorful settings and plenty of scenery for a book show, plus good lighting and some corking costumes a la Mexican, are other attributes.

As for the cast it mostly consists of mediocre performers and the management tipped off that weakness by featuring '14 scenes and a swimming pool,' which is really a tank not more than 20 feet in length.

Players are mostly from night clubs and vaudeville. For instance there are the Diamond Brothers (3). Okay as a vaude act, but hardly qualified for musical comedy—certainly not for two interludes—and they are on the rough side at that. Then there is Tony Labriola with the nickname of Oswald, under which label he worked with Jack McLallen and later as stooge for Ken Murray. His style is also quite on the indelicate side, chewing gum and making noises with his lips. He is a comic in 'Viva,' Russ Brown switching to straight, which doesn't seem right. They did get some giggles, but only a few.

On the brighter side are Brown, blonde Marie Nash and Milton Watson. Brown carries the whole story and that's too heavy an assignment. He generally comes through rather well considering the material. Miss Nash and Watson are the romantic interest and except for the first chorus the comely girl vocalizes well. Duo's 'Mood of the Moment' is easily the best number in the score. They team well with 'How Long' and 'To Prove My Love.' Brown and Victoria Cordova furnish the secondary love stuff, having a couple of numbers together, including a reprise on the 'Love' ditty. She is lively on her pins, as is Gil Galvan, known in the night spots, too. As a matador, he gets a chance to throw his cape about. Cyril Smith has a flair for comedy, but there again the material is not present. Ruth Clayton leads two song and dance numbers fairly well.

On the better side too is the performance of Pete Desjardins, former Olympic champ. He gets in one high dive in an excellent jungle scene and at the finale shows his expert stuff on the low diving board. With him are Ray Twardy, a spring board comic, and Betty O'Rourke. That part of the performance is easy enough to take, even if familiar to the average person, yet it seems strange on the stage.

Story deals with the hunt for a wishing stone which lies on the bottom of a sacred pool. The seekers find it and wish themselves in various places. If the thing actually works, the producing trio should wish for more fun in the performance. *Ibee.*

Current Road Shows

(Oct. 15-25)

'Arsenic and Old Lace' (Erich von Stroheim, Laura Hopa Crews)—Plymouth, Boston (15-25).

'Blithe Spirit' (Clifton Webb, Peggy Wood)—Wilbur, Boston (15-25).

'Blossom Time'—State, Winston-Salem, N. C. (15); City Aud., Charlotte, N. C. (16); Aud., Columbia, S. C. (17); Aud., Asheville, N. C. (18); Carolina, Greenville, S. C. (20); Winthrop College, Rock Hill, S. C. (21); Miller, Augusta, Ga. (22); Royal, Columbus, Ga. (23); Grand, Macon, Ga. (24); Mun. Aud., Savannah (25).

'Boys and Girls Together' (Ed Wynn)—Temple, Saginaw, Mich. (15); Michigan, Lansing, Mich. (16); Keith's, Grend Rapids, Mich. (17-18; English, Indianapolis (20-22); Taft Aud., Cincinneti (23-26).

'Candle in the Wind' (Helen Hayes)—National, Washington (15-18).

'Claudia' (Lila Lee)—Selwyn, Chicago (15-25).

'Doctor's Dilemma' (Katharine Cornell)—Shubert, Boston (15-18); Grand Opera House, Chicago (20-25).

'Father's Day' (Charles Butterworth)—Hartman, Columbus (15); English, Indianapolis (16-16); Studebaker, Chicago (19-25).

'Good Neighbor'—Ford's, Baltimore (15-18).

'Hellzapoppin' — Univ. of Wyoming, Leramie, Wyo. (15); Aud., Denver; (16-18); City Aud., Colorado Springs (20); City Aud., Pueblo, Col. (21); Kimo, Albuquerque, N. M. (22); Plaza, El Paso (23); Texas, San Antonio (25-26).

'High Kickers' (George Jessel)—Forrest, Philadelphia (15-25).

'Hold On to Your Hats' (Al Jolson)—Hanna, Cleveland (15-18); Royal Alexandra, Toronto (20-25).

'Land Is Bright'—National, Washington (20-25).

'Let's Face It' (Danny Kaye)—Colonial, Boston (15-25).

'Lifa with Father' (Margalo Gillmore, Percy Waram)—Lyric, Allentown, Pa. (15-16); High school, Binghamton, N. Y. (17); Erie, Schenectady, N. Y. (18); Hanna, Cleveland (20-25).

'Life with Father' (Dorothy Gish, Louis Calhern) — His Majesty's, Montreal (15-18); Eaton, Toronto (20-25).

'Louisiana Purchase' (Victor Moore, William Gaxton)—Erlanger, Chicago (15-25).

'Macbeth' (Maurice Evans, Judith Anderson)—Shubert, New Haven (23-25).

'Male Animal' (Ruth Matteson, Otto Kruger)—Alcazar, San Francisco (15-25).

Mamba's Daughters' (Ethel Waters)—Geary, San Francisco (15-25).

'Man Who Came to Dinner' (Laird Cregar)—El Capitan, Los Angeles (15-25).

'Man Who Came to Dinner' (Taylor Holmes)—Copley, Boston (15-25).

'Mr. and Mrs. North'—Lafayette, Detroit (15-25).

'My Sister Eileen'—American, St. Louis (15-18); Lincoln, Decatur, Ill. (20); Orpheum, Springfield, Ill. (21); Shrine Mosque, Peoria, Ill. (22); English, Indianapolis (23-25).

'Native Son'—Case, Detroit (15-18); Nixon, Pittsburgh (20-25).

'Rio Rita'—Opera House, Boston (20-25).

'Separate Rooms' (Alan Dinehart, Anna Sten, Lyle Talbot)—Nixon, Pittsburgh (15-18); Erlanger Buffalo, N. Y. (20-22); Empire, Syracuse, N. Y. (23); Erie, Schenectady, N. Y. (24-25).

'Sim Sala Bim' (Dante)—Biltmore, Los Angeles (15-18); Curran, San Francisco (20-25).

'Student Prince'—Court Square, Springfield, Mass. (15); Shubert, New Haven (16-18); Lyric, Allentown, Pa. (20); Community, Hershey, Pa. (21); War Memorial Aud., Trenton, N. J. (22); Mishler, Altoona, Pa. (23); Embassy, Johnstown, Pa. (24); Maryland, Cumberland, Md. (25).

'Theatre' (Cornelia Otis Skinner)—Harris, Chicago (15-25).

'There Shall Be No Night' (Alfred Lunt, Lynn Fontanne)—State, Harrisburg, Pa. (15); Virginia, Wheeling, W. Va. (16); Aud., Charleston, W. Va. (18); Academy of Music, Roanoke, Va. (20); Norva, Norfolk, Va. (22); Lyric, Richmond, Va. (23-25).

'Tobacco Road' (John Barton)—Aud., Oakland, Cal. (15-18); Mayfair, Portland, Ore (20-25).

'PURCHASE' BIG $30,000 IN 2D PHILLY WEEK

Philadelphia, Oct. 14.

Legit hiatus for tha rest of October has arrived as expected (and feared). Only house open this week and for the next fortnight as well is the Forrest.

'High Kickers,' the Georgie Jessel show made its bow at the Forrest last night (Monday) and runs for two weeks. It followed two big weeks of the raturn engagement of 'Louisiana Purchase,' which hit a stylish $30,000 in its final stauza.

Last week's only other legiter was 'Separate Rooms' which in its second and final week at the Walnut had to be content with $6,000 agaiu.

Estimates for Last Week

'Louisiana Parchase,' Forrest (1,800; $3.42) (2d week). Very big in second week of its return visit here. Over $30,000 quoted. Jessel's 'High Kickers' this week.

'Separate Rooms,' Walnut (1,700; $2) (2d week). Finale for this one, which meny thought could have been pressed for a stay. Just about $6,000.

HAYES, $25,500, SRO IN WASH.

Washington, Oct. 14.

Critics were divided over merits of Maxwell Anderson's new 'Candle in the Wind,' with Helen Hayes, but the play is doing just about all the business the National theatre can handle. First week (6-11) of two-week engagement accounted for approximately $25,500, at $3.30 top.

Interesting angle is that this figure is beld down by A.T.S.-Theatre Guild subscription prices aud second week should top the first, giving Guild and Playwrights Co. better than $50,000 for 'Candle's' fortnight in the Capital.

JOLSON'S 'HATS' FINE $24,000 IN PITTSBURGH

Pittsburgb, Oct. 14.

Nixon had a big week with Al Jolson's 'Hold On to Your Hats,' grabbing estimated $24,000 at $3.30. Intense beat on Monday (6) and heavy downpour befora curtain time on Tuesday hald down gross et the getaway, but beginning with first matinee biz raached capacity and stayed that way right down the stretch.

Jolson's first visit bere in more than a decada, or since 'Wonder Bar,' netted him a set of glowing notices, and show had built to such SRO proportions at and of engagement there were regrets axpressed on both sides because it hadn't originally been booked in for fortnight. Take here was best show has done since hitting the road this season.

Nixon currently has 'Separete Rooms' at $2.20 top.

Curran Takes H'wood House, Dual 'Life' Run

Hollywood, Oct. 14.

Operation of tha Music Box theatre has been taken over by Homer Curran, Frisco operator, for the production of 'They Can't Get You Down,' book musical to be staged by Jack Kirkland and Dwight Deere Wiman. Five-year lease on the house negotiated with Clare Brunson is effective from April of next year. Howard Young is house manager.

It is Curran's plan to stage 'Life With Father' concurrently here and in Frisco, to be followed by a filming of the comedy with a possible release through Metro.

'Father's Day, $7,000, Mex Standoff in Cleve.

Cleveland, Oct. 14.

Hanna just about broke even on tryout of Charles Butterworth's new comedy, 'Father's Day' (6-11). Gradually fading after good opening and weak on matinees, comedy formerly known as 'Western Union Please' barely managed to collect estimated $7,000 in eight performances.

Nearly a $9,000 advance mail order biz was drummed up by Al Jolson's 'Hold On to Your Hats,' now current in the 1,435-seat house.

'Spirit' OK $6,400 in N. H.

New Haven, Oct. 14.

Preem of Noel Coward's 'Blithe Spirit' started fair and when word got around the show was a click it built to a nice closing figure. Estimated at close to $6,400 on four performances at $2.75 top.

House is still well booked ahead, with 'Student Prince' current last half (16-18); preem of Maurice Evens in 'Macbeth' for Oct. 23-25; break-in of the Cantor musical, 'Banjo Eyes,' due for two days Nov. 7-8.

'Face It,' $12,500 In 4 Shows, Big B. O. in Boston

Boston, Oct. 14.

'Let's Face It,' new Cole Porter musical, in its first four performances last week showed it's smash-hit calibre and would bave outgrossed everything in a full week. Biggest coin-catcher was not e new one, but au old revival, 'Student Prince,' chalking up a tally that was the talk of theatre circles. Katharine Cornell's initial stanza bere was not quite up to expectations, but still very good. 'Arsenic and Old Lace' continued to do standee biz in tts second week here.

Newcomers this week are 'Blithe Spirit,' Noel Coward's new farce, and revival of 'Man Who Came to Dinner,' playing the Copley at pop prices.

Estimates for Last Week

'Student Prince,' Opera House (2d week) (2,950; $2.20). Developed into a big-coin getter, even at $2.20 scale, and added up $20,500 mark for tbe second and final stanza.

'Doctor's Dilemma,' Shubert (1st week) (1,590; $3.30). Welcomed cordially by tha press and turning into good money, but under expectations for first week, $20,000. One more week, then to Chicago, St. Louis and tbe Coast.

'Arsenic and Old Lace,' Plymouth (2d week) (1,480; $2.75). Still hot and looking good for a six-week run. Second frame added up to $17,000, very big.

'Let's Face It,' Colonial (four performances) (1,643; $3.30). Greeted by a wave of raves bare after its preem last week (9), the new Cole Porter show, with Danny Kaye starred, showed smash-hit strength at the b.o. First four performances (all capacity), $12,500. Two more weeks.

'CLAUDIA' FINE $15,500 IN CHI

Cbicago, Oct. 14.

John Golden's two plays last week got $29,000, with 'Claudia' doing remarkably wall in the Selwyn, while 'Theatre,' in the nextdoor Harris, is grinding out a hefty profit, though not at capacity.

Last night (Monday) the Erlanger brought to town the season's third show, 'Louisiana Purchase,' and this musical looks for a run.

Estimates for Last Weak

'Claudia,' Selwyn (4th week) (1,000; $2.75). A smash and got fine $15,500.

'Theatre,' Harris (2d week) (1,000; $2.75). Cornelia Otis Skinner is making plenty of money; got $13,500.

'Animal' Good $6,200 In 5th Frisco Week

San Francisco, Oct. 14.

With three legiters operating simultaneously, the footlighters are booming here at the moment.

Estimates for Last Weak

'The Male Animal' Alcazar (1,390; $1.25) (5tb week). Otto Kruger still pulling 'em in for nice $6,200. Henry Duffy production will go at least another week, with dickers on to bring in 'Man Who Came to Dinner' next.

'Tobacco Roed' Curran (1,600; $1.65) (3d week). John Barton opus still rolling in its farewell appearance, with one more week to go. Got $4,700.

'Mamba's Daughters' Geary (1,286; $2.75) (1st week). Ethel Waters show got raves here. First week's b.o. added up to $8,000.

B'way Bounds Back After Dip; 'Best Foot,' $24,000, Clicks; Clark May Save 'Men,' 6G, 'Anne' Folds

Business not so hot last week, with some grosses slipping, but over the weekend, including Monday (Columbus Day) Broadway thronged with visitors. Saturday and Sunday were especially heavy. 'Best Foot Forward' is definitely in hit class. 'All Men Are Alike' got weak press but some business.

Estimates for Last Week

Key: C (*Comedy*), D (*Drama*), CD (*Comedy-Drama*), R (*Revue*), M (*Musical*), O (*Operetta*).

'All Men Are Alike,' Hudson (1st week) (C-1,094; $3.30). First-nighters didn't like play, but liked Bobby Clark, who may save it; boxoffice showed some life during week; strong Saturday; around $6,000 first week.

'Anne of England,' St. James. Takeu off Saturday (11) after playing seven performances; got thumbs down from first nighters.

'Arsenic aud Old Lace,' Fulton (40th week) (CD-938; $3.30). Holding to capacity pace, with indications of playing well past first of year; rated around $16,500.

'Best Foot Forward,' Barrymore (2d week) (M-1,104; $4.40). New sock musical appears set for run; despite some difference of opinion attendance mounted to standee proportions; quoted close to $24,000.

'Claudia,' Booth (35th week) (CD-712; $3.30). Getting its sbare of business and, with takings around $10,500, could play througb fall; third company being readied.

'Cuckoos on the Hearth,' Morosco (4th week) (C-939; $3.30). Doing modest business, but management confident that attendance will improve; intention is to move show when 'Blithe Spirit' arrives early next month; $6,000 estimated.

'Hellzapoppin,' Winter Garden (159th week) (R-1,671; $3.30). Eased off to around $25,000, but holds place with best grossers on list and mey stay well into season, maybe in another house.

'It Happens on Ice,' Center (2d repeat engagement) (13th week) (R-3,027; $1.65). Went off to arouud $23,000, but quite profitable at that level; Sunday attendance saw standees present and bigger take this week looks assured.

'Lady in the Dark,' Alvin (resumed) (27th week) (M-1,376; $4.40). Two musicals wbich opened out of town last week may contend with leader, but until they arrive this one is tops; over $30,000.

'Life With Father,' Empire (100th week) (CD-900; $3.30). Most of the run shows felt a dip last week, with this one included, but with strong $15,000, goodly profit earned.

'My Sister Eileen,' Biltmore (42d week) (CD-991; $3.30). Not so much affected and here, too, another profitable week was scored; gross around $11,500.

'Pal Joey,' Shubert (resumed) (40th week) (M-1,327; $3.30). Slipped to around $12,000, but that betters even break for holdover musical; due to move to St. James after another week; 'Candle in the Wind' follows in here Oct. 22.

'Panama Hattie,' 46th St. (50th week) (M-1,347; $4.40). Not as much affected as some other run shows; approximated $25,000, which is considerably better than pre-World Series going.

'The Corn Is Green,' Royale (46th week) (D-1,047; $3.30). Going along to comparatively moderate business, with operating profit netted right along; over $10,000 and run indefinite.

'Tha Wookey,' Plymouth (5th week) (D-1,075; $3.30). Is best thing among straigbt play entrants so far, but not getting capacity except at weekends; quoted at approximately $16,000.

'Viva O'Brien,' Majestic (1st week) (M-1,716; $3.30). Opened last Thursday (9); was generally panned and despite scale chances doubtful; backer intends keeping show going.

'Watch on tha Rhine,' Martin Beck (28th week) (D-1,214; $3.30). Used extra space ads recently with idea of bolstering advance sale, expectation being for engagement to last through winter; rated around $16,000.

REVIVAL

'Ah Wilderness,' Guild (2d week) (CD-914; $2.20). First full week very good, with $10,000 approximated; can't do much more at scale; slated for four weeks or bit mora, then to road.

ADDED

'Ballet Russe de Monte Carlo,' Metropolitan. Getting favorable press comment and looks like money show at $3.85 top.

Jooss Ballet, Elliot. Final two weeks for dance outfit that had been mostly touring; also good press notices; $2.20 top.

'FATHER' IN NEW ROAD CLEANUP

While the original company of 'Life With Father' looks set for another season at the Empire, N.Y., two touring companies have started a cleanup on the road. The Margolo Gillmore-Percy Waram company played to very good business in Baltimore, it being the fourth time for 'Father' in that stand, but it was the Dorothy Gish-Louis Calhern company which started in New England tbat went to higher brackets, topping $27,500 on a triple-split week.

A record was claimed for three days in Hartford, where the takings bettered $14,200. Count in Providence in three performances was nearly $10,000, wbile Lowell accounted for more than $3,500.

$14,800 in Balto

Baltimore, Oct. 14.

After two weeks of double booking for this town's two legit theatres, current week's lone listing of 'Good Neighbor' at Ford's, and nothing seemingly on the calendar until mid-November, seems to indicate a letup in hitherto bullish road outlook. 'Naighbor' is by Jack Levin, local ad man, and is being given a pre-Broadway priming by Sinclair Lewis and Sam Byrd, with the former said to be financially interested and the latter listed as a member of the cast.

Estimates for Last Week

'Life With Father,' Maryland (1,500; $2.78)—Fourth visit of this one to scene of debuts of all other previous companies fared well in spite of excessive heat in early part of week. Built to extra solid take, winding up with an estimated $16,000, axcellent in camparison to previous takes registered in same house at varying scales.

'Mr. and Mrs. North,' Ford's (1,900; $2.22)—Failed to attract attention, with critics only lukewarm. Headed by Anita Louise and Owen Davis, Jr., mystery eked out very mild $4,100.

Dante $7,000, 'Dinner' $9,000 Share L.A. Trade

Los Angeles, Oct. 14.

Legit offers only two items this week. 'Sim-Sala-Bim' at the Biltmore, the one-man show of Dante, the megician, will pull up to around $7,000 at $1.50 top.

'The Man Who Came to Dinner,' at the El Capitan, is holding up on third week for $9,000.

'Eileen' $14,000 in Face Of Heavy St. L. Opposish

St. Louis, Oct. 14.

Local legit season got underwey et the American Sunday (6) with 'My Sister Eileen' and first of two-week stand copped more thau $14,000 for nine performances.

Piece encountered stiff opposisb from several quarters. First two nights were hot, then the Veiled Prophet parade and the ball, two nights later, came along. Edgar Bergen and his dummies also drew a nice crowd to the Municipal Auditorium during the first week of 'Eileen.' Play copped raves from the three local crix.

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Literati

New Chi A.M. Daily's Staff Setup

Top personnel of the new Chicago daily to be published by Marshall Field and Silliman Evans is rapidly taking shape. George DeWitt, for many years with Hearst, will be managing editor. Rex Smith, formerly with Newsweek, has been named editor. Both started work last Wednesday (6). C. W. Dinehart, formerly of the Chicago Herald-American, will be city editor; Warren Brown, for years with Hearst in Chicago, will be sports editor. Sid Mautner, also from the Hearst paper in Chi, will be in charge of the photogs.

Other appointments include Frank Taylor of St. Louis as assistant to the publisher; Jack Stenbuck of Boston, for 20 years with Hearst as circulation manager, and Roy D. Keehn as general counsel.

Field announced Monday (13) that the paper will have offices in the Chicago Daily News Bldg. and use the News' mechanical facilities. News, an afternoon sheet, issued a statement making clear that the two popers would have no connection other than that as a matter of convenience they will pool their manufacturing process.

Hearst Herald-American is being raided up and down for the new daily, with the Hearst men evidently finding the offers from the Field-Evans group too luscious to turn down. Meanwhile, Jack Malloy, managing editor of the H-A, remains on the Coast, recuperating from a heart attack. After several weeks in New Mexico, he has moved up to San Simeon.

Chicago Tribune, at present the town's only morning paper, has put through its annual wage increases at once, instead of waiting until December when it customarily handed out wage uppings. Tribune has also gotten to the news-atands throughout town to obtain additional display space on the atands, taking two papers standing erect on tha backrack, two papers lying horizontally, and two popers hanging down in front of the stand. Word has gone around that the Tribune is ready, should it fail to obtain full cooperation on this from the newsstands, to put men and boys on street corners hawking the Tribune exclusively. At present the town has no newsboys, papers being sold only from regularly licensed stands.

Name for the Field daily will be selected by the public through a $10,000 prize contest which runs until Nov. 15. The paper should hit the streets within a week or so after that date.

Paper will be standard size and carry Internotional and United Press service. First feature stuff signatured for the daily is the serialization rights to William Shirer's 'Berlin Diary.'

Crossing Up tha Nazis

Anti-Nazi German languaga newspaper, Argentinischea Tageblatt, published in Buenos Aires, recently put the Nazis there in a stew as the result of a special war fund campaign. Capitalizing on interest in demands made in Congress—and so far unfulfilled—that German Ambassador Edmond von Thermann be declared 'persona non grata' and given walking papers, sheet asked contributors to chip in a peso apiece to help buy him a steamship ticket home. At the sama time it announced that since the British were the only ones currently abla to sail tha Atlantic to South America, tha collection would be turned over to them and Thermann notified his passage was waiting.

First list of contribs appearing a few days latar caused a sensation when it was found to contain names of many known Nazis, soma of them specifically named by Congressional probers investigating the swastika spielers. All hell broke out in heiling circles, with the Fifth Columnists accusing each othar of selling out. Gag, of course, was that certain anti-Nazis had contributed in the names of Nazis in order to cause a storm. Paper disavowed responsibility, claiming it couldn't check on names.

Vanderbilt's 404-Town Tour

Recently back from Central and South America, where he was commissioned by Liberty, Click and Script, Cornelius Vanderbilt, Jr.'s present lecture tour, under Horner-Mover direction, out of Kansas City, now embraces 404 towns. When he started eight years ago he did only 34 stands.

Vanderbilt's No. 1 talk is 'Latin America—Neighbor or Nazi?' and second most popular, 'Half Past the 11th Hour.' He's booked mostly by educational conventions, dinner clubs (such as Knife & Fork, First Nighters, etc.) and patriotic organizations.

As a major, attached to the General Staff, Vanderbilt, incidentally, dropped 51 pounds while on duty in army camps earlier in the year. He is presently 'on loon by the U. S. Government' for the lectures until needed again by the War Dept.

Newsdealers' 'Strike' Helps PM

PM has been principal beneficiary of the boycott by 500 Manhattan newsdeolers agoinst New York's evening papers and the refusal of the morning sheets to service the stands until they resume selling the p.m.s. Not included in the 'strike,' the Marshall Field tab was getting the entire top of the newsstands to itself in most cases. Since its birth 16 months ago, other papers have forbidden dealers to put PM on top of their stands and forced it to hang in the rear or at the sides.

New York Enquirer is shoring the stands with PM in some locations. Enquirer, which ordinarily comes out only on Sundays, has been putting out a daily since Monday (13) to take advantage of the absence of other sheets. Foreign papers and even mogs are said by newsdealers to be also benefiting.

Brooklyn Eagle, like PM, was not included in the boycott, but got little added circulation, inasmuch as the strike was limited to sections of Manhattan and a few spots in the Bronx, where only a small number of stands carry Eagles.

Broadway crowds have been gathering the past few nights to watch the unusual spectacle of the picketing of newsboys. News and Mirror have hired special hawkers.

Dealers' plaint which led some of them to unofficially boycott the afternoon papers at the end of last week (they voted officially to boycott all eight papers at a meeting of their AFL union on Sunday) is principally that they recently were cut to only $1.50 per 100 for returns, instead of the $2.35 which they pay for the papers and which they originally got for returna.

N. Y. Times, Guild at Odds

Newspaper Guild, negotiating with the N. Y. Times on a contract for editorial employees, has informed the management it will agree to 'temporarily' forego a Guild shop if it achieves the minimum pay demands it is seeking. Times, calling it a 'fredom of the press' clause, has asked the Guild to agree that there never shall be a Guild shop.

On wage demands, Times' management has countered the Guild's $85 top minimum with an offer of $70. This would apply to copy readers and desk men. Guild calls the Times' counter-proposals 'unsatisfactory right down the line.'

Negotiations are continuing at the N. Y. News on a Guild request for a 10% overall increase in wages to keep step with upped cost of living. Elaborate survey has been made by ANG economist Morgan Hull to show both the uptrend in c. of l. and in the profits of the News.

Transradio Sues Time for 730G

A $730,000 libel action by Transradio Press Service, Inc., against Time, Inc., publishers of Time Magazine, was revealed Friday (10) in the N. Y. supreme court when Time applied to examine Herbert Moore, president, Wallace Quisenberry and Dixon Stewart, vice-presidents of Transradio, before trial.

It is alleged that on June 24, 1940, Time carried a story which stated Transradio was giving out false and misleading information, was pro-Nazi, and had knowingly broadcast radio statements falsified by representatives of the German Government. As a result of this statement in Time, many of Transradio's accounts refused to renew contracts, it is claimed.

Ladies' Home Journal Record

Ladies' Home Journal has become the first mag in America (whose circulation is checked by the Audit Bureau of Circulation) to hit 4,000,000 copies, report by the ABC has revealed. Record was established with the August edition and represented an olmost twofold increase in the past six years. Curtis Publishing Co., which publishes the Journal, claims 72% of the tilt was from newsstond sales.

The New York News has also disclosed that it had set a new high in American journalism for both daily and Sunday papers. For the six months ending Sept. 30 the daily averaged 2,007,797 copies (month of September was 2,041,006) and the Sunday edition hit 3,610,483 (month of September average, 3.702,189).

Sheilah Graham's Preference

Sheiloh Graham, NANA roving correspondent, prefers her present assignment rather than tha Hollywood column she has been doing for years, although it has halved her syndication from over 60 papers that formerly took the straight film chatter. None the less, the newspaper gal, long stationed on the Coast, feels her scope is wider through covering wartime London for two months as she did this summer, making trips to Washington and Montreal and, very likely, the Polm Beach beot this winter.

Miss Graham is slated for a lecture tour under Colston Leigh's direction.

The Lighter Touch

Magazines don't want stories about Hollywood he-men any more. There are too many masculine types in the Army, Navy and Marine Corps these days to waste time and space on muscular actors.

One of the leading mag representatives in the motion picture terrain disclosed thot the publishers prefer stories about glamour girls, to lend a touch of femininity to the many pages devoted to the red-corpuscled males engaged in national defense.

1st Soldier Poet

First Sergeant Robert T. Haubrick of Fort Monmouth, N. J., ranks as the initial soldier-poet of the present wor. Following in the tracks of Joyce Kilmer and Edgar Allan Poe, Haubrick had his first book of poems published last week.

Volume contains 65 poems, many of them based on his army life while others are more general. Houbrick has been writing poetry for the past four years.

Phillips Edits Newsweek

Joseph Phillips has been named managing editor of Newsweek, succeeding Rex Smith, who resigned last week to become editor of Marshall Field's new Chicago daily. Phillips for a number of years has been foreign editor of Newsweek.

Jumping into Phillips' former spot is Harry Kern, who was assistant foreign editor.

LITERATI OBITS

Edward J. Rhatigan, 54, business manager for Hearst newspapers in Boston, died there Oct. 8.

W. R. C. Smith, 69, publisher of southern business and industrial magazines, died in Atlanta, Oct. 7.

Paul S. (Pate) Haupert, 48, former White House reporter for the Associated Press, died in San Francisco Oct. 9.

Mark Mendelsohn, 39, art editor of the Philadelphia Daily News, died Oct. 9 in Philadelphia.

Edward Herbert Miner, 59, art director of the New York News since 1919, when the daily started, died Oct. 10 in Mineola, L. I.

Wallaca Roome, 62, managing director of the London Daily Mirror for 36 years, died Oct. 9 in London.

John J. Streeter, 92, publisher of Vineland, N. J., Weekly Independent, died Oct. 9 at his home in Vineland. He was a pioneer advocate of social reforms, a leader of the old People's Party, and long an associate of General Jacob Coxey.

Critics' Confab

Continued from page 1

filed in Hudson Falls, N. Y., complainant being unknown in publication circles and not known to cover ahows for any New York paper or magazine. Indicated that the action was inspired by the Shuberts, their attorney William Klein and others of his office acting for the defendant 46th Street theatre and the Select Theatrea Corp., which is Shubert-owned. Suit was filed on behalf of one Robert W. Christie.

Circle scribes came to the conclusion that they could not act as PAGE ONE .... an organization, but it is likely that editors or an association of publishers will participate in the proceedings on the ground that the action endangers freedom of speech and the press. Deadline for briefs ordered filed by the court in the Christie case is today (15).

$2,000,000 for Army Shows

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but it is expected to run to almost $2,000,000. USO, in making additional grants, it is understood will seek to keep closer tabs than in the past on how the coin is spent.

Winter show schedula dependa largely on camp facilities and hasn't been worked out yet by any means. Contemplated, however, are 20 to 24 units working in 72 theatres (in 48 comps) and in 13 naval stations. They will includa legit as well as variety troupes. Smaller subsidiary shows are planned for camps with inadequata physical facilities and those that are far off ordinary routes.

Rough Budgets

Rough budgets and plans are slated for approval today at the meeting in New York of Dowling (who took over only two weeks ago) with Brig.-Genaral Frederick H. Osborne, new Army morale chief; Col. William H. Draper, Jr., his assistant, and Commander John L. Reynolds, Navy morale head. This is said to be the 'go ahead' signal meeting and Dowling plans to begin assembling a staff at once.

Dowling said last week ha hoped to enlist the men in tha major circuits most familiar with vaude booking and with routing. Among those he said he would probably call upon are Sidney Piermont, of Loew's; Harry Kalcheim, of Paramount; Harry Mayer, of Warner Bros., and Bill Howard, of RKO.

At the huddle in Washington last Wednesday, tha Army presented dota on number of camps and physical facilities afforded by each and outlined in general what could be done. Film, radio and stage reps were on hand and pledged cooperation if the Army was raady to go ahead. Reps of various unions and Guilds associated with show business gave similar pledges of cooperation at the meeting in New York on Friday (10).

25c Gate

Dowling, as far as possible, is avoiding a hard-and-fast budget. He declares that tha amount spent should be whatever is necessary to provida the proper kind of shows and a sufficient number of them. In addition, with the 25c admish charge, how much can be spent will depend to a large extent on how much patronage tha shows receive.

As far as possible, Dowling wants the shows to operate independently of cooperation by individual camps. He wants to feed, house and transport his troupes without calling on the Army, if that's possibla. Though most camp commandants and morala officars hava been cooperative with the traveling shows the Citizens Committee has had out during the past three months some of them have been annoyed at the upset in routine caused by intrusion of the units.

D. C. Conclave

Washington, Oct. 14.

All-out cooperation with the Army and Navy in keeping up morale of the defensa forces with 'a regular circuit' was pledged last week by spokesmen of the three chief branches of the show business. Promises nullified the West Coast action of Theatre Authority which ultimatumed there will be no more gratis entertainment.

Peace pipe was puffed all around Wednesday (8) and the huddle brought a War Department press release that 'the talent organizations of America, as well as tha three great entertainment industries of the country, pledged their complete support to the plan of tha Army and the Navy for a regular circuit of shows to furnish relaxation to the 2,000,000 soldiers, sailors and marines of the armed forces of tha country.'

Those in on the huddle were: Eddie Dowling, as chairman of the entertainment committee of the Citizens Committee for tha Army and Navy, Inc.; Lawrence Phillips, executive director of the outfit; Y. Frank Freeman, president of the Producers Association and chairman of the Hollywood Branch of the film industry national defense crowd; Neville Miller, president of National Association of Broadcasters; Lee Shubert, speaking for legit entrepreneurs; Lawrence Beilenson of Screen Actors Guild; Alfred Harding from Equity; George Heller of AFRA; Erwin D. Tuthill, executiva director of tha United Servica Organization, and Judge James P. B. Duffy of U.S.O.

Philly's About Face

Philadelphia, Oct. 14.

Philly show biz won a victory over the local city administration last week when tha Philadelphia Defense Council dacided to use all of the local shara of the United Service Organizations fund for the entertainment of visiting service men.

The council, headed by a city official, had originally planned to spend at least half of the $100,000, allotted locally, for expenses of non-recreation defense activities, such as recruiting air raid wardens, fire wardens, etc.

There was a squawk from newspapers, unions, musicians, actors and others, claiming that the money was raised purely for recreational activities. If a big chunk of the dough went elsewhere, musicians and entertainers said they would be getting cheated out of what was rightfully theirs.

With the decision to use it all for entertainment, now official, the recreation committee is formulating plans for an entertainment schedule. Dances will be held each Saturday night at the Broadwood Hotel, with different orchestras hired for each function. Vaudeville shows are also being planned.

Draftees' Film Jobs For Army Pave Way To Civvie Production

Stretch in the Army's film-making unit, from which Franklin Coen and Bob Churchill have been discharged, moy set the pair up as shorts producers. They have several companies interested in a comedy they wrote, appeared in, directed and produced in their spara time at Fort Monmouth, N. J. It is expected to become their springboard for a series of similar humorous briefies about recruit training.

Coen was a Hollywood scriptwriter and Churchill an assistant to documentary-producer Williard Van Dyke when they were drafted and assigned to the Signal Corps' Training Film Production Laboratory. They were discharged under provision of the new 28-year-old maximum age statute.

Film they have been showing major companies this past week is labeled 'How to Spend Your Spare Time in the Army.' It is acted completely by soldiers at Monmouth, with Churchill in the principal role of the dumb rookie. All the players had show biz experience before the Army got them and include Granville Scofield, the original 'Li'l Abner' of films.

Pic runs 17 minutes, but probably will be sheared to a reel for commercial distribution. Assisting Coen and Churchill on it and a partner in their future ventures is Bernard Rubin, civilian cameraman at Fort Monmouth. Trio put up their own coin to pay for the film.

They got the idea for the commercial product after producing an eight-minute reel last spring for a show at the camp. Closely modeled after the Army training films they were making, it scored a tremendous hit. It was 'The Care and Peeling of the 67 MM. Potato.'

Klan Klaims

Continued from page 1

ords of the Klan and tell me then if you think it's an accident.'

Day after Colescott put on his money-raising meeting here, Senator Bennett Champ Clark came to Pittsburgh to apeak at an America First rally, and reporters asked Clark whether Colescott was implying that the Klan was influential in persuading him to start the ball rolling on the pix quiz. (Although not a member of the ICC sub-committee investigating propaganda in the films, Clark was co-author of the Senate resolution which resulted in launching the probe).

'I don't know what he's implying,' Clark said, laughing off Colescott's statement, 'all I know is that I've still got scars on my body from fist fights with Klansmen when the KKK was riding high in Missouri.'

Henry King dropped his girl singer, Gloria Faye, at end of King's engagement in Pittsburgh at Bill Green's.

Broadway

John Peter Toohey back on the job.

Mort Blumenstock in Chicago on 'Sergeant York' opening.

Jack Spooner back as major domo of the Stork club's Cub Room.

Bill Doll and Samuel J. Friedman press agents for 'Gay Blades,' ice rink.

Louise Campbell (Mrs. Horace MacMahon) east for a possible stage role.

Cliff Work, Universal production head, in New York for a rest and huddles with homeoffice execs.

Tom Ratcliffe, Metro play scout, back at work after two weeks' bedding with blood-poisoning of leg.

Willis Goldbeck, Metro writer who has co-authored number of the 'Hardy' pix, visiting in New York.

Edward G. Robinson vacationing in New York before beginning work at Warners in 'Night Before Christmas.'

Ruth Schwerin, film press agent for many years, has joined the publicity staff of Tom Fizdale's agency.

Bill Morgan, 20th-Fox manager in Trinidad, shoves off for home port Oct. 27. He's been in N. Y. for h.o. confabs.

Mrs. Billy Jackson, Rosalie Asher when a pro, is in Riverdale (N. Y.) Sanatorium under special treatment for high blood pressure.

Damon Runyon returned to the Coast over the weekend to begin lensing of his 'Little Pinks' under his new RKO producer pact.

Hot dog and beer party in Shubert Alley, casts of 'Claudia' and 'Pal Joey' hosting several hundred sailors on Saturday (18) evening.

Milton Marx, of WB advertising department art staff, will have one-man show at the Marie Sterner Galleries starting next Monday (20).

Will Lee, former Group Theatre player, has been pacted by Sam Goldwyn for role of 'Benny the Creep,' gangster, in 'Ball of Fire.'

Simone Simon in from the Coast for preem of 'All That Money Can Buy' at Music Hall tomorrow (Thursday). Starts p.a. tour shortly.

Ray Peacock covering Broadway and films for the Associated Press, replacing Herman R. Allen, now assigned to 'The World This Week' department.

Rosalind Ivan back from the Coast after completing a one-picture deal for Universal and being tested by Warners for her original part of Mrs. Watty in 'The Corn Is Green.'

P. L. Thomson, director of public relations for Western Electric, in Chicago this week attending the Audit Bureau of Circulations annual meeting. He is president of ABC.

Grand Street Boys Post of the American Legion holds installation and dinner tendered to Commander-elect Jack Goetz at the 55th St. clubhouse Nov. 5. Goetz is with Du-Art film labs.

Miguel Roldan, who operated the Yumuri, Toreador and original La Conga, will be in charge of the new Rumba Room at Rogers' Corner when it opens in two weeks as a Pan-American spot.

Pittsburgh

By Hal Cohen

Uncle Sam is pulling Andy Olesak, sax ace, out of Baron Elliott's orch.

Marty Seed is losing his assistant at the Regal theatre, Pete Musico, to the army.

Season for town's only Drive-In theatre came to a close Sunday night (12).

Jerry Ree picked for vocal berth with Tommy Carlyn band after month of auditions.

Carmen LaPorte plotting nitery comeback with new dance act after two-year retirement.

Variety Club, headquartered in William Penn hotel, shut down for the duration of strike.

Milton Kerns named for Elliott Nugent role in Playhouse's opening show, 'The Male Animal.'

It's a girl for Andy Sheridans (Mary Harris), first grand-daughter in Harris theatre family.

Cafe singer Peg Manning and Clyde Strange, steel man, have announced their engagement.

Evelyn Farney booked right out of Tony Pastor show at Stanley into Nixon Cafe for two weeks.

Marty Schramm, Ray Englert, Bill Shaffer and Anton Rozanci make up the 4 Kings at new Club 51.

Virginia Albert, with Manhattanettes at Villa Madrid, is daughter of Tracy Cox, the old prizefighter.

Leonard Sims, sax player with Herman Middleman, and Roslyn Smith will be married Sunday (19).

Gabe Rubin has put his tiny Art Cinema on the big time after several years—he's using 24-sheets for the first time.

James Hendel, new UA manager in Cleveland, is nephew of Harry Hendel, who owns the New Granada theatre here.

Danny Bridges spending his two-week furlough in his old drummer slot with Bubbles Becker orch at Merry-Go-Round.

Harry Feinstein, WB film buyer and booker, and Sylvia Fierst, radio's local Jean Abbey, have announced their engagement.

Rosella Hannon, 'Miss Western Pennsylvania' and runner-up to 'Miss America,' prepping for her nitery debut here shortly.

Chet O'Brien just mustered out of the army and stopped here to see his twin brother, Mort O'Brien, in the Al Jolson show.

Muriel Caldwell, singer with the old Will Roland band, has come out of a two-year retirement to sing in cocktail lounge units.

Band leader George King has written friends here he's the papa of a boy. Mother is Helen Honan, former vaude mimic.

Joe Pemberton, Pete Quiter, Bill Hollenbaugh, George Ball, George Tice and Milt Lefton captaining Filmrow bowling clubs.

Isms Pro, Con

Continued from page 47

lems and not with politics. We submit that the 'ism' question is a most *vital union problem.* In all the totalitarian states, free labor unions have been erased. And now the governments of these states presume to do the same favor for us. The principal strategy used by their agents is to bore their way into the governing bodies of our unions, for the avowed purpose of undermining them. A constitutional amendment would guard against this in Equity.'

Opposition's Argument

A more wordy argument opposed to adoption, and supposed to have been written by Sam Jaffe, follows in part:

'The Council of the Actors' Equity Association has always taken a decisive stand against political issues. It is a tradition of the Association.

'Only as recently as September 9, 1941, the Council refused to endorse officially the program of the Fight for Freedom Entertainment Committee, on the grounds that we have no authority to answer for or control the political or social views of our members outside the stage door. There follows the memorandum of Mr. Turner of the Legal Department: 'To the extent that the Council decides that this is a political matter it is outside the power of the Association. By a long established precedent and in accordance with my interpretation of the laws relating to labor unions, political issues have been avoided and I am of the opinion that neither the Association nor the Council have the power to take any action binding upon the membership.'

'The Council, after a year's thought and deliberation on this question, has rejected all efforts to make it part of our Constitution.

'The first resolution was unanimously defeated by Council.

'This resolution was characterized by Mr. Green, Dean of the Law School of Northwestern University, as: 'a cudgel in the hands of the blackmailer and the sadist.'

'One of our most respected Councillors called the proposed amendment 'pernicious' and 'destructive.'

'The second resolution was defeated by a vote of fourteen to ten.

'Neither AFRA nor the Screen Actors' Guild has passed such legislation.

'It was started by an outsider totally unfamiliar with our organization, who repeated, under immunity of congressional privilege, the groundless accusation that our Council and our Association was dominated by Communists.

'There is not a single bit of legislation ever enacted in our Association that can even remotely be called Communistic.

'The enactment of such legislation will start a witch-hunting campaign which can only result in weakening and ultimately destroying our organization.

'It will encourage wasteful charges, controversies and trials in Equity.

'The time, energy, and money of the Association will be wasted as we harass one another, instead of being used constructively in building a cohesive organization.

'There is great danger in passing such legislation at a time when passions are aroused and thinking obscured.

'We have ample power under our present Constitution to deal with and to prevent any subversive activity in our Association. There is no need of any added legislation to accomplish that end.'

London

Illness of Maxie Thorpe postponed Columbia sales meet at Blackpool.

Betty Balfour obtained her final divorce decree from Jimmy Campbell.

Jack Hylton has made a briefie for the Ministry of Information, helping to sell War Bonds.

Anna Neagle nixed all p.a.ing when she returned to this side, but relented for Cinema Trade Benevolent Fund.

Roy Tuckett, who made flying pictures back in '29, seeking to be transferred to Atlantic Ferry Service from current occupation of instructor to air cadets.

Ann Somerset, newcomer from repertory, is slated for lead with Richard Tauber in stage version of 'Blossom Time.' Rodney Ackland is fashioning the script.

Wembley Film Studios have been occupied by a Soviet film unit taking care of influx of celluloid from the U. S. S. R. They'll also co-op with Ministry of Information on swap of product.

Mimi Crawford, former dancer, inherited all her husband's estate of $60,000. He was the Earl of Suffolk and was killed by a bomb last May, being posthumously awarded the George Cross for services.

John Ojerholm, chief of Paramount's Olympic Laboratories, turned thesp for a scene in Two Cities 'Unpublished Story.' He was visiting set at the Denham plant in connection with new processing job Olympic is doing.

Daughter born to Penelope Dudley Ward, actress wife of Anthony Pelissier. This makes Fay Compton a grandma. Father was married to H. G. Pelissier, who founded the original 'Follies,' of which she was the youngest member.

Mexico City

By Douglas L. Grahame

Povitch, the Polish-American ballet producer, visiting.

Gilberto Martinez Solares signed as director by Films Mundiales.

Lupe Rivas Cacho, veteran revue comedienne, back from the Mexican road.

Consuelo Frank, juve dramatic actress, back to pix after a considerable absence.

Fernando Mendez, pioneer pic shorts producer, debuting as director with a full length film.

Juan Jose Martinez Casada, pic juve, working in a local film after a long profesh sojourn in the U. S.

Amparo C. Margain, soprano, added to 'Album of Melodies and Memories' program over local station XEW.

Julio Bracho, director, to Vera Cruz state hinterland to write a pic scenario that is to be produced in the winter.

Senora Julia Guzman banqueted by the National Dramatists Union for the success of her 'Divorcidas' ('Divorcees').

Juan Bustillo Oro awarded certificate by El Universal, local daily, for the best film megging during the past 10 years.

Rosa de Castano, Tampico authoress, invited by an Iowa radio station to deliver four lectures about Mexico in December.

Tito Guizar, back from his tussle with Havana editors over his supposed 'slight' to Cuban women, is resting at his cottage in Coyoacan, local suburb that was the refuge of the late Leon Trotsky.

Linda Altamirano and Maruja Grifell, lead actresses with the dramatic company current at the Teatro Fabregas, together copped $25,000 (Mex) ($5,000 U. S.), grand prize in a drawing of the National Lottery.

Minneapolis

By Les Rees

Fred Strom, Northwest Allied secretary, ailing.

Moe Levy, 20th-Fox district manager, in Gotham for conference.

'New Moon' is first offering of St. Paul Civic Opera company's season.

Bob Snyder, Al Dezel associate, in from Chicago to handle foreign films at Esquire.

Major Bowes' 'Anniversary Revue' is at St. Paul Orpheum, but will pass up Minneapolis.

Local Republic branch won first prize of $750 in national play date and booking drive.

Managers of 10 of Bennie Berger's independent theatres at convention here reported business on upgrade.

Herbert J. Yates, Republic head, here briefly for conference with Gilbert Nathanson, local branch manager.

W. A. Steffes down from northern Minnesota estate for few weeks here before starting yachting south on Mississippi river.

J. J. Friedl and C. W. Perine, Minnesota Amus. president and assistant, respectively, in New York on Universal product deal.

Manager Bill Sears of Orpheum sent telegram invitations to selected group to attend 'Citizen Kane' opening as theatre's guests.

Dale Hall and Randall Sisters into Hotel Nicollet Minnesota Terrace with Gus Arnheim's orch for latter's fourth local engagement, succeeding Herbie Kay.

Chicago

Olga Coelho out of the Chez Paree show.

Martha Raye flew in for the Helen Morgan funeral.

Jesse Stool returns to town to take over as rep for the Melody Lane music firm.

Ed Cooke, manager of 'Theatre' here for John Golden, is at the Mayo Clinic for a checkup.

Harry Kalcheim in to look over shows and discuss future Chicago bookings with Balaban & Katz.

Cornelia Otis Skinner and the 'Theatre' cast will give a performance here for the Actors Fund next month.

Show Folks, Inc., tossing a barn dance benefit show for proposed Chicago Home for Aged and Needy Performers.

Airlines

Continued from page 2

way westward. Also on the Kyser-Munson-Murray express was Roy Disney, general manager of Brother Walt's plant of men and mice, here to do some execing.

Louis B. Mayer and Howard Strickling, of the Metro brain department, had chairs reserved on an L.A.-bound American Airline flight yesterday (14), but some said they couldn't take the air until today (15). A mob of Paramount's New York executives were also skedded out yesterday to attend a Hollywood parley, to be staged tomorrow and Friday.

Louis Hayward, Washington-bound, was aboard a Mondeemorn (15) Eastern Airliner, and James Petrillo, boss of the American Federation of Musicians, flew in from Chicago aboard TWA's Sky Chief in Mondee's dusk to have a look-see at the neighborhood's music blueprints.

While Mr. and Mrs. Rube Goldberg slipped out, almost unnoticed, to Frisco aboard a United Airline Mainliner, Monday's Clipper-trippers were holding mass meetings in the customs' rooms. The Yankee Clipper brought in Edika Mann, daughter of novelist Thomas and wife of British Poet W. H. Auden, who said so-long June 27 when she left for the Churchill counties as special writer for Liberty, PM and the Toronto Star. Aboard the same oceanic tub were Eugene Meyer, editor and publisher of the Washington (D.C.) Post, who undoubtedly hopes that the patrons of the Potomac never give his newsboys the kind of brushoff he handed the LaGuardia pencil-punishers; and Gail Borden, managing editor of the Chicago Times, who sat down and talked Fourth Estatese.

The Atlantic Clipper came in with Mrs. Janette Murrow, wife of the CBS hired hand in London. Paul (CBS news director) White and William ('Berlin Diary') Shirer angered the local scribes no little by not only barging into the customs area occupying valuable 'working room' space but by dragging a few friends along by way of convoy.

The eastbound Dixie Clipper carried off Mrs. John B. Murphy, known as Sarah Bulette to Satevepost and Country Gentlemen readers, for a tour of war-torn farm areas.

The TWA manifests of the week carried the names of Edmund O'Brien, off to L. A.; Phil Wagner, Baltimore Sun m.e., who Friday (10) was Chicago-bound to greet the Duke and Duchess of Windsor as the No. 1 rep of the American news sheets; Andre Kostelanetz, in from Chi Friday; Edward G. Robinson and Betty Fields, L. A. sTWAtoliner passengers arriving Friday night; Judy Canova to L. A. along with Mr. and Mrs. Ken Murray and Leo Spitz, Mrs. Jack Kirkland, using the Sky Chief to the Coast; Perc Westmore, returning to his paints and tints; and Myron and Mrs. David O. Selznick and George Cukor, in from the end of the line.

Mystery of the seven-day stretch was Errol Flynn's TWA arrival Wednesday (8). No one could understand why the big lad used the name of 'Leslie Thompson' when he bought his tickets at L. A. Flynn seemed so amazed that word of his arrival had seeped in, that newsmen didn't bother to tell him that a fellow Hollywoodian, the day before, had tipped his hand.

Hollywood

Jane Withers parted with her tonsils.

Buck Jones on a tour of the midwest.

Walter Morosco in the hospital for minor surgery.

Robert Emmett Keane recovering from surgery.

John Miles, studio p.a., recovering from an operation.

William A. Seiter back from vacation in Mexico City.

Leo Carrillo back to work after a week's rassle with flu.

Ted Weiss moved out of Metro publicity to join the army.

Cliff Reid resumed his job at RKO after two weeks off with the flu.

Brenda Marshall returned to work at Warners after a month's illness.

Rufe Davis back at Republic after a month of personal appearances.

Gil Kurland upped from assistant director to unit manager at Metro.

Dario Sabatello shifted from Warners to RKO as foreign publicity contact.

Judy Canova granted annulment of her marriage to Corp. James H. Ripley.

Bob Hope to San Francisco for eight days at the Auto Show starting Oct. 18.

Lord Louis Mountbatten gandered 20th-Fox as guest of Darryl F. Zanuck.

Bette Davis back from New Hampshire, mended from a nasal dog-bite.

Carole Lombard and Clark Gable back from a South Dakota hunting vacation.

William Tunberg moved from 20th-Fox to join Paramount's story department.

John Garfield dickering with Max Gordon for a stage appearance on Broadway.

Humphrey Bogart returned to work after a two-week siege of laryngitis.

Russell Phelps returned to studio publicity work after four months in Sawtelle Veterans hospital.

Richard McFarland, company manager for Douglas Fairbanks in early legit days, critically ill.

Bud Abbott and Lou Costello will be feted at a burlesque dinner to be tossed by the Masquers Oct. 26.

Lew Seiler laid up with flu while Ben Stoloff pinch-hits as director of 'You're in the Army Now' at Warners.

Berman Swartz, formerly with Myron Selznick agency, in town from Washington on federal business.

Sam W. B. Cohn assisting Arch Reeve in handling publicity for film industry's part in Community Chest Drive.

Edward Arnold to Washington to huddle with War Office officials about funds for entertainment in camps.

Erich Maria Remarque, author of 'All Quiet on the Western Front,' applied for American citizenship papers.

St. Louis

By Sam X. Hurst

Henry Busse moved into Chase Club Friday (10).

Johnny Fitzpatrick, formerly with Universal here, enroute to Arizona to shake off illness.

Bert Nagle and Co. headlining floor show at Club Continental, Hotel Jefferson, downtown.

Fritz Kurzweil, Viennese musician, chosen assistant conductor for the St. Louis Grand Opera Assn.

Clayton Mitchell, 22, San Francisco orch maestro, doing his year at the Ft. Leonard Wood, Mo., camp.

George Wood's Shady Valley Farm talent skedded to tee off Variety Club's first Saturday night shindig (18).

Bill Hoppe, former district manager for the St. Louis Amus. Co., making a go of his hamburgery in southwest St. Louis.

Local film row was well represented at an outing tossed by the execs of the Frisina Amus. Co. at the Hill Crest Country Club, Springfield, Ill.

Johnny Walsh, sales manager of Producers Releasing Corp., won low medal honors at the annual cow pasture tournament staged for managers, execs, and others of the St. Louis Amus. Co.

Al Rosecan, owner-operator of the Princess, South St. Louis nabe, and Mrs. Herb Washburn, wife of the head of the local branch of the National Screen Service Co., convalescing from appendectomies.

Rosemary Davis, daughter of Maurice Davis, manager of the Will Rogers, west end nabe theatre, tagged by auto. She's at home recovering from fractured nose, broken tooth and multiple cuts and bruises.

Out-of-towners here for trade film reviews include F. V. Mercier, Perryville, Mo.; Tommy Baker, Bunker Hill, Ill.; John Rees, Wellsville, Mo.; Mrs. I. W. Rodgers, Cairo, Ill.; Sam Pirtle, Jerseyville, Ill.; O. L. Tanner, Chester, Ill., and Steve Farrar, Harrisburg, Ill.

OBITUARIES

HELEN MORGAN

Helen Morgan, 41, died late Wednesday (8) night in a Chicago hospital, two weeks after being operated upon for a kidney removal.

Further details in Legitimate section.

SAM POSNER

Sam Posner, 59, who, as Keith-Albee and later RKO receptionist for 41 years, knew more vaudeville performers and agents than anybody else in the business, died Oct. 10 of a heart attack. He passed away at his desk in the RKO Building, Radio City. The previous day his family had given him a small, private party celebrating his 59th birthday.

Posner was the oldest employee with RKO. He joined Keith-Albee when the corporation was located in the St. James building on Broadway. Subsequently he moved with K-A to the Putnam Building, now the site of the Paramount Building, then to the Palace Theatre Building and finally with RKO to Radio City.

The morning of his death, Posner, fearing he would be late, rushed to work by cab. An hour later he suffered the heart attack and was carried into Major L. E. Thompson's office by Charley Woodley, colored porter, who was the late Martin Beck's confidante. Posner died within a few moments, before medical aid could reach him.

A bachelor, he's survived by his father and a sister.

SAM BARTON

Sam Barton, 48, veteran 'tramp' bicyclist, who had appeared on European and American stages, died Oct. 8 after a heart attack following his first performance in 'It Happened on Ice' at the Center theatre, New York.

Barton was to have joined the show as a regular member of the cast Oct. 9, and was breaking in his act at the matinee performance when seized wih the attack immediately following his turn. He succumbed in his dressing room 10 minutes later.

It was Barton's first time in an ice show and one of his infrequent appearances in other fields but vaude. His act closely paralleled that of Joe Jackson and there were frequent controversies as to who copied whom, with Jackson getting the edge because of seniority, although much of Barton's stage business was distinctly unlike that of Jackson's. A few years ago Barton gave a command performance for the King and Queen of England.

Widow and two children survive.

JOHN J. O'NEILL

John J. O'Neill, 50, veteran Rochester theatre manager, died at his home in Rochester, N. Y., Oct. 6, of a heart ailment. He was house manager of the Eastman theatre, Rochester, in the lush days when the theatre was the pride of George Eastman. In the shakeup which followed lease of the Eastman, Regent and Century to Publix, he became manager of the Century and later the Regent. Two years ago he helped organize and became president of the Ticket Treasurers Union, affiliated with the Stagehands. He had charge of reserved seat sales at the Auditorium and Rochester Baseball Club's stadium.

O'Neill went to Rochester in 1915 from Camden, N. J., his native city, as assistant manager of the Avon theatre, operated by W. B. McCallum. Then he became manager of the Gordon and later Fay's.

He leaves his widow, son, daughter, sister and brother.

CLARENCE H. WILSON

Clarence Hummel Wilson, 64, character player on stage and screen, died Oct. 5 in Hollywood. An actor for 45 years, he began his stage career in Philadelphia with a stock company in 1895 and spent several years touring the United States and Canada with road shows. In New York Wilson played under the management of Charles Frohman, William A. Brady and Klaw & Erlanger in support of such stars as James K. Hackett, Virginia Harned, Marguerite Clark, Amelia Bingham, Charles Cherry and Wilton Lackaye.

In Hollywood Wilson played silent pictures as far back as 1920. Among his recent film appearances were 'Angels With Broken Wings' (Rep) 'Road Show' (Roach), 'Our Gang' (M-G) and 'You're the One' (Par).

ROBERT D. STICKNEY

Robert D. Stickney, 89, grandson of John Robinson, founder of one of the largest American circuses before it was placed with others under the Barnum & Bailey-Ringling Bros. combined shows, died at his home in Des Moines, Oct. 10, following a stroke several weeks ago. His paternal grandfather was Sam Stickney, founder of another circus bearing his name.

Stickney's wife was a member of the DeMott equestrian troupe. Their son, Robert Stickney III, had a stilt-dancing and patter act that played bigtime vaudeville in the U. S. and abroad. After many years with circuses, and later in vaudeville, the deceased worked on WPA recreation programs with his trick ponies.

JOHN F. MORRISSEY

John F. Morrssey, 58, legit actor, died Oct. 8 in New York. He began his career in 1902, supporting Frederick Warde in Shakespearian repertory. Among some of the Broadway plays in which he appeared were 'The Whip,' 'Everywoman;' 'Salt of the Earth' and 'Alias the Deacon.' He supported the late Berton Churchill in the latter.

More recently Morrissey appeared in 'Pagan Lady' and 'Hold Your Horses.' Survived by widow, professionally known as Phyllis Ray, (his mother and two sisters).

Burial in Kensico cemetery, Westchester County, was under Actors Fund auspices.

CHARLES A. HOXIE

Charles A. Hoxie, 74, often called the 'father of the presentday talking picture.' and inventor in the fields of talking pictures and radio communication, died in Alplaus, N.Y., Oct. 13. He had been receiving a pension from the General Electric Co.

According to GE, it was Hoxie who first devised the process of turning sound into light and recording it on transparent film. He developed the Hoxie machine for recording sound on the identical film that carried the picture. This method is generally in use today and differs from the older method by using the synchronization of disks with the film.

Surviving are a widow, daughter and two sons.

EUGENE SCHNEIDER

Eugene Schneider, Montreal viola player and teacher, dropped dead at his stand during the inaugural concert of Bruno Walter's symphony season in Montreal, Thursday (9).

Schneider's collapse went unnoticed by tha audience. Two musicians carried him backstage and a doctor, summoned from the audience, pronounced him dead. Deceased was widely known in local music circles, having been a member for 10 years of the Dubois String Quartet.

GEORGE MARION KYLE

George Marion Kyle, Los Angeles ad agency head, succumbed in Veterans' Hospital, San Francisco, Oct. 7 from head injuries received in an auto crash Aug. 22. Kyle was a World War I ace and engaged in various combats with Baron von Richthofen, the German ace.

Kyle was in Frisco on business at the time of the accident, in which Gene Grant, NBC salesman, also was injured. Latter has recovered.

ELISHA H. CALVERT

Elisha Helm Calvert, 78, pioneer film actor and director, died Oct. 5 in Hollywood.

A stage player in his early days in the midwest, Calvert became a film director for the Essanay Studio, Chicago, in the silent era and piloted Gloria Swanson, William Farnum and others who later became stars in Hollywood. For the last 10 years deceased played character roles in films.

Surviving is his widow.

NORMAN J. NORMAN

Norman J. Norman, 70, former European manager for tha Shuberts and one of London's better known theatrical managers, died Oct. 10 in London. An American by birth, he received his start at the Casino theatre, New York.

Norman went to London in 1898 as manager for 'The Belle of New York' at the Shaftesbury theatre there and remained there ever since.

CHARLES V. BROWN

Charles V. Brown, 43, Iowa theatreman, died at Mercy hospital, Iowa City, Oct. 9. Death was due to a cerebral hemorrhage.

Brown, who owned and managed the Strand theatre, Iowa City, with his father, Tom Brown, was a widely known independent theatreman in the state..

WILLIAM LINCOLN BUSH

William Lincoln Bush, who in 1901 founded the Bush Music Temple, famous as a music center in Chicago, and former president of the Bush and Gerts Piano Co., died in Chicago Oct. 13.

Bush also sponsored the Southwestern Conservatory of Music, Dallas.

Widow survives.

CLARA THOMS

Clara E. Thoms, 76, former opera singer, died Oct. 9 in Los Angeles after three years of illness. In her early career Mme. Thoms sang before the crowned heads of Europe and later conducted a vocal studio in New York.

She moved to California three years ago for her health.

GARRETT HOBART PRICE

Garrett Hobart Price, 47, burlesque comedian, died Oct. 5 in New York. Survived by widow Frances White, dancer and his vaudeville partner.

Funeral and cremation Oct. 8 at the Ferncliffe Crematory were handled by the Actors Fund.

WILL LESLIE

Will Leslie, 74, vet vaude star, died in Melbourne, Australia, recently.

Leslie, with his brother, Fred, played the Keith Orpheum loop for a number of years, spending time in Europe's top houses, then replaying Australia for Harry Rickards and Sir Ben Fuller.

GUS KAHN

Gus Kahn, 54, lyric writer, died Oct. 8 of a heart attack after a lingering illness in his Beverly Hills, Calif., home.

Further details in the Music section.

JOHN DRURY

John Drury,. 70, Shakespearean actor, died Oct. 11 in Cincinnati. He had originated the role of the priest in 'The Rosary' when it was first produced in New York in 1910 and had appeared in David Belasco's 'Girl of the Golden West.'

DOROTHY DRAKE

Dorothy Drake, WEEI (Boston) publicity director since 1934, died in Wakefield, Mass., Oct. 3. Known in private life as Mrs. James L. Maguire, she started in radio in 1929 with WNAC, Boston.

SID LAMB

Sid Lamb, 89, Negro performer, formerly of Hurley's minstrels and the Bert Cline shows, and a former champ cakewalker, died Oct. 5 in Flint, Mich.

ANTONY GILDES

Antony Glides, 85, vet French actor. died Oct. 6 in Paris.

Ray Davidson, 43, press agent for civic, theatrical and musical organizations on the Coast and correspondent for the London Daily Mail, died Oct. 7 in Hollywood after an illness of three weeks.

Mrs. John Niebes, 71, died at her home in Detroit from a heart ailment. She was the wife of the veteran Detroit film theatre owner. Husband and daughter survive.

Wife of Joe Burke, songwriter, died Oct. 5 of a heart ailment after a lingering illness in her Philadelphia home. Son and daughter also survive.

Emil Forest, 72, father of Frank Forest, of the 'Double Or Nothing' program on Mutual, died Oct. 11 of a heart attack at Redlands, Cal.

Thomas W. Symons, Jr., 52, co-owner in stations KFPY, Spokane; KXL, Portland, and KGIR, Butte, Mont., died at Newberg, Ore., Oct. 2.

Mother of Kathleen Coghlan, Paramount fan magazine editor, died Oct. 11 in Los Angeles.

20 Hurt in Theatre Collapse

Mexico City, Oct. 14.

Fourteen patrons, including five women, three children, plus six players were injured, four of them seriously, when the roof of the Maria Victoria theatre at Arcelia, Guerrero state, collapsed recently under torrential rain during a performance.

Bills Next Week

Continued from page 46

Juno Carson
Dancing Dietrichs
Merritt Lamb Orc

Morocco
'Gay Nineties' Rev
Buddy Duray
Joe Foder Orc
Madelon Baker

Nebiolo's
Fay & Andre
Johnny Policy
Laskey Sis
Clem Hawkins
Leonard Seel Orc

Northwood Inn
Anita Jacobi
Woods & Bray
Harry Schilling
Roches & Lee
Ray Carlin Orc

Olde Wayne Club
Charles Costello Orc
McColl Sis

Palm Beach
Hal & Dolly
The Barclays
Bert Herman
Rosinda
Carlos Vesta
Don Pablo Orc

Hack's Redford Inn
Mac McGraw Orc

Royale
Peter Higgins
The Gunsetts
Kurtis Marionettes
Marilyn Stuart
Jimmy Ray
Taft-Kretlow Gis
Dick Worthington
Don McGrane Orc

Statler Hotel
Enric Madriguera
Tava & Tanya

Saks
Ann Boland
6 Tip-Tops

Buddy Lester
Rosellianos
Johnny Hale
Couert & Reed
Karl Spaeth Orc

San Diego
Radio Jesters
Jimmy Durant
Leola Taylor
Nassley & Norman
Mary Janis
Paul Gordon Orc

Slovudora
Everett & Conway
Bill Harris
Roland & Rita
Irene Burke
Tiny Gorman
Jack Thomas Orc

The Tropics
Chico
The Duanos
Bill Oger (3)
Linda Garcia
Hal Wayne Orc

Varne
Rogers & Pruce
Joan Lacasky
Bill Tracey
Ross Driety

Whittier Hotel
(Gold Cub Room)
Herman Fine

Wonder Bar
Pat Nash
Vocalions Orc
Sammy Dibert Orc

509 Club
Dale Rhodes
Di Giovanni
Claire Williams
Good & Goody
Chaney & Harley
Capt Franke
Julie Hewitt
Juno Hart
Horace Houck Orc

CLEVELAND

Alpine Village
Harry Dessar Co
Fantino Family
6 Lucky Gis
Bob Copfer
Frances Auer
Otto Thurn Orc

El Dumpo
Bob Manners Orc
Sammy Lipman
Jean March
Hal Heeney
Beef Trust Gis

Eldorado Club
Aggie Auld
J Mackenzie Orc

Gourmet Club
Royal Hawaiians O
Bill Lochman

Hotel Allerton
Joe Baldi Orc

Hotel Carter
Thixton Sprenger
Ambassadors Orc
Charles Wick

Hotel Cleveland
Henry King Orc

Hotel Fenway Hall
Johnny Cowgill
Grant Wilson

Hotel Hollenden
Gali-Gali

Rolly Rolls
Barbara. B Leslie
Woody Wilson
Southernaires Orc

Hotel Statler
Ray Morton Orc
Jose Perez Orc
Ernie Taylor

La Conga Club
Freddie Carlone Orc

Lindsay's Skybar
Maurice Rocco
Hal Simpson
Pearl de Lucca

Monaco's Cafe
Juan Makula Orc
Julianna Makula
Zora Canon
Les Scott
Gale Sextet

Mounds Club
Gene Kerwin's Orc
Jane Pickens

Regal Club
Ducky Malvin Orc

3700 Club
Art West
5 Aristocrats
Hal Hall
Shirley Burke
Don Walsh Orc

PITTSBURGH

Anchorage
Hugh Morton Orc
Maynard Deane

Arlington Lodge
Phil Cavezza Orc

Balconades
Buddy Carlson Orc

Bill Green's
Baron Elliott Orc
Mary Krieg
Billy Cover
Michael Strange
Jack Williams
Dick Mack

Blue Ridge Inn
Lou Lucky Orc
Bobby Carlisle
De Milo & Marr
3 Mutts
Benny Austin

Boogie-Woogie Club
Boog Sherman
Maxie Simon
Harry Comorada
Tubby Miller
3 Dixie Nuts
Chick Williams

Club Petite
Piccolo Pete Orc
Lenore Tropp

Cork and Bottle
Nelson Maples

Colonial
Art Farrar Orc
Jerry Rao

Eddie Peyton's
Art Schamberg Orc
Mildred Segal
Eddie Peyton
Sandy McClintock
Marion Muller

El Chico
Mario Orc
Virginia Ramos
Pepito & Carmen

51 Club
Rita Ray
4 Kings

Hotel Fort Pitt
Ken Bailey Orc
Johnny Mitchell
Harry Walton
Jessie Wheatley

Hotel Henry
(Silver Grill)
M Contreras Orc
Conchita

(Gay 90's)
Dorothy Nesbitt

Hotel 7th Avenue
Rose Sanders
Ida Iola
Everett Haydn
Betty Donahoe
Al Devin

Hotel Roosevelt
4 Skyliners

Hotel Schenley
Billy Hinds Orc
Joy Lind

Hotel Wm Penn
(Continental Bar)
Wanda
Escorts

Merry-Go-Round
Bubbles Becker O
Frances Stone

New Penn
Ralph Allen Orc
Pavalo & Cora
Estralita
Ginger Fora
Juanita
Buddy Birch

Nixon Cafe
Al Marlsco Orc
Bob Carter
Bob Ripa
Evelyn Farney
Kay Vernon
Manor & Mignon

Nut House
Sherdina Walker O
Tod Blake
George Gregg
Harry Frank
Joe Klein
Chuck Wilson
Watson

Oasis
Frank Shean Orc

Pines
Don Rutter
Bill LeRoy Orc

Trelon
Ralph Groves Orc
Adele Pam
Ralph Springer
Ray Stilse
Margie Allen
Le Bury & Latina

Yacht Club
H Middleman Orc
Lionel Kaye
Sylvia Starr
Pierre & Andrea
Hilde Simmons
Sylvia Hart
Shirley Heller

Sky-Vue
Johnny Martone Orc
Allen Trent

Union Grill
Sammy Walters
Frank Natale
Mike Sandretto

Villa Madrid
Etzi Covato Orc
Mark Lane
Giovanni
Arturo & Evelyn
Jean Hope
Manhattanettes

BOSTON

Beachcomber
Harry Morrissey
Lu-Cellia
Chocna de Simons
Pancho & Dolores
Elaine Jordan
Buster Kelm Rev

Blinstrub's
Karl Rohde Orc
Harry Stockwell
Lodzia & Artini

Currita & Coral
Ada & Her Pals

Casa Manana
Al Tory Orc
Harrison Aulgor
Joye Martin
Tom Brown
Kathryn Fortener
Louise Sherwood
Karl Gregg
Jane Giddings

Jean Carle
Don Muckel

Club Mayfair
Ranny Weeks Orc
Bernie Bennett O
George Libby Rev
Mitzi Mayfair
Don John Fisher
Allen Carney
Doris Abbott

Club Vanity Fair
Farren Bros Orc
Stella Ray
Ginnie O'Keefe
Bette Claire

Cocoanut Grove
Mickey Alpert Orc
Don Rico Orc
Wally Wanger Rev
Billy Paine
Marianne Francis
Amapola Lopez
Stuart & Lee
Callahan Sis
Mathea Merryfield
(Melody Lounge)
Marjorie Garretson
Herb Lewis

Copley Plaza
(Sheraton Room)
Ruby Newman Orc
Julia Barbour
(Merry-Go-Round)
Mark Gilbert 3

Crawford House
Ray Collins Orc
Sally Keith
Jacqueline Hurley
Harriet Walker
Billy Byrd
Crawfordettes

Fox & Hounds
Milton George Orc
Irene Donahue
David Ballentine
(Rhumba Casino Room)
Charles Wolk Orc
Los Habaneros (6)

Hi-Hat
Pete Herman Orc
Lucille Grey
Frank Petty

Hotel Bradford
(Circus Room)
Warren & Bodee

Hotel Brunswick
(Bermuda Terrace)
Ella Fitzgerald Orc
Babe Wallace

Hotel Essex
Ken Travers Orc
Jack Manning Orc
Billy Kelly
Frost & Helene

Roberta Hines
Conga Teresa
Jean Monti

Hotel Gardner
Burt Shaw
Evelyn Harvey

Hotel Minerva
Harry Bay Orc
Barbara Douglass

Hotel Somerset
(Balinese Room)
Harry Marshard O

Hotel Statler
(Terrace Room)
Howard Jones Orc
Jack Edwards
(Cafe Rouge)
Salvy Cavicchio Orc

Hotel Westminster
(Blue Room)
Jimmy McHale Orc
Ballatores
Una Cooper
Tom Barry

International Cafe
Ted Crowley Orc
Ralph James
Maris Wayne
Johnny Dove

Ken Club
Stuff Smith Orc
Russ Howard

Latin Quarter
Anthony Bruno Orc
Rhumboliers Orc
Sammy Walsh
Harriet Hoctor
Fred Keating
Gomez & Minor
Mimic Men
Buster Kelm Ens
Helen Carroll
(Lounge Bar)
Hum & Strum
Escudero & LaPlata

Rio Casino
George Harris Orc
Harry Spear
Wally Wanger Rev
Cheri & Tamacita
Garon & Bennett
3 Ridder Boys

Steuben's
(Vienna Room)
Lew Conrad Orc
Boyd Heathen
Chester Dolphin
Armstrong & Stark
Barry & English
Dolores Reed

The Cave
Don DiBona Orc
Jack Fisher
Tamara Doriva
Currito & Carol
Phil Barry
Tic Toc
Joe Nevil Orc

MARRIAGES

Jean Peterson to Jerry Cady, at Circle Z Ranch, Ariz., Oct. 7. He's a screen writer at RKO.

Dorothy Eisele to Tee Casper in Dallas on Oct. 11. Casper is KGKO sportscaster.

Beth Renner to Robert Splane, in Beverly Hills, Oct. 11. Bride is a film actress; he's a former picture stunt man.

Gloria Dickson to Ralph F. Murphy, in Reno, Oct. 10. Bride is film actress; he's a director at Paramount.

Norma Lindbloom to Arthur Wilde, in Las Vegas, Nev., Oct. 11. She's in the J. Walter Thompson radio division, Hollywood; he's in Warners' publicity department, Hollywood.

Kathryn Pumilia to F. Paul Sylos, in Las Vegas, Nev., Oct. 12. He's art director at Paramount.

June Payson to Jack Lowry, in Las Vegas, Nev., Oct. 11. He's publicist at Paramount.

Myrtis Jackson to John Dodson, Sept. 25, in Yuma, Ariz. He's a member of King's Men quartet; she's a radio singer.

Rita Hackett to James Cassidy, Oct. 18, in Cincinnati. Bride is WSAI (Cincy) women's commentator; he's WLW (Cincy) special events rep.

BIRTHS

Mr. and Mrs. Jan Savitt, daughter, in New York, Oct. 8. Father is the bandleader.

Mr. and Mrs. Richard Stark, son, in New York Oct. 3. Father is radio announcer.

Mr. and Mrs. Jean Meunier, son, in Santa Monica, Oct. 7. Father is film studio musician.

Mr. and Mrs. Pat McGowan, daughter, in Pittsburgh, Oct. 8. Father is Pittsburgh night club comedian.

Mr. and Mrs. William Winter, son, in Hollywood, Oct. 6. Father is still photographer at 20th-Fox.

Mr. and Mrs. Robert Saudek, son, Oct. 9, in New York. Father is assistant sales head of NBC-Blue.

Dr. and Mrs. C. C. Doherty, son, Oct. 9, in Cincinnati. Mother is Bernardine Flynn, who plays Sade in 'Vic and Sade' serial.

Mr. and Mrs. Paul Jahnke, son, in Detroit, Oct. 9. Mother is Dorothy Mason, former singer with the Del Delbridge orch.

Mr. and Mrs. Melville Shyer, son, in Hollywood, Oct. 11. Father is a film director.

Mr. and Mrs. Arthur Elmer, son, Oct. 6, in Brooklyn. Father is a radio actor.

Football

By Dick Fishell

(WHN, N. Y., Sports Commentator)

College Games

GEORGETOWN—GEO. WASH.

An inter-city battle, but George Washington has the better talent.

VILLANOVA—BAYLOR

Baylor is a good passing team, but this is probably the finest squad in Villanova history on pure size and speed. Villanova to eke it out.

AUBURN—S. M. U.

The Mustangs of S. M. U. win as they please.

BOSTON COLLEGE—MANHATTAN

This is an undermanned Manhattan team playing out of its league. B. C., after a bad start, gets back in the victory column.

CARNEGIE TECH—NOTRE DAME

This is a joy ride for the Irish.

COLUMBIA—GEORGIA

The toughest game in the East, with Georgia a slight favorite. Columbia cannot hold its peak of the Princeton game, and will be outpassed and outscored.

DUKE—COLGATE

Colgate played badly against Dartmouth, but even its top game would not suffice against the potent Duke eleven.

HARVARD—DARTMOUTH

The Harvards are not quite ready. This is a good Indian eleven that has assimilated its new system and should take Harvard by touchdowns.

HOLY CROSS—MISSISSIPPI

Holy Cross is in-and-out and won't cope with Ole Miss's aerials.

L. S. U.—RICE

Louisiana has a magnificent stadium, but Rice will do all of the parading.

MINNESOTA—PITTSBURGH

The Gophers have a breather.

NAVY—CORNELL

Cornell supplies the first real test for the Sailors. Navy has enough power to get the nod.

NEBRASKA—INDIANA

Indiana has been disappointing. The Cornhuskers to stay unbeaten.

N. Y. U.—SYRACUSE

On the wings of its Holy Cross victory, Syracuse to win.

NORTHWESTERN—MICHIGAN

Two midwest titans supply the explosives of the day. Michigan will miss Harmon and Co. as the Northwestern Wildcats overpower them.

OHIO STATE—PURDUE

The magic of Paul Brown continues as the Buckeyes of Ohio State stay on the straight and narrow.

OREGON—CALIFORNIA

California is washed up. Oregon is improving from week to week, and will wind up on the long end of the score.

PRINCETON—PENN

The Tigers are big, but slow. The Penn machine stays in high gear.

SANTA CLARA—MICH. STATE

State is just mediocre while Clara is the belle of the Coast.

U. S. C.—WASH. STATE

Southern California finally finds an opponent it can take. U. S. C. by a whisker.

TEMPLE—PENN STATE

State's first team is competent, but the reserves are nil. This is one of Temple's finest aggregations, and it'll wind up on top.

TENNESSEE—ALABAMA

Tennessee ain't what it used to be. Bama, after a bad beginning, is about ready to function.

T. C. U.—TEXAS A. & M.

A tossup, and T. C. U. gets the edge only because it's playing on home grounds.

TEXAS—ARKANSAS

This is just a matter of how many points the Texas Longhorns can register.

TULANE—NORTH CAROLINA

Tulane will bounce back to victory and take sweet revenge at the expense of North Carolina.

VANDERBILT—GEORGIA TECH

Tech has no cohesion and this is a Vanderbilt year.

WASHINGTON—U. C. L. A.

Washington blows hot and cold, but should be warm enough to smother U. C. L. A.

WISCONSIN—IOWA

Wisconsin will score, though weak defensively. Iowa is ready to get its first major triumph.

YALE—ARMY

The Soldiers haven't much time for football and this is one of the better Yale teams. Yale passing gives it the edge.

Pro Games

DODGERS—CARDINALS

After two straight defeats, the Dodgers come back home to outscore the Cards.

BEARS—LIONS

Chicago Bears.

PACKERS—RAMS

The Packers take to the air again. That's all, brothar.

GIANTS—STEELERS

The Men of Mara stay unbeaten.

EAGLES—REDSKINS

After a tough tussle the Redskins to get it.

Probable Football Winners

(And Proper Odds)

College Games, Saturday (Oct. 18)

GAMES	WINNERS	ODDS
*Georgetown-George Washington	Georgetown	4.1
*Villanova-Baylor	Villanova	7-5
Auburn-S. M. U.	S. M. U.	4-1
Boston College-Manhattan	Boston College	4-1
Carnegie Tech-Notre Dame	Notre Dame	5-1
Columbia-Georgia	Georgia	7-5
Duke-Colgate	Duke	4-1
Harvard-Dartmouth	Dartmouth	11-5
Holy Cross-Mississippi	Mississippi	11-5
L. S. U.-Rice	Rice	12-5
Minnesota-Pittsburgh	Minnesota	5-1
Navy-Cornell	Navy	13-5
Nebraska-Indiana	Nebraska	14-5
N. Y. U.-Syracuse	Syracuse	4-1
Northwestern-Michigan	Northwestern	9-5
Ohio State-Purdue	Ohio State	3-1
Oregon-California	Oregon	12-5
Princeton-Penn	Penn	4-1
Santa Clara-Mich. State	Santa Clara	4-1
U. S. C.-Washington State	U. S. C.	8-5
Temple-Penn State	Temple	13-5
Tennessee-Alabama	Alabama	Even
T. C. U.-Texas A & M	T. C. U.	Even
Texas-Arkansas	Texas	5-1
Tulane-North Carolina	Tulane	4-1
Vanderbilt-Georgia Tech.	Vanderbilt	3-1
Washington-U. C. L. A.	Washington	3-1
Wisconsin-Iowa	Iowa	9-5
Yale-Army	Yale	7-5

* *Friday night (17) games.*

Record: Won, 48; Lost, 18; Ties, 2; Percent, .706.

Pro Games, Sunday (Oct. 19)

Dodgers-Cards	Dodgers	3-1
Bears-Lions	Bears	4-1
Packers-Rams	Packers	4-1
Giants-Pittsburgh	Giants	4-1
Eagles-Redskins	Redskins	3-1

Record: Won, 11; Lost, 2; Ties, 0; Percent, .846.

Rodeo In N.Y.

Continued from page 2

wandered into the arena, holding up the act for a few minutes.

Later in the layout Autry returns for a singing chore backed by the cowboy musical sextet from his radio program for Wrigley's gum. Cowboy does three pops in ingratiating style, gets in a plug for his commercial show, and then scrams. Prior to the show, Autry and CBS staged a party for the press at Toots Shor's restaurant, with the mob then going over to the Garden.

No Formula Change

Rodeo doesn't change its formula, even as to the mounted basketball game and the roping tricks by the McLaughlin brothers, Gene and Don, 11 and 12, respectively. The youngsters started with the show when they were only four and five years old, and they don't appear to be gaining in skill as they grow older.

Top events, per usual, are the bronc and bull riding, steer wrestling and wild cow milking. Bronc riding was especially interesting opening night because of the entry of Turk Greenough, of Red Lodge, Mont., who is the fiance of Sally Rand. The fanner watched him from a perch on the corral, but Greenough didn't remain in sight very long, a horse tagged Y-Bar-Me throwing him in jig time. A horse tagged Hells Angels was ridden all through the 10-second limit, but one called Ted Husing was too much for his rider.

5:8-Second Throw

The steer wrestling event, also against time, chalked up one surprisingly quick job when Hub Whiteman threw his animal in 5.8 seconds. Whiteman won last year.

The calf-roping contest failed to bring any records, though three contestants got them roped around the 20-second mark. The wild cows likewise stymied the boys, only three of them succeeding in getting any milk into the pop bottles. On several occasions the cows and bulls went tearing around the arena looking for victims and one photographer, who had his back turned, had a particularly narrow escape.

For sex appeal, plus the nice-looking cowgirls and trick riders, the rodeo again this year is featuring the six daughters of big western ranchers. All are beauts and they give an exhibition of cutting cattle out of a herd, in this instance a bunch of the rare Texas longhorns.

Something like 200 cowboys and cowgirls are entered this year, competing for the daily prizes as well as the major bonus at the show's end, Oct. 26.

Fewer Pix

Continued from page 5

low circuit runs with the same film and if they tried to stick to split weeks or other regular changes, holes are left in their booking requirements.

Opinion seems to be that it is better to follow a circuit for the same number of days on a film, even if four, five, six, seven or even eight, which has been occurring, rather than try to fill out with poor product, if available, or with reissues. Some of the latter are being used here and there, however, where gaps occur for subsequent-run theatres.

While reported results are good in many cases where extended time has been given pictures, too much switching in change days is confusing regular customers of theatres somewhat.

Trying 2 Changes Weekly Instead of 3 Programs

Milwaukee, Oct. 14.

With film prices upped and buying slowed, not only by the Blocks of Five plan, but by reluctance of the majors to sell to many of their group, indie exhibs in this area plan to meet the problem involved by revising their playing policies, cutting schedules to two changes a week instead of three. They will play their best pictures the longer half of the week, the weaker ones the short half.

Exhibs point out that under this plan, with the majority of them playing duals, they will buy 104 less pictures a year—a considerable saving in money, which will not only take care of the increased cost of the pictures they do play, but probably leave a sizeable balance in the exchequer.

Present situation is complicated, say exhibs, by the fact that if a picture shows any real possibilities the exchanges immediately put it in the percentage class, and the percentage idea is not particularly popular with the theatre operators. Product that can be bought at a flat price is only the less desirable film.

Although the increased admission taxes have now been in effect for a coupla weeks, there have been remarkable few squawks from patrons and no adverse effect upon business in this area. The public has become tax-minded and with employment and wages at new peaks, the upped price of attending the theatre seems to be O.K. with the vast majority.

TOP CIRCUS AND CARNY YEAR SINCE '29

Chicago, Oct. 14.

This has been biggest year carnival and circus business, the carnies even going ahead of 1929 high. This condition held true in all parts of the country and in cities of all sizes.

Added to the revenue of carnivals is recently upped gate charge of 10c. In one day, one carnival in a small Oklahoma spot did $10,000, which is an example of the bullish biz generally.

On-the-Upbeat

Continued from page 3

Cliffs, N. J. Powell leaves spot Nov. 30, but is set for 16 weeks in 1942.

Bill Munday at the Elms Ballroom, near Youngstown. Tony Pastor's orchestra plays a one-nighter at the Elms Oct. 18.

Ralph Barry, trumpet, and Bill Larry, bass, have joined Joe Lucarell's band at Youngstown.

Arturo and his Gay Caballeros, with Celia Villa, succeeded Isham Jones in Cascades Room of Hotel Pick-Ohio, Youngstown.

Smith's Tennesseeans, hillbilly orchestra, have resumed their broadcasts over WSPD, Toledo, after a summer layoff.

Dolly Dawn originally pencilled into Stanley theatre, Pittsburgh, last month, will fill date week of Oct. 24.

Lenore Tropp picked to sing with Piccolo Pete band at Club Petite, Pittsburgh, following series of auditions.

Bubbles Becker band, in for only a fortnight, got a ticket for four weeks more at Merry-Go-Round, Pittsburgh.

Leighton Noble follows Baron Elliott into Green's, Pittsburgh, Oct. 27 for a three-week stay.

Art Yagello has left Frank Natale trio at Union Grill, Pittsburgh, for spot in WCAE, Pitt., staff ork and replaced by Sammy Walters.

Muriel Lane, who lately went off Woody Herman payroll, gets song chair with Ray Noble.

Vincent Lopez has recorded a flock of Muzak transcriptions.

Helen Forrest, ex-Benny Goodman vocalist, began work with Harry James at Lincoln hotel, New York, last week.

Marion Hodell joins Jose Morand as vocalist next week (21) when band opens at Netherland-Plaza hotel, Cincinnati.

Tommy Dorsey plays benefit hop for British War Relief at Armory, Baltimore, Dec. 5.

Ted Nash, from Dick Rogers, hat joined Johnny Long on tenor sax, as replacement for Paul Harmon, who was drafted.

Dodson Show Targeted in Dixie For 'Lewd' Strippers and Gambling

Spartanburg, S. C., Oct. 14.

This Dixie sector had two wars last week—one of them was real.

Battle smoke is still plenty thick over the landscape from both engagements.

While thousanda of soldiers maneuvered over Carolina's hills and level acres of cotton, palmetto and pine in 'Red' and 'Blue' armies' sham warfare, the press, clergy, teachers and others fought it out with strippers, gamblers and pitchmen on the home front.

Crusaders won when John Law joined forces and reinforcements were brought up, closing 16 layouts and two girl shows on Dodson World Fair Shows' midway at annual county fair.

Fireworks followed series of editorials in Spartanburg Herald, morning, and Spartanburg Journal, evening, warning that repetition of 'lewd' and 'obscene' girl shows and operation of gambling concessions should not be tolerated. Fair, launched 32 years ago and one of largest annual expositions in South, for several years has permitted midway to feature strippers and near-strippers in shows and also has allowed gambling concessions. Last year officers closed several shows, following attacking newspaper editorials. This year warnings were published several days in advance of opening.

Press Campaign

With tens of thousands swarming through turnstiles, fair opened for a full week. Opening night, dailies supplied two reporters, Vernon Foster, Herald city editor, and Glen W. Naves, Journal staffer, with folding money, and sent them midway touring. Newsmen patronized girl shows, gambled, winning only once, and returned to their typewriters at midnight. Morning sheet front-paged their findings and war was on. Several hours later Sheriff Sam M. Henry and officers clamped down on 14 gambling concessions and two girl shows. Later, he ordered one layout, 'Chez La Femme,' closed for full six days duration of fair and made cases against two operators. Clergy, city Parents' association and others joined in war, on press' side, and school officials announced around 7,000 pupils couldn't participate unless midway was cleaned-up for annual School Day.

Newspapers received one unsigned letter attacking crusade, and using as ammunition claims that girl shows operated without censorship in local theatres. Carolina, using cut of nude in advertising 'Marcus' Revue Continental,' slated soon for week at Roxy, Atlanta, was singled out as example. However, local authorities have taken no action toward toning down stage shows, if needed.

The Day of Judgment

(Continued from page 50)

large a haul in writing, starring and directing, 'Judgment' suffers mainly in the scripting. Whole scenes could be eliminated, a need that was particularly obvious opening night, when the performance ran three hours and 20 minutes.

Schwartz's dramatization of an Hebraic custom that pledges the son and daughter of two friends to marriage, even before their births, has many interlocking situations that undoubtedly would find greater interest in the reading than in their unfolding on the stage of the Yiddish Art theatre. The son is born deformed, and upon learning of the marital vow, runs away from home at the age of 13 because of his self-consciousness. Miriam Rubini, whom Schwartz recently brought to New York from Buenos Aires, where she performed in Yiddish legit, plays the girl, with Schwartz the hunchbacked composer-conductor who is revealed as the child runaway.

Schwartz dominates the acting all the way, with Bertha Gersten and Luba Kadison being best among the others featured, particularly Miss Gersten. Jacob Ben-Ami intermittently is one of Yiddish theatredom's finest performers. At times he lapses into monotones in the poorly etched characterization of the Russian general, slain by his Jewish mistress (Miss Gersten) when he plans a pogrom on the Jews. Miss Rubini has a fair singing voice, but is generally disappointing in her debut, but circumstances attendant to other first-night difficulties, plus her debut on an American stage, might have been factors with which to reckon.

Alex Chertov's settings are in the best Yiddish Art theatre tradition: heavy and yet promoting the aspect of drama. *Naka.*

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"INTERMEZZO" "HUT-SUT SONG" "TILL REVILLE"
"PIANO CONCERTO" "WHY DON'T WE DO THIS MORE OFTEN"

●

WATCH FOR

SYMPHONY MODERNE CARMEN CARMEDA TONIGHT WE LOVE

●

THANKS TO

LADY ESTHER PRODUCTS PEDLER RYAN AGENCY

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SCREEN RADIO MUSIC STAGE

VARIETY

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BIG-TIME RADIO COSTS UP

Deanna Durbin's Desire to Further Hubby as Producer Cause of Walkout

Hollywood, Oct. 21.

Universal's refusal to allow Deanna Durbin's husband to produce the kind of pictures he desired has led to the singing star's suspension by the studio. Layoff actually took place three weeks ago but came to the attention of the press only last week. U had been trying to keep it under cover, fearing the reel story might damage its No. 1 property.

Studio professed itself as unperturbed by reports the femme wanted to join hubby Vaughan Paul at another studio. She has one year to go under her present pact, with a four-year option held on her services after that. She gets no pay while suspended, cannot accept radio or other outside employment and her contract is automatically extended by a period equal to the suspension. Her earnings under the pact average around $4,500 a week.

Official reason for removing Miss Durbin from the payroll was said by a studio spokesman to be the actress' demands for working conditions not provided in her contract and refusal to report for conferences on her next picture. It was said that she asked

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ASCAP 'PEACE' SLOWS DOWN TO A WALTZ

Despite the blessing given ASCAP's new licensing agreement in Chicago last week by militant group of network affiliates now known as Independent Broadcasters, Inc. (i.e., Major Market Group) the outlook for the return of ASCAP music to NBC and Columbia was as dark yesterday (Tuesday) as it was several months ago. All evidences point to the probability that the two networks will not close a deal with ASCAP until they have received signatured approvals from every one of their affiliated stations, which is plenty loose as a condition. NBC and Columbia are not taking any chance of losing out on the reimbursement to them of any fee obligations from their stations because of ASCAP payment-at-the-source.

Meanwhile an air of suspicion and

(Continued on page 49)

Lenore Stage Struck Now

Lenore Lemmon, cafe society deb who gained added newsprint prominence when she eloped with Jakie Webb, Jr., recently and is now suing for annulment, is being offered for personals.

She is being represented by Scott Douglas.

Chinese Strain Jams Charteris With U. S.

Hollywood, Oct. 21.

Leslie Charteris, author of 'The Saint' mystery stories, is waiting in Palm Springs for the solution of his immigration difficulties. Writer's true name is Leslie Charles Bowyer Lin. He is a British subject, born of an English mother and a Chinese father. The Oriental strain makes him ineligible for American citizenship. His daughter has an illness which too bars her from Americanization.

Meanwhile Charles Kramer, congressman from Los Angeles, is working in Washington to prevent the family from being separated by the operation of immigration laws.

Colored Cleve. Rowdies Heckle Bill Robinson; Lectures 'Em, Walks Off

Cleveland, Oct. 21.

Noisy gallery hecklers got under the skin of Bill Robinson, upsetting the veteran tap-dancer so much at RKO Palace's second show last week that he couldn't do his routine. He walked offstage to stop an incipient riot.

'Bojangles' was heartsick over the unexplainable affair, partly because the hoodlums taken out by cops were colored. What hurt him most, he said, was the fact that it was the first time in his life he was ever forced to take a walk.

'You should be ashamed to act that way, making a bad impression on white folks,' shouted Robinson in trying to rebuke the booers. 'You should be glad you are living in a country where you can laugh, enjoy

(Continued on page 50)

LEHMAN BROS. GROOM WILLKIE FOR WB SPOT

Election of Wendell L. Willkie as a member of the Lehman Corp. directorate at the annual meeting last week is linked in the trade with recent purchase of considerable Warner Bros, common stock by Lehman interests. Insiders claim that Lehman firm had a definite position in mind for Willkie when electing him to the board of directors.

Not known what position he might fill with Warner Bros., even if Lehman Corp. or interests representing that group were to buy into the picture company on such a scale as to take dominating control. However, reports persist both in film circles and Wall Street that Willkie is headed for a berth with Warners. Any such move doubtlessly would be predicated on the possibility of

(Continued on page 20)

SUNDAY'S 137G TALENT BUDGET

Stale Quizzes Replaced by More Costly Entertainments and Total Number of Network Shows Rises—Daytime Sponsors Spending Around $145,000 for Programs, Mostly Serials

24% HIGHER

At the start of the broadcast season of 1940-41 VARIETY estimates on program costs (talent, music, arrangements, royalties, etc.) as distinct from time expenditures reveal that Sunday night on the three coast-to-coast webs, NBC, CBS and Mutual, represents a $137,000 'free show' to the nation. This total outlay for performances greatly exceeds that of any other night of the week.

The talent costs for network en-

(Continued on page 28)

U.S. Gov't Makes Radio Series of 'You Can't Do Business With Hitler'

Washington, Oct. 21.

The United States Government through the Office for Emergency Management is creating a weekly radio series on transcriptions based on Douglas Miller's book 'You Can't Do Business With Hitler.' It will run on 400 or more stations.

The Government wants more Yanks to savoy the way the Nazis play rough in business as well as politics and fighting. The negotiated peace idea still has a lot of mouthpieces and it's felt that this delusion in favor of more appeasement should get the needles in radio control rooms.

CREDIT MUTUAL FOR THREE ASCAP HITS

Three ASCAP publishers moved into the music sheet best-sellers list last week. It's the first that have been bunched that way in several months.

The trio are 'Elmer's Tune' (Robbins), 'I Know Why' (Feist) and 'Why Don't We Do This More Often?' (Bregman-Voco-Conn). Because of this situation some ASCAP pubs are inclined to revise their previous opinion of the Mutual Network as an effective source for exploiting new tunes.

Kyser's $10,000-a-Night Guarantees; Mammoth Arenas Make It Possible

The one-night dates that Kay Kyser's band will play during its short stay in the east are being gauged by Music Corp. of America, his bookers, to garner the maestro a minimum gross of $10,000 a night. And that's a minimum; actually a grosses averaging around $15,000 per night are expected.

Kyser's first date in the east is Oct. 26 at the 7,500-seat Arena, New Haven, Conn., where the band will do three performances of its 'Kollege of Musical Knowledge' instead of the usual two shows that the spot calls for. Next date is Oct. 31 at the Mosque, Richmond, Va., which seats about 5,000 people. There he'll do both a concert and dance in succession at separate admissions.

Following day the outfit plays a concert and dance at the Armory, Baltimore, capacity $12,000. Here Kyser will give an afternoon concert for kids under 16 at 40c, a concession to youngsters who otherwise might not be able to catch him at higher prices. Evening hop is scaled at $1.10. Nov. 2 Kyser plays at the County Center, White Plains, doing three shows.

The idea of aiming at a $10,000

(Continued on page 54)

Big B.O. in N.Y. May Cue Autry to Head Own Rodeo

The annual rodeo at Madison Square Garden, N. Y., is running away ahead of last year's series of contests. It is claimed the gross is approximately 40% higher, but actual takings are being withheld by the Garden. Figured that the sight of bucking broncs and steers is becoming an increasing novelty, but in show circles it is stated that Gene Autry, the singing Coast cowboy, is the real draw, along with his trained steeds. Reported that Autry is now considering heading his own rodeo next season.

Last year's bettered business indicated Autry's popularity.

Petrillo's Deadline For Theatres Playing Bands Set for Oct. 27

James C. Petrillo, president of the American Federation of Musicians, has set next Monday (Oct. 27) as the deadline for theatres to sign the new Form B contract, making them liable for Social Security taxes of individual musicians in traveling bands. In a telegram sent yesterday (Tuesday) to all booking agents, Petrillo stated that no bands can open in theatres on or after Oct. 27 unless the union's contract stipulations had been met.

With the idea of preventing too great a hardship on the picture houses, Petrillo's telegram at the same time permits those bands already playing theatres on Oct. 27 to finish out their engagements, even if they run two or three weeks beyond the deadline. This appears

(Continued on page 54)

JOE COOK MAY STAR IN RINGLING CIRCUS

Joe Cook will probably be the stellar feature of the Ringling Bros., Barnum & Bailey Circus next season. Comedian is being angled for by John Ringling North and Cook is said to favor the idea of joining up with the big top.

Cook recently returned from a trans-continental motor car trip, object of which was to look over all types of restaurants, Cook having long planned to establish a road house in New Jersey. Circus date is not expected to interfere with that idea being consummated.

Although the Ringling outfit is still playing dates, plans for next year's circus are well advanced. Work on re-dressing the show throughout will soon be started by the Brooks Costume Co., which again has the contract to doll up the big top.

GRAD SEARS DUE TO BECOME UA PREZ

United Artists' new president will be Gradwell L. Sears, general sales manager for Warner Bros., it was reliably reported yesterday (Tuesday). With Joseph Bernhard, who last week was the white hope of the UA owners to take the job, eliminated by what the stockholders felt were 'excessive demands,' choice went back to Sears.

What Sears' terms will be are now being worked out. His present WB pact expires soon, but he will shift over to UA ahead of its expiration, as and when the deal is consummated. It's said that Carl Leserman, longtime aide to Sears on sales matters, will go along with him.

Sears was early considered for the UA stewardship, actually being second choice to Metro sales chief Wil-

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What, No Dishes?

Hollywood, Oct. 21.

Just because she's a double feature fan and her husband isn't was sufficient grounds for a divorce for the David Jamersons.

She wanted to stay for the second picture and he didn't, so he socked her.

Lyon-Daniels Clipper to London; Dick Powell in N. Y. for Musical

By GEORGE FROST

From the 42-ton, 80-passenger 'swans' run by Pan American Airways across the foul line of the Battle of the Atlantic, to Gracie Allen's swan, flown higher and faster than ever an ugly duckling dreamed. New York's LaGuardia Field provided its usual panorama of headlines and hurrahs these seven days past.

The Clipper-trippers of the week found Bebe Daniels and Ben Lyon at the head of the list on their way to London. In Churchill-town they will continue rootin' for the We'll-get-Hitler societies through their British Broadcasting Co. program, etc.

Tucked away in the Lyons' luggage is a recording ready against the time when it will be played as an inspirational message. The record, which blends the voices of 38 of the U. S. entertainment great, urges 'Thumbs Up.' Its creation was participated in by such as Fred Astaire, Myrna Loy, Cecil B. DeMille, Shirley Temple, Charles Boyer and Hedy LaMarr.

The couple, as they stepped aboard the Dixie Clipper commanded by Captain William A. Winston, a cast-

(Continued on page 63)

Maxine Sullivan In N. Y. Concert, To Swing Ballads

Maxine Sullivan will invade the Museum of Modern Art, New York, with a session of old English ballads in swing, to tee off Coffee Concerts II on Nov. 5. Colored throater will be accompanied by Sylvia Marlow on a hot harpsichord. Also in the show will be Benny Carter, former arranger for all the British Broadcasting Corp.'s swing programs.

Series of six Wednesday night stanzas at the Museum will be a

(Continued on page 48)

Cornell's Bernstein Play Will Preem in Frisco

Planning to use some of her 'Doctor's Dilemma' cast, and also pick up other players in Los Angeles, Katharine Cornell will world-premiere her new Henri Bernstein play, 'Rose Burke,' in San Francisco.

Star is currently in Chicago with 'Dilemma' and jumps to the Coast for other dates, following which she will ready the French dramatist's production and jump it back from S. F. to N. Y.

Joan Fontaine-Selznick Make Peace; Walks Back

Hollywood, Oct. 21.

Brief suspension of Joan Fontaine by David O. Selznick was ironed out yesterday (Monday) and the actress will report for work as scheduled for the role of Prudence, opposite Tyrone Power, in 'This Above All,' at 20th Century-Fox. Eric Knight war yarn goes into production Nov. 3, with Anatole Litvak directing.

Actress' earlier refusal to do the picture was understood to be twofold—her dislike of the Prudence role and a demand for more money on loanout deals. Selznick is reported to be collecting $100,000 on the 20th-Fox farm-out, while Miss Fontaine's salary is $400 a week for 40 weeks a year. Not known what, if any, financial adjustment was made to persuade her to accept the 'This Above All' assignment.

For the actress' work in the recent RKO picture, 'Suspicion,' her home studio received approximately $100,000 and was given screen credit for the loan 'by courtesy of David O. Selznick.' 'This Above All' is the third loanout film Miss Fontaine turned down. Others were the Frank Lloyd production, 'The Howards of Virginia' and Universal's remake of 'Back Street.' Actress is also said to be dissatisfied with her publicity.

Quip About Berle

Tin Pan Alley wags, on hearing that Milton Berle had closed with Broadcast Music, Inc., for the publication of a song, used one of Berle's own gags in voicing their opinion of the comic. Berle has for months inquired whether BMI would bring back busties, Mussolini, watchfobs, etc. The T.P.A. wags adapted this to the following query, 'Will BMI bring back Milton Berle?'

Song involved is 'Would It Make Any Difference to You?', and two of its writers, Berle and Bert Pellish, are ASCAP members. Laird Cregar, film and stage actor collaborated on the words.

FILM BIZ HOSTING C. OF C. DELEGATES

Hollywood, Oct. 21.

Film industry entertains Chambers of Commerce from all parts of the country tomorrow, (Wed.) at the Metro studio, with Louis B. Mayer hosting and Y. Frank Freeman representing the Producers Association. Idea is to give the National Association of Commercial Organizations Secretaries an idea of what goes on in picture studios.

Greeting the visiting firemen will be Mayor Fletcher Bowron, Sheriff Eugene Biscailuz, Norman Chandler, Dr. Frank Barham, Richard A. Carrington, Jr., E. Manchester Boddy, Judge Harlan Palmer and John Dockweiler, district attorney of Los Angeles County.

Weismuller's Double A Hero in Real Life

St. Louis, Oct. 21.

Private Henry C. (Hand) Akers, Miami, who, before becoming a draftee doubled for Johnny Weismuller in the flickers, proved a real hero last week in the Big Piney river near the Fort Leonard Wood, Mo., training camp when he rescued another soldier who fell from a pontoon bridge into the icy water. Hand was among a group who plunged into the river but his swimming experience enabled him to make the rescue.

The rescuee was Floyd A. Pilcher, Tahlequah, Okla., who coached the British Olympic swimming team before the 1936 games and accompanied the American team to Berlin the same year. Pilcher, aside from the shock of falling into the cold water, was none the worse from his experience.

WB Films War Debs

Hollywood, Oct. 21.

'Miss Willis Goes to War,' a tale of American women in defense activities, goes on the Hal B. Wallis production slate at Warners with one of the year's heaviest budgets.

Assigned as defense workers are Ann Sheridan, Olivia de Havilland and Brenda Marshall, and negotiations are going on with Kay Francis to share the top femme rating.

Television To Be Stalled For The Duration

Television and its development will be permitted to simmer for the duration, according to reliable sources in the field, but with the end of the war sponsors of the new form of entertainment will launch it, from plans, on an ambitious scale.

Just how television may hook up with the picture industry and its use in film theatres is expected to depend to a great extent on steps

(Continued on page 60)

Mrs. Edith Rogers Dahl's Oomph No Go With AGVA

Detroit, Oct. 21.

That oomph which melted General Franco's heart didn't make any impression on the American Guild of Variety Artists here.

Mrs. Edith Rogers (Dahl), whose picture sent to the Spanish dictator was credited with saving Whitey Dahl, a captured aviator, from a firing squad, couldn't get into the good graces of the union here because she was charged with going through a picket line of a struck Hollywood cafe.

Booked in for an appearance at the Grand Terrace for a week with her partner, Phil Kaye, she was forced to sit it out when AGVA threatened to yank the show in the new nitery here if she was permitted to go on.

Finally, with the aid of Harry Richman and after thousands of wired words and heavy phone toll calls, AGVA sanctioned Miss Dahl's appearance here late in the week. Her turn consists of an account of how she saved 'Whitey' from a firing squad plus playing the violin.

Ethel Merman Recupes

Ethel Merman was forced out of 'Panama Hattie,' 46th Street, N. Y., Friday (17), by intestinal influenza. She responded promptly to hospitalization over the weekend and appeared in the musical Monday night.

Betty Allen subbed for her.

ABBOTT and COSTELLO

'Abbott and Costello are terrific comedians.'
—Robert W. Dana, *New York Herald Tribune.*

Universal Pictures Chase & Sanborn Hour, NBC-Red
Under Personal Management of: EDWARD SHERMAN

THE BERLE-ING POINT

By Milton Berle

Hollywood, Oct. 21.

Just purchased a lovely home in Beverly Hills. It's the first time I ever owned and, in order to keep from getting lonely for the open road, I've planted 20 Burma Shave signs on my lawn.

Always wanted a home with a sunken living room. After the rainstorm we had this week I got my wish.

There's a very modernistic floor lamp in my den. You turn a button and get a dim light. Turn another button and get a brighter light. Turn a third button and the bulb turns into a candle and cuts down your electric light bill.

My boss, Darryl Zanuck, sent me something for the new house that I really needed—a mink doorknob.

Kept wondering why the house had been built with a tilt to it—until I learned that it had been erected by a pinball player.

Broadway Department

Now that all bookers and agents must remove their couches from their offices, a good percentage of them are going to have it pretty tough—where are they going to sleep?

Jay C. Flippen wires that Orange Julius has become so high-toned he's thinking of naming his drink 'Orange Julian.'

Hollywoodiana

There are three types of girls you meet in Hollywood. No. 1 says 'Can you get me in pictures?' No. 2 says: 'Can you get me in pictures?' No. 3 says: 'Can you get me in pictures?'

Jack Oakie tells me about the former bigshot actor who is so down on his luck he now owes a restaurant $800—for coffee.

Sid Grauman is running short of footprint space in the front of his Chinese theatre, so, from now on he is putting one toe in the cement.

Phil Silvers tells about the producer who awoke in the middle of the night suffering from a horrible nightmare—he dreamt he had produced a good picture.

Music Department

Do you think B. M. I. songs have increased the number of divorces?

The fellows who wrote 'I Don't Want to Set the World on Fire' are in bad with 2,000 pyromaniacs. They claim the song is having a bad effect on the members of their organization.

Radio Department

My sixth Ballantine Ale broadcast went over with a bang. I wonder who smuggled those concealed weapons in—and missed?

There's a new radio program going on the air that will feature divorced couples to be called, 'The Battle of the Ex's.'

Red Skelton sure is in a fix. He follows Bob Hope who follows Fibber McGee and Molly. Red doesn't know if the people are laughing at his jokes, or whether they had just figured out the jokes on the preceding programs.

There's No Truth to the Rumor

That Sidney Skolsky sleeps in a modernistic thimble....That a week went by without George Raft being suspended by his studio....That a quickie studio is making a picture about a pig and is calling it 'Sergeant Pork'....That Orson Welles' new beard comes in six delicious flavors....That Leo Carrillo hates parades and just enters them to exercise his horses.

Hangnail Descriptions

Con-Man: I wake up scheming . . . *Debutante:* Comes Out and Goes Nowhere . . . *Film Cutter:* Simon Legree with a scissor . . . *Will Hays:* Laundry man . . . *Henny Youngman:* From gags to switches.

Observation Department

They're featuring something new in Hollywood—a celophane bed for spinsters. Now all they have to do is to look through it instead of under it.

The new hats women are wearing today are really terrific. I sat behind a woman in a theatre who had a better production on her head than the one I saw on the screen.

The weather in Hollywood sure is marvelous. The sun has been coming out the past few weeks only by appointment.

Eavesdropped at Malibu Beach: 'She never met a man she didn't like—to take over.'

Eavesdropped at Lake Arrowhead: 'She does such a terrific rhumba—she wears her dresses out at the hips.'

Eavesdropped at Palm Springs: 'I'm breaking my back putting up a front for you.'

My brother (the one who has a far-away look on my bankroll) has just invented a rubber option that bounces right back when it's dropped.

Whatever Became of ———?

Schlict's Mannequins
Ann Greenway
Donavan & Lee
Bruber's Elephants
Lee, Lee & Lee
Harmon & Sands

Afterpiece

If a picture is a failure, the producer blames it on the director; the director blames it on the star; the star blames it on the writer, and the writer blames it on the fellow he stole the idea from.

'Powers Girl' Will Be Filmed by Indie Team

Hollywood, Oct. 21.

Screen rights to 'Powers Girl,' based on the career of John Powers, head of the femme model agency, were acquired by John W. Rogers, formerly with the Pine-Thomas unit, and Monty Shaff, recently with the 'Dr. Christian' series. Story and models will be filmed as a musical comedy in Technicolor.

Picture is the first of three to be be made by the new unit. Negotiations are under way for a major release.

Harry Cohn Rediscovers Lyle Talbot for Columbia

Pittsburgh, Oct. 21.

Lyle Talbot said here last week he would stick with 'Separate Rooms' on the road until June 1, when he returns to Hollywood and a term contract with Columbia. Deal resulted when Harry Cohn, Col prexy, was in New York recently and caught 'Rooms' near the tag end of its Broadway run.

According to Talbot, Cohn came backstage to see him and told him he never realized he could play comedy. 'What about 'No More Orchids' and 'One Night of Love'?' inquired the actor. Cohn told him he had forgotten all about them.

'Orchids' and 'Love' were Col pix.

BENNY'S FOUR OUTSIDE PIX; STALLS WB CHORE

Hollywood, Oct. 21.

Jack Benny's picture for Warners, 'Widow Wouldn't Weep,' has been set back to next February because of story difficulties.

Comic also has pictures to make for Alexander Korda, 20th Century-Fox and Paramount.

Susan Hayward 'Scouts' N. O. Trumpeter for Par

New Orleans, Oct. 21.

Ray Foster, trumpeter with Chuck Foster's orchestra, playing in the Blue Room of the Hotel Roosevelt here, was signed to a Hollywood contract. The 'talent scout' who discovered him was Susan Hayward, Paramount starlet, who was here visiting friends.

Foster, who is 29 and married, was signed up under the name of Ray Robbins. He took the name of Robbins because Foster, the bandleader, and his sister, Gloria, who also warbles with the crew, figured there were already sufficient Fosters in the aggregation.

Miss Hayward happened to hear the trumpeter when he subbed as a singer and wowed the dinner crowd at the hotel.

ARMY SHOWS STALLED AGAIN

Old Burlesque Routines in Dispute

Barney Gerard Demands Compensation From Abbott and Costello, Standard Brands, Etc.

Claims that Abbott and Costello pilfered his material in two broadcasts in June have been filed by attorneys for Barney Gerard with NBC, Standard Brands and the J. Walter Thompson agency. Gerard is a former burley and vaude writer and producer who has been more recently writing in Hollywood.

Gerard lists two of his burley routines which he alleges were used partially verbatim and partially paraphrased. John Grant, who writes the A&C radio material, was a one-time straight man in one of Gerard's shows on the American burley wheel, Gerard claims.

From his 'Follies of the Day' revue labeled 'Polly's Going Up,' presented in 1918, Gerard alleges A&C copped an entire airplane sequence, including the situation and some gags in toto. It was used in the broadcast of June 15. Two weeks before, Gerard states, the comedy pair used a bullfight sequence which was almost identical with one in his 1920 'Follies of the Day,' tagged 'Political Revue.'

Alfred Beekman, of House, Grossman, Vorhaus and Hemley, Gerard's counsel, filed notice of intention to sue unless satisfactory settlement is reached on the alleged unauthorized use of the material. Gerard has won a number of other suits and claims for plagiarism of material from the scores of shows and skits he authored and produced.

William Morris agency is currently working with Gerard on the tons of material, planning to sort it and offer it for sale.

Seek Novarro, Korjus For Mexican Version Of 'The Great Waltz'

Mexico City, Oct. 21.

Production here of what he calls a Mexican version of 'The Great Waltz' is being readied by Miguel Contreras Torres, producer-director, as soon as he finishes 'Simon Bolivar,' film biography of the Venezuelan patriot which he is making for Grovas y Cia. New picture is to be titled 'La Caballeria del Imperio' ('The Cavalry of the Empire'), story of the brief but bizarre empire Napoleon III set up in Mexico which ended with the death before a Mexican republican firing squad of its puppet head, the Austrian Archduke Maximilian, on June 19, 1867.

Contreras Torres is dickering for Ramon Navarro, Miliza Korjus, Polish operatic singer who had the Metro lead in 'Waltz,' and the ace Mexican players, Jorge Negrete, Joaquin Pardave and Medea de Novara, for the leads in 'Caballeria.'

COAST SNOW STALLS OUTDOOR SHOOTING

Hollywood, Oct. 21.

Rain and snow has slowed outdoor shooting. Flakes falling in the mountains kept Warners' 'Wild Bill Hickok Rides' indoors.

Inclement weather was also given as the reason for the postponement of the regular meeting last night (Monday) of the Screen Actors Guild board.

Helen O'Connell Okay After Coast Operation

Helen O'Connell, vocalist with the Jimmy Dorsey orchestra, underwent an appendectomy operation last Thursday (16) at Hollywood Hospital, Hollywood. She's okay.

Her cutting is the second stymie to befall Dorsey's band since it went to the coast to make a picture for Paramount. Leader was bedded for more than a week with an infected ear, delaying scenes that included him. Outfit is now playing the Palladium Ballroom, Hollywood.

Gypsy's Own G-String

Gypsy Rose Lee's first literary effort, 'The G-String Murders' (Simon & Schuster), has been getting a good sale and a better plug since publication two weeks ago, which naturally has aroused speculation on 'who was her ghost?'

The stripper actually wrote it herself, a good part of the writing having been done between undressing in 'Streets of Paris' at the N. Y. World's Fair last year.

JOHN MASEFIELD ON U.S. RADIO SERIAL

John Masefield, poet laureate of England, will guest Nov. 3 on 'Against the Storm,' reading selections from his works by short-wave from London. It will be the first time a trans-ocean short-wave broadcast has been made part of a daytime serial program. 'Storm,' authored by Sandra Michael, airs on NBC-Red (WEAF) for Procter & Gamble.

Appearance of Masefield on the program was arranged through Fred Bate, NBC representative in London. Actual details were set in a series of short-wave confabs between Masefield and Bate in London and John Gibbs, Miss Michael's husband and producer of 'Storm,' and Compton agency execs, in New York. Although Masefield has never heard the program, his poems have been read on it and his publishers, Walter

(Continued on page 55)

Lynn Cantor, Vet Vauder, On KXOK Doing Film Gossip in Ozark Twang

St. Louis, Oct. 21.

Lynn Castile, who under the name of Lynn Cantor was formerly a partner of Al Shean and a 'Ziegfeld Follies' girl, is making a show business comeback over KXOK, local NBC station. She does 'Movie Fan No. 1' program Fridays under Fanchon & Marco sponsorship. Series has been on the air eight weeks.

Using an Ozarkian dialect, Miss Castile talks about her rustic relatives and incidentally works in plugs for pictures and picture personalities. She's a native of De Soto, Mississippi.

HERB'T MARSHALL AS M.C.

Old Gold Comic Job To Bert Wheeler —Riggs Off Show

Hollywood, Oct. 21.

Old Gold show is undergoing a shakeup and with its new format and principals spans the nation over NBC's blue skein beginning Nov. 3. Tommy Riggs has been dropped and Herbert Marshall moves in as emcee. Chief comic will be Bert Wheeler, aided and heckled by Hank Ladd. Merry Macs supply the vocal music, but no decision has been reached on the band, although Victor Young may be retained. There will also be a weekly change of guests. Cal Kuhl produces for J. Walter Thompson.

Cigaret show has been doing coast duty since last April. New setup airs from here for the east at 4 p.m., and repeats at 8 p.m.

COIN TIEUP PROBLEM NOW

Three Weeks Since Dowling Given Job of Getting 20-24 Units Into Camps by Dec. 1, But He Can't Get Money to Start—USO Balking on Funds

YEAR OF BUCK-PASSING

Just three weeks ago today (Wednesday) Eddie Dowling was named chairman of the entertainment division of the Citizens Committee for the Army and Navy, charged with the task of getting 20 or more shows into the Army camps of the nation by Dec. 1.

A week later, Dowling and the tin-hats of the Citizens Committee and the USO (which is supposed to finance the CC) met with the brass-hats of the War Department on the entertainment project. A few days later, amidst a welter of publicity releases announcing that now 'our boys' were assured of the 'cream of the entertainment crop,' there was a

(Continued on page 62)

WORKING CRIX NOT TAXABLE

Newspaper reporters and critics, when admitted free so that they may cover plays, films, sports events, etc., will not be liable for tax on admissions. That ruling, made last week in Washington, is similar to an interpretation of the tax regulations handed down by the Internal Revenue Department more than a dozen years ago. New ruling, however, is more inclusive and wider in range, defining radio announcers, photographers, telegraphers and persons of similar vocations as tax-exempt when performing their special duties.

Ruling was asked from Washington on behalf of managers because the law is specific about persons being admitted on passes, requiring the same tax as tickets for similar accommodations. Pointed out, however, that if passes are used by critics, reporters and others not solely for the purpose of reporting, the tax shall apply.

Ruling was made by D. S. Bliss, Deputy Internal Revenue Commissioner.

BERLIN'S 14 DITTIES, TOPS FOR ANY TUNEPIC

Hollywood, Oct. 21.

Irving Berlin sets a new record in 'Holiday Inn' at Paramount with 14 new songs, claimed as the highest number of original ditties ever cleffed for a picture.

Film, to be produced and directed by Mark Sandrich, awaits the return from South America of Bing Crosby, who co-stars with Fred Astaire.

Paul Draper, Larry Adler Set for Joint Concert

First booking of a new trend in classical music has been set for the 1941-42 season by Columbia Concerts. Paul Draper, ballet-tapster, and Larry Adler, harmonica player, will be booked in joint concert, playing and dancing only classical music.

Typical programs for the two will include music by the masters.

Fred Schang of the Metropolitan Music Bureau, Columbia Concerts affiliate, will book. He's responsible for the signing of the artists.

Saga of Peggy Conrad, Angel of B'way Walgreen's; Poor Li'l Rich Chorus Girl

Agent's Billing

Hollywood, Oct. 21.

Hollywood agent gets top billing in the Universal picture, 'Paris Calling,' made under a package deal with the percenter. Credit line will read: 'Universal presents a Charles K. Feldman Group production, directed by Edward L. Marin, produced by Benjamin Glaser.'

Star of the picture is Elisabeth Bergner.

COHAN BETTER FOLLOWING OPERATION

George M. Cohan entered the Flower-Fifth Avenue hospital, N. Y., Friday (17) and an emergency operation was performed the following day by Dr. Miguel G. Elias, who has been the author-star's physician for some time. Operation was exploratory, diagnosis indicating an obstruction in the lower intestinal tract. Although his condition was regarded as serious, the patient was visited Sunday by his daughter Mary and one or two others within the immediate family. Up to the time of going to press, Cohan's condition was regarded as satisfactory, but he will be under medical care for months.

Cohan had attended to business matters with Capt. Dennis F. O'Brien, his attorney and intimate friend, earlier on Friday. During the evening he suffered intense pain

(Continued on page 61)

Skeltons and Hopes Feudin' Over Gag Writer—Bang! Bang!

Hollywood, Oct. 21.

Stealing gags is no novelty among the home radioites but stealing a gag writer is something else again, even though it's only alleged. Such an oddity came to pass last week when Bob Hope discovered that Jack Douglas was hoking up neighbor Red Skelton's show and immediately had attorneys file for an injunction. What's more, Hope claims that Douglas took with him gags that have the indelible stamp of Hope on them. In court on Nov. 24 will be decided whose program legally rates the services of Douglas.

Hope complains that Douglas has been under exclusive contract to his show since 1938 but last Sept. 30 advised Hope that he was skipping over to Skelton's without the formality of asking a release from the commitment. Until the issue is settled Douglas is between both shows, Skelton meantime having dropped him for fear of involvement. Douglas' defense is that he presumed he was free to make the Skelton deal and was given Hope's blessing.

What the trade doesn't quite savvy is why all the legal maneuvers over one writer when between the two shows there must be 15 to 20 knoking themselves out every week at the shrine of King Hoke.

Levant to Be Guest Star of St. L. Symph

St. Louis, Oct. 21.

Oscar Levant is slated to personal with the St. Louis symph orch in a special concert in the opera house of the Municipal Auditorium Nov. 4.

This will be Levant's pianist debut here with the symph.

By HERB GOLDEN

Peggy Conrad may get a job this week as a chorus girl or specialty dancer in Georgie Hale's new musical, 'Lady Comes Across.' And if she does it will cost her exactly $250 for every week she works. That's how much her mother hands the attractive 19-year-old heiress each week to stay away from show biz.

But footlights and greasepaint are more attractive than a pocketful of coin to Miss Conrad and she'll grab the $50-a-week job from Hale if she qualifies. There will be sounds resembling the blitzing of Coventry in the family's Northport, L. I., manse when Miss Conrad announces she has the job, but she's used to that.

It started when the tall and buxom femme went on a vaude tour with the Albertine Rasch dancers four years ago and continued all during almost two years of New York and road engagements in 'Stars in Your Eyes' and 'Yokel Boy.'

That all compared with the dropping of a mothball on London, however, to the rumpus when Miss Conrad in June, 1940, announced that

(Continued on page 63)

MATURE WINS RAISE FROM $450 TO $1,850

Hollywood, Oct. 21.

Victor Mature, loan-out leading man on Hal Roach's payroll, was upped from $450 to $1,850 a week after a diplomatic gesture which might have caused discord in 'The Song of the Islands.' Mature was on lease to play the male role in that picture at 20th-Fox and demanded the adjustment between his original contract wages and his selling price to the Westwood studio, estimated at $3,000 a week.

Actor was sustained in his contention by his agent, Myron Selznick, who asserted that the actor had proved his thespian ability in 'Shanghai Gesture.'

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HARRY WARNER DENIES BEING CLUBBY WITH BIOFF; U.S. TO REST CASE THIS WEEK

WB Prez Hints at Fear of Bodily Harm—Bioff and 'The Boys' From Chi Quoted—Metro, 20th, WB Finale for U. S., Then Paramount's execs

Trial of William Bioff and George E. Browne, respectively the west coast representative and president of the International Alliance of Theartical Stage Employees, for alleged labor racketeering, ended its second week yesterday (Tuesday) in N. Y. federal court.

Harry M. Warner, president of Warner Bros., on the stand was cross-examined by George Breslin, defense attorney, in the morning session. The film executive was queried on his relationships with Bioff. The defense is trying to show a close and friendly understanding.

At the end of the entire day's session, prosecuting U. S. Attorney Mathias F. Correa opined that if the defense's cross-examinations did not consume too much time, he might be able to rest the Government's case after he finishes with Paramount officials he will call to the stand today (Wed.). With the top WB execs, plus Metro and 20th-Fox officials, that makes three of the four majors named in the original indictment.

From the start of the sessions yesterday (Tues.) morning, Warner was queried if be had not asked Bioff to his daughter's wedding and if he had not advised the labor leader to purchase stock in the Hollywood Turf Club. The attempts to prove the relationship were not too successful, as Warner denied all allegations or failed to remember others.

On re-direct questioning by U. S. prosecutor Mathias F. Correa, he was asked how he regarded Bioff in 1937-38. When a defense objection was sustained, Correa told the court since the defense had gone into personal relations he felt be should have the same chance. He changed the phrasing of his question and asked; 'Why did you behave as you did toward Bioff?'

'Surface Friendship Rather Than An Enemy'

Warner then replied, 'I considered Mr. Bioff as a man that shook our company down for $100,000. Therefore I thought that in view of the power which he had, it would be a good policy to pursue a surface friendship, rather than make him an enemy.'

Correa then demanded, 'Did you at the time you knew Mr. Bioff take any precautions against bodily harm?' Over defense objections, Warner answered, 'Yes, sir, I did. When I refused to give him $20,000, and after the Columbia strike [detailed below], I was fearful, and I went to Blaney Matthews, head of our studio police, and I told him I feared some trouble and that I would like to get some protection. He said he would assign two men to follow my car for a couple of weeks to see what would happen, which he did.'

At the conclusion of Warner's testimony, Thomas J. Martin, auditor of Warner Bros., under Samuel Carlisle, WB controller, took the stand. He said that in May, 1936, he received instructions from Carlisle to secure some money. He got $10,000 through vouchers and gave it to Carlisle, who in turn gave it to Warner. He met Bioff in Carlisle's office and was introduced.

He said that Carlisle tendered an envelope which Bioff took but failed to count, at which time he left the room.

He then identified some 75 vouchers running from as little as $100 to $19,827, out of which he collected $91,634 which was given Warner to give Bioff. An additional $8,300 was secured from theatre vouchers with which he was not familiar. The vouchers in many cases were entirely false, the witness admitted, as some items were never used as expenses at all. Others, the larger ones, were considerably padded.

Under cross-examination he admitted that as many as 3,500 to 4,000 vouchers pass through his office's hands yearly. He has been with the company 15 years.

At the start of the afternoon session Monday (20), Martin testified he did not make up the vouchers, but was given them by Carlisle. He said the film company had a safety deposit box in the Manufacturers Trust Co. in which $30,000 to $50,000 in cash was kept. Carlisle also kept $5,000 or so in cash on hand at the home office.

On re-direct examination Boris Kostelanetz, assistant to Correa, brought out that Martin had a private memo book in which he recorded the padded vouchers. The book was not offered in evidence, so Martin Conboy, chief defense counsel, objected to it. The book was then produced by the Government and offered. The defense, after examination, continued to object, so the Government withdrew it. Judge John C. Knox then demanded to see it, and over the objections of the defense counsel offered it in evidence on his own. Martin testified before he left the stand that he kept the book as protection for himself and Carlisle since they were receiving the money and he did not want anyone to believe he was keeping it for his personal use.

Carlisle's Testimony

Samuel Carlisle, controller of Warners for 15 years and its assistant treasurer now, was next. He told how on May 15, 1936, Major Albert Warner came to him and introduced him to Bioff. Carlisle said he asked Warned in Bioff's presence how much he wanted.

'Bioff told me he wanted $15,000. I asked him if he'd take a check. He said no. I told him we did not have it ready and would have to work it up. He told me be had to have $15,000 because he was going to a labor convention and had to dish it out to labor leaders.'

Some time later Carlisle said he secured $10,000 either from a vault or by cashing a check (he did not remember which) and gave it to Warner.

He said that Warner told him that whenever anyone spent any money on conventions or exploitation to add to the vouchers. He also told S. Charles Einfeld, head of publicity and exploitation; Gradwell Sears, then western sales manager, and A. W. Smith, then eastern sales manager, to put in expense slips when they could. Carlisle then described the means by which he raised the money for Warner, all of which had previously been testified to by other witnesses.

Carlisle said that on March 1, 1937, he was visited by Bioff to get an envelope with money and saw Martin there. 'Bioff's face flushed. He appeared angry. I told him that Martin was there to protect me. Bioff then told us that if we didn't tell, we didn't have to worry since he wouldn't.'

Court adjourned at this point with cross-examination of Carlisle today (Wednesday) to be conducted by Conboy.

Bioff and 'The Boys' Who Sneer at 'Peanuts'

Evidence that Bioff collected for persons other than himself and Browne was the feature of Monday's (20) testimony when Major Albert Warner, v.p. of Warner Bros., told that Bioff sneered at an offer of $10,000, saying it would be merely 'peanuts' when he split it with 'the boys.' The $10,000 was part payment on a $50,000 annual fee demanded by

(Continued on page 25)

AFL ENDS CONV. WITH BROWNE OUSTED

Seattle, Oct. 21.

Annual convention of the American Federation of Labor wound up its deliberations here Thursday (16), with the Executive Council holding further huddles Friday (17). As a whole the convention produced no fireworks, with all members of the Executive Council unanimously re-elected except George E. Browne, prexy of the IATSE, now under trial for extortion; and policies, aims, etc., were not basically changed.

Browne's name was not mentioned during convention sessions, but when the election of the 11th v.p. came up, Thomas V. Green, IATSE delegate, unexpectedly put Browne's name in nomination. Roll-call vote resulted in his decisive defeat, 37,944 to 421, with Edward Flore of the Hotel & Restaurant Employees the victor.

Two resolutions hitting the senate sub-committee probe of the film industry were referred to the Executive Council.

The Council's report on negotiations for a national radio program on NBC bi-weekly was coupled with a plea for the establishment of publicity bureaus by central labor councils in the larger cities so as to give greater dissemination of labor news; and asked that, if and when, the national radio program was aired, to give it wide publicity.

The convention strongly okayed all-out aid to Great Britain and her allies, including Russia, but also further affirmed its opposition to Communism.

Radio and the pix were touched on only incidentally during the convention through mentions in the speeches of various officials, and praise and blame were about equally divided.

Bundles for Bioff Make Milwaukee Labor Conscious About Upping Wages

Milwaukee, Oct. 21.

Latest reason given for delay in dating 'Citizen Kane' for first local showing is the William Bioff-George E. Browne extortion trial in New York City. Idea is that the picture industry is getting sufficient unfavorable publicity right on top of the Senatorial mud-slinging in Washington, and that it would be the height of folly to invite possibly further attack from W. R. Hearst, particularly at this time.

However, it is now considered likely that 'Citizen Kane' will go into the Warner theatre eventually. Efforts were made to get this picture to reopen the Riverside this week Friday (24) in conjunction with Henry Busse and his band on the stage, but failed of fruition, allegedly because Warners nixed the idea, wanting to hold it back for their own firstrun house when the time comes that they can play it without precipitating trouble. While the Riverside is supposedly an independent house, its new lessees, the Standard-Riverside Corp., are fathered by Standard Theatres, Inc., which has certain booking arrangements with Warner Bros.

Locally, the Bioff-Browne mess is having various repercussions, theatrical unions getting the idea that if picture business is so profitable that bundles of dough can be dished out lavishly among the big shots, a few more bundles might well be split up and divided among the small fry in the shape of increased wages. Public impression is that the coin they leave at the boxoffices in upped admissions merely adds up to increased take for the alleged racketeers and they're going to be warier than ever about contributing.

Exhibs cite the situation as another alibi for lack of heavy grosses when the current huge defense industry payrolls ordinarily should have business booming.

Dean Bumped Off?

Chicago, Oct. 21.

Loop gossip has it that Nick Dean is dead. Dean, whose real name is (or was) Circella, is (or was) a relic of the Capona mob and said to be real power behind George Browne and Willie Bioff in the IATSE. Technically, he was Browne's bodyguard.

Dean has been missing for several months, with a squad of FBI agents hunting for him. Whether they have passed out the rumor of his demise to take the heat off or whether the Chi mobster is really a dead turkey is the question.

Stockholder's Suit Vs. 20th-Fox Follows Browne-Bioff Payoffs

First of what may be a series of stockholder actions against major film companies, as an outgrowth of the payoffs to William Bioff and George E. Browne, the IATSE officials, was filed Monday (20) in N. Y. supreme court by Helen Solomon, holder of 200 shares of common of 20th Century-Fox against the company, its officers and directors. Action seeks an accounting and refund by the directors of money paid to the labor leaders.

It is reported that similar actions are being prepared against the balance of the companies involved by various stockholders.

Action seeks monies which the defendant officers allegedly 'improperly, wrongfully, and allegedly used to pay Browne and Bioff.' The defendant officers are Joseph M. Schenck, H. Donald Campbell, John R. Dillon, Wilfred J. Eadie, Felix A. Jenkins, Sidney R. Kent, Donald O. Bastings, William C. Michel, William P. Phillips, Herman G. Place, Seton Porter, Sidney Towell, and 20th-Fox. David Bernstein is attorney for Miss Solomon.'

BRIT.-U. S. CHARITIES PIC IN FOURTH PHASE

Hollywood, Oct. 21.

Fourth sequence of 'Forever and a Day', the British-American charities film, went into production at the RKO-Pathe studio with Peter Godfrey and Rene Clair as co-directors and Sir Cedric Hardwicke as producer.

Principals in the present sequence, dating from 1892 to 1900, are Ida Lupino, Brian Aherne, Edward Everett Horton, Wendy Barrie, June Duprez, Wendell Hewlett and Isobel Elsom. Picture has two more sequences to go and is slated for release about Christmas.

All Roads Lead To Another Pic for Him

Hollywood, Oct. 21.

Victor Schertzinger, director of imaginary traffic on various roads to Zanzibar and other tropical spots, resumes his old job in the new Bing Crosby-Bob Hope picture, 'Road to Morocco.'

Film story started out as 'Road to Moscow,' but Paramount heard about traffic jams in that sector and detoured to Africa.

Sistrom's Schaefer Meet

Hollywood, Oct. 21.

William Sistrom is here for confabs with George J. Schaefer before returning to England.

He has been in London for the last year producing three pictures for RKO.

'Boudoir' Cycle

Hollywood, Oct. 21.

Edward Small follows the 'boudoir' vogue of film making. He now has 'Twin Beds' in production, and 'Up in Mabel's Room,' which was an Al. H. Woods Broadway legit hit. Will co-star Ilona Massey and Louis Hayward.

Small may do about three or four of this type of picture in the event he double-clicks.

OSCAR HANSON'S OPERATIONS ON HIS OWN

Toronto, Oct. 21.

Recent resignation of Oscar Hanson, long an associate of N. L. Nathanson in Canada, resulted from a desire on Hanson's part to get into business on his own. Another report is that Hanson was mainly fronting for the Hanson Theatres chain which was later to be passed on to Nathanson's son, Paul, who is currently president of Odeon, assembled with his father's money.

Hanson has just received a Federal charter for the establishment of Pioneer Films, Ltd., an independent Canadian exchange which will handle British films. Headquarters are at Toronto, with offices shortly to be opened.

Also, Hanson has acquired an independent theatre, the Palace in St. Catharines, Ont., in association with Douglas Fairley. Hansan continues to hold a stock interest in Empire-Universal exchange controlled by Nathanson; Esquire Films, which distributes English film, and Associated Theatres, a booking group.

Hanson also retains his stock holdings in the jointly-owned Nathanson-Hanson circuit of 25 houses of which he was general manager before resigning. He insists his relations with Nathanson are entirely on a friendly basis.

THEATRICAL DIVISION BEHIND LaGUARDIA

Theatrical division, including motion pictures and radio, for the reelection of F. H. LaGuardia as mayor of New York, holds its gala luncheon next Monday (27) in the Astor Hotel grand ballroom. Louis Nizer, chairman of this division, will introduce the mayor. Triple dais has been arranged for a large group of radio, theatre and film stars at the luncheon.

John Golden is honorary chairman of this division supporting LaGuardia while vice-chairmen are Helen Hayes, Major Edward Bowes, Walter Vincent, Stanton Griffis. William G. Van Schmus is treasurer and J. Robert Rubin, secretary.

Today I Am a Star

Hollywood, Oct. 21.

Joan Leslie draws star rating at Warners, following her billbilly role opposite Gary Cooper in 'Sergeant York.'

Studio is cooking up a story to launch the actress in her new status as a star.

L. A. TO N. Y.

Neil Agnew.
Barney Balaban.
Bess Bearman.
Earl Carroll.
Harry Cohn.
Betty Compson.
Larry Crosby.
Sam Dembow, Jr.
Al Donahue.
Irene Dunne.
Hal Forbes.
Cynda Glenn.
Leonard Goldenson.
Rita Hayworth.
Howard Herty.
Emery Huse.
Abe Lastfogel.
Fredric March.
Elizabeth Patterson.
Dick Powell.
Haila Stoddard.
Rosalie Stuart.
Walter Wanger.
Monte Woolley.

N.Y. to L.A.

John Beal.
John Brahm.
Kay Carington.
John Franchey.
Lou Irwin.
Alexander Korda.
Henry Koster.
Tony Martin.
Raymond Massey.
H. Bart McHugh.
Walter Pidgeon.
Arthur Schwartz.
Arthur D. Howden Smith.
Mr. and Mrs. J. C. Stein.

METRO, BIG CHAIN IN BREAK

Ed Small Shifts From N.Y. Guaranty Trust to Bank of America for B.R.

Financing arrangement between Edward Small and the Guaranty Trust Co., N. Y., has been broken off. Small has transferred his production borrowing to the Bank of America in Los Angeles.

Deal with Guaranty had been in force since early this year. Bank had established a large revolving fund, said to amount to around a potential $5,000,000, on which the United Artists producer could draw.

Parting with Guaranty was said by the bank to be wholly amicable. Distance between New York and Hollywood being what it is, there were frequent inconveniences that made it easier for Small to work through the Los Angeles bank. It was indicated that Bank of America, more familiar with film financing than the New York institution, was found to be a better working partner in that respect too.

Small requires considerable bank backing because of the huge production schedule he has laid out for himself. He has promised UA eight pictures this season and more next year, which means that a number of films must be in work at one time and large sums are tied up.

Wanger's 'Squadron' Via UA Regardless; Negotiating New Deal

Walter Wanger will very likely release his next picture, 'Eagle Squadron,' through United Artists, despite his severance of connections with the company under his old deal last week, the producer disclosed in New York yesterday (Tuesday). Wanger revealed that he has been negotiating with UA on the subject and that arrangements may be completed shortly.

UA talks do not contemplate distribution of any product beyond 'Eagle Squadron,' Wanger said, as 'that is the only thing I am interested in getting set at this time.' Should the picture go to UA for handling, company would probably have no financial interest in it other than its distribution percentage.

Wanger was scheduled to fly to England on Saturday on 'Squadron,' but delayed his departure pending the working out of the UA distribution arrangement. He still intends to go, he said, but isn't sure when.

Deal by which United Artists last week bought out Wanger's 50% interest in Walter Wanger Productions, Inc., gave the producer around $250,000, he said. That represents the amount he invested in the unit at its formation, with UA said to have put in $1,500,000 for its 50% share, plus additional coin later.

Wanger divested himself completely of interest in the productions he made under the UA banner, but a favorable distribution deal on 'Eagle' may permit him to show a profit on his original investment. Producer's eastern office, headed by Harry Kosiner, will close Nov. 15, although all of its duties and some of its employes have already been taken over by UA.

Dissolution of the Wanger-UA partnership was a mutual affair. Producer, it is understood, was dissatisfied with the pressure he was under from UA's owners as result of the company's financial interest in his unit.

First Time in 22 Years

UA, on the other hand, was desirous of obtaining control of the company to use it as the basis for financing other producers whom it would like to acquire, but who must have the coin provided for their picture-making activities. Their work, under the banner of United Artists Productions, Inc.—the name under which the Wanger unit will be continued—will mark the first time in its 22-year history that UA will appear in the role of producer.

New setup will also allow UA to 'hire' producers to make pictures it

(Continued on page 60)

Whitewashing Reds

Reflecting the changed public opinion in this country towards Russia, Metro has added an explanatory foreword on the film 'Comrade X' to make clear that any spoofing of Russians in the picture was entirely intended as good clean fun. Addition made because film is just getting to bulk of foreign accounts.

Story in which Clark Gable and Hedy Lamarr have leading roles now has added title that states 'nothing in this story should be deemed derogatory to the brave Russian fighters.'

50% BRITISH COIN OFFER DISLIKED

With the latest offer of British authorities on frozen U. S. distributors revenue, reported to be tied up with a partial unfreezing of the $40,000,000 now held in London, picture company chief executives and legal lights were continuing to seek an amicable agreement. Numerous huddles of film company officials on the quiet, followed by telephonic conversations with their managing directors in London, are reported to have partly clarified the situation as far as American distribs are concerned.

While the latest plan advanced by Britain would give U. S. distributors less coin in the 12-month period starting in November than the $12,900,000 permitted withdrawal in the present year, about 50% of the presently frozen money in England would be released to the film companies. Understood that the British government is convinced this is all the coin which can be released to American distributors at present, belief being that the remainder is needed to protect English dollar exchange.

Attitude of several foreign managers is that this new proposal is hardly fair to the U. S. film companies, which have maintained a steady flow of 100% product total to the British Isles despite the war. Some fail to see why the lease-lend law does not apply to the picture industry as much as other American lines of business operating in Britain. They claim that automobile, airplane, produce and other firms get their money without any freezing, and that it simmers down to a question of whether film supplies are war essentials and can qualify under the lease-lend statute.

There are some executives who fear the precedent of tying a new and less favorable frozen coin pact with the promise to release some of monies tied up already in Britain because they realize Australasia and other British Empire countries likely will follow this example.

Endow Relief Cottages

Hollywood, Oct. 21.

Latest endowment pledge for a cottage on the Motion Picture Relief Fund's Country House was signed by Barbara Stanwyck and Robert Taylor, to be known as 'Wiklor,' a combination of their names.

Previous donors of cottages include Otto Kruger and his daughter Ottilie, John M. Stahl and Edward Arnolds, Jean Hersholt and Osa Massen, Billie Burke, Ralph Morgan and the estates of Douglas Fairbanks and Louise Closser Hale.

SELLS AWAY FROM McNEIL AND NAIFY

Rupture Between Indie Circuit of 70 Houses in California First Under Decree Selling—Metro Deals On with Indies in S. F. and Other Parts of Northern California

BLAME '41-42 TERMS

That the distributors are determined to get higher rentals on 1941-42 product and that buyers are equally adamant in their stand to hold prices down, is indicated by a complete rupture of relations between Metro and the so-called McNeil-Naify circuits in northern California and Nevada. It's the first major break between a circuit and any distributor so far this season.

Chains, virtually operated as one through hookups, are the Golden States circuit of 31 houses in the San Francisco territory, and the T. & D. Enterprises, operating 39 theatres in other California towns and nearby Nevada. Circuit is one of the most powerful in the country among simon-pure independents, with resultant important buyer power in its territory.

Following inability to get together on negotiations covering Metro's

(Continued on page 22)

Bill Fox Given Year in Federal Pen; $3,000 Fine

Philadelphia, Oct. 21.

William Fox, bankrupt ex-film magnate, was sentenced to a year and a day in Federal penitentiary and fined $3,000 here today (Tuesday) by Federal Judge Guy L. Bard for his part in an alleged conspiracy to obstruct justice and defraud the Government. Fox pleaded guilty last May to the charges which involved alleged bribery of Circuit Court Judge J. Warren Davis to get favorable decisions in the latter's

(Continued on page 24)

THAR'S GOLD IN THEM THAR VAULTS AT WB

Hollywood, Oct. 21.

Value of negatives currently in the editing rooms on the Warners lot is estimated at $10,600,000, which won't do the tax collectors any good at this time of year. California collects its taxes on film in the studios along about March.

Outstanding pictures in the Burbank cutting rooms are 'The Man Who Came to Dinner,' 'Captains of the Clouds,' 'You're in the Army Now,' 'Kings Row' and 'They Died With Their Boots On.'

Jr. Considine to Cinema Glorify Sr. in 'Seattle'

Hollywood, Oct. 21.

Incidents in the life of his father, John W. Considine, will be incorporated in the Metro production of 'Seattle,' by John Considine, Jr. Elder Considine was a showman in the gold rush days around Alaska and Seattle, of the Sullivan & Considine theatre circuit and associated with Alexander Pantages.

Robert Taylor and Lana Turner have the leads in the picture, which Mervyn LeRoy directs.

RKO Acquires 2% $1,500,000 Loan From Bankers Trust, N.Y.; $8,000,000 Tied Up in Consent-Decree Prods.

Radio-Keith-Orpheum Corp., parent holding company of RKO-Radio, acquired $1,500,000 on Monday (20) on a straight loan from Bankers Trust Co., N. Y. Approval for the borrowing was given by the board of directors at a special meeting on Friday (17).

Coin is for the use of the picture producing company. It was made necessary by the large inventory in films now being carried by RKO as result of the consent decree. Company is figured to have around $8,000,000 tied up, with three blocks of five completed and returns only starting to come in from the first group.

Problem of obtaining additional financing to float production at this period, when a flock of pictures are on the shelf, is understood causing other companies to see the banks, too. It doesn't hit all studios alike, however, as some have larger working capitals than RKO to take care of such a contingency, and others have larger backlogs from pictures in release. Condition at RKO is expected to be improved as more films get playing time and the income piles up. Parent company's Delaware charter permits it to borrow up to $3,000,000, but it isn't figured the other $1,500,000 will be required.

Bankers Trust loan is unsecured and unrestricted and runs for six months at 2%. It was the low rate of interest that caused the loan to be negotiated through the parent company instead of the coin being added to the $3,000,000 revolving fund set up by Bankers Trust for the picture company in July. Despite the fact that that money is secured by a pledge of negatives, interest rate is considerably above 2%.

Difference in the interest rate obtainable by the parent company and the picture company results from the fact that the former is without indebtedness since it came out of its bath in 77b January a year ago. Parent company is charging the picture company no interest for use of the money.

Hip-Waver Drouth

Hollywood, Oct. 21.

Film business is feeling a shortage of practically everything, including South Sea Island dancers. 20th-Fox needs 100 of them for ceremonial gyrations in 'Son of Fury' but can find only eight of them in Hollywood. The other 92 will be varnished chorines.

Reason for the shortage is that most of the Tahitian terpsichorists are trouping around the U.S.A.

ANTI-SEMITIC VANDALISM TO WB THEATRE

Pittsburgh, Oct. 21.

WB's Belmar theatre in Homewood district was turned into shambles last week by an anti-Semitic vandal. Apparently the work of somebody who hid in the theatre after the last show, the hurricane-like havoc was discovered around 7 a.m. by the house porter, Luther Beasley. Act, incidentally, came just a few days after James A. Colescott, chief Kluxer of the KKK, had lambasted Hollywood producers at a Klan organization meeting here and claimed that to the KKK belonged the credit for recent Senate film investigation.

When Beasley reported for work, he found manager Lige Brien's office almost completely wracked, with a telephone torn out, record files and advertising display material scattered on a floor in a foot-deep litter, a typewriter battered, bottles of show-card paint overturned everywhere, and the word 'Jew' painted in red, white and blue in a score of conspicuous places—on the walls, ceiling, window shades, picture frames, electric clock, radio console and safe. On top of a case used for promotion material was scrawled:

'This was done by a true American.'

Damage was general elsewhere in the theatre. The screen was ripped to tatters, with 'Jew' crudely slashed in one of the crumpled pieces. The lenses of two projectors were scratched and chipped; six ushers' uniforms were cut to bits; sand urns were emptied both onto the floor and into toilet bowls. Inside lobby displays were destroyed.

WB officials estimated damage would run to several thousand dollars. Police and circuit heads here agreed that the lettering of the 'messages' left in the manager's office, although carelessly and hastily done, appeared to be the work of a skilled sign-painter. After an investigation by authorities, the debris was cleared out, new equipment rushed to the Belmar and the theatre opened for business the next afternoon as usual, a little the worse for the wear but in fairly good working condition nevertheless.

Several days later, police hadn't been able to come up with a single clue as to the 'true American's' identity.

Samish Set at Par

Hollywood, Oct. 21.

Adrian Samish, radio producer, has been put under contract as a director at Paramount.

He produced Screen Guild and the Helen Hayes programs among others for Young & Rubicam. He checked in Monday and is awaiting his first assignment.

RKO's Fluctuations In B. O. About Parallels General Pix Business

Fluctuations in grosses and profits of the RKO circuit during the past six months give a pretty clear tip-off to what has happened in that period to theatre business generally throughout the country. B.o.s started tumbling in April and continued at subway levels until the end of July, when the RKO profit and loss statement showed peak red for the year. Turn came in August with the result that p. and l. is now about even with last year and indicates a tidy black.

At the end of July, report for RKO's 96 houses revealed that total grosses for the 30 weeks of 1941 were some $700,000 back of those for the same period the previous year. Profits were around $200,000 behind.

Since Aug. 1, every week has been a better one for the circuit than the same week last year and every week has been better than the previous one. Total grosses for the 42 weeks are only about $40,000 below the same 42 weeks of 1940 and profits stand about even, with a plus of around $100,000.

April to August decline in grosses has never been adequately explained. That was the time when millions of defense workers were being called to jobs and all sorts of reasoning was gone into for why they were not spending their income in theatres. Since August, however, the billions of defense have definitely been trickling down into the boxoffices of the land.

Disney Back From So. America Full Of Gauchos, Sambas and Goodwill

That Hollywood should send writers to South America to soak up some of the story ideas with which the continent abounds was suggested by Walt Disney on his return from a three-month, south-of-the-border, goodwill jaunt Monday (20). Pan-and-ink manipulator declared he got a flock of ideas for his cartoons in S. A., and he thinks there's loads of material there which Hollywood studios ought to grab up for live-actioners, not only as part of the bemispheric solidarity aim, but as sock script content for U. S. consumption.

'Best idea I got down there,' Disney said, 'was for a series of shorts featuring a little gaucho. I'll probably make 12 reels and if they click we will continue with others. They'll be backgrounded with the fascinating South American samba music, which impressed me more than anything else on the trip.'

Disney said he plans to import some Latins to provide the tunes and also to give Spanish—and Portuguese—dubbed voices to the characters for S. A. consumption. As a gag, he said, he hopes to make several shorts in the series in Spanish and put English subtitles on them for exhibition in this market. Gaucho series will be in addition to the 18 cartoons a year he makes regularly for RKO release, Disney stated.

Shorts First

He declared he also got some ideas for features in Argentina, Brazil, Chile and the other countries he and his staff visited, but full-length picture plans would have to wait on results of the shorts.

Disney's trip had the blessing of Jock Whitney, chief of the film section of the Rockefeller Inter-American Good Will Committee. Cartoonist and his assistants lensed virtually every foot of it with color film in 16 mm. amateur cameras for the Whitneyites. Disney did much of this shooting himself and appears in a lot of it.

Kenneth Macgowan, who handles the 16mm end of the Latin-American goodwill setup, will edit the Disney reels and ship them south. Tremendous reception given the Hollywood cartoon specialist throughout the entire S.A. tour gives indication that the films of him in that locale should prove highly popular.

Reception, in fact, was so terrific, Disney explained, that he had to cancel his plans to make the entire tour by air and take a boat to New York from Valparaiso, Chile. He needed the sea trip for the rest.

Pleading little knowledge of what goes on at his studio as the result of his three-month absence, Disney nevertheless took time to deny reports that he intended to cease shorts production to concentrate on features or vice versa. In addition to 'Bambi,' which is now nearing completion, features in work include 'Wind in the Willows' and 'Uncle Remus,' the boss artist said.

He asserted that with the world market 'cut in half,' he would consider himself lucky if his studio could keep from going in the carmine during the next four or five years. It was this loss in world revenue, he declared, that caused him and Samuel Goldwyn to give up their idea of collaborating on a cartoon-live action combination film based on the life of Hans Christian Andersen.

Coat-Hangers (Steel) Now Good for Free Pix

Detroit, Oct. 21.

It is almost getting to the point where they'll be using pins for admission.

The Lakewood here held a Coat-Hanger Matinee on Saturday (19) in which children under 12 were admitted free on presentation of 22 wire hangers. The only stipulation was that the coathangers, of which most households have an unwanted horde, be in good condition. Because of the steel shortage, coathangers, consuming plenty of important good metal, have been banned and cleaners and dyers here faced a shortage not knowing precisely how to get back the hangers from the public, which doesn't know what to do with its surplus. The theatre stepped into the breach and it was indicated that coathangers would be a medium of exchange in other houses until the cleaners reestablished their stocks.

Teacher Sues His Pupil

Los Angeles, Oct. 21.

Katherina Grayson, singing film actress, was sued for $10,000 in Superior Court by Walter Schumann, teacher and publisher of music, charging breach of contract.

Plaintiff declares the girl and her parents signed a contract in 1939 promising him 10% of her earnings when they reached $100 or more per week. When he discovered her, Schumann asserts, she was wholly inexperienced and owes much to his coaching. He demands $10,000 as 10% of her prospective earnings.

WB YEAR'S NET MAY EXCEED $5,000,000

Despite the usual decline in revenues in the fourth quarter (covering June, July and August), Warner Bros.' total profit for the year ending last Aug. 31 is expected to exceed $5,000,000. Company reported net of $4,438,445 for the first 39 weeks ended last May 31, but the usual year-end writeoffs and dip in summer months is expected to hold down final quarter earnings.

Warner statement is due about Nov. 16, having to wait longer than usual to get accountings from the foreign territory.

CIO WAITING TO MOVE IN ON IA

Hollywood, Oct. 21.

CIO leaders, hovering over the peeve sessions of IATSE locals, and ready to move in when the time is propitious. It's believed some studio unions may bolt the IA if producers continue to scoff at demands.

Studio soundmen said they're ready to dicker with CIO, failing to get recognition of their demands.

Arthur Mayer, Burstyn, Unable to Get Foreign Films, Going Into Legit

With difficulty in obtaining good foreign films for importation, Arthur Mayer and Joseph Burstyn are transferring their activities to legit. They have obtained rights to H. S. Kraft's new play, 'Cafe Crown,' and expect to get it into rehearsal in about a week. Kraft arrived from Hollywood last week.

Mayer and Burstyn for the past seven years have been among leading importers of French and other foreign pix and financed several themselves. They are currently battling the New York censor board on cuts demanded in the John Steinbeck-Herbert Kline documentary on Mexico, 'The Forgotten Village.'

'Cafe Crown' is said to be on the pattern of the Cafe Royale, N.Y., located in the Yiddish legit sector on Second avenue.

As If There Wasn't Enough

Hollywood, Oct. 21.

Two weeks of added comedy and musical sequences for 'Hellzapoppin' go into work Thursday (23) at Universal, with Alex Gottlieb producing and Ole Olsen and Chick Johnson slated to labor four days. Martha Raye and Mischa Auer get 10 days extra work and Hugh Herbert has been added to the cast.

Gottlieb is subbing for Jules Levey, producer of the Mayfair outfit, currently in New York, and will take over associate producership on the next two Abbott and Costello comedies at Universal.

They're Wearin' 'Em High In Hawaii; B. O. Grosses, Not the Grass Dirndls

Hollywood, Oct. 21.

Theatres on the Hawaiian Islands are having unprecedented prosperity. Picture houses fill up soon after opening and capacity is the general rule thereafter both in the deluxers and the nabes. That's the word brought back to the mainland by Al Hixon, of Hilo Theatres, who Clippered in on a product checkup.

Honolulu's normal population of 150,000 has soared to 235,000 due to defense activity. With only 28 theatres to supply entertainment, the town has gone picture-mad. Most Hollywood product is used, with Manila's seven studios turning out films in two Filipino dialects.

Preference is for single-bills, with an occasional dualer. Theatres have no stage shows and talent on view is only those with name bands playing the island. First-runs get 40c, with the tariff 5c lower in the subsequents. The U. S. Army has three houses in operation and they play product day-and-date with Honolulu theatres. Films are shown on the island about 90 days after release on the mainland. Honolulu is pulling natives from other islands for defense jobs and the town is seething with activity.

Hixon will Clipper back after looking over the present crop of pictures.

Mono Pays Off 110G Pathe Debt; Clears Lab Deal

Hollywood, Oct. 21.

Liquidation of $110,000 in notes held by Pathe Laboratories was announced by Monogram Pictures, paid off two months ahead of time through improved financial conditions. Erasure of the debt enables Mono to go through with a new contract by which De Luxe Labs will process all its pictures for the next three years.

Monogram execs reported increased sales, running about $1,000,000 ahead of last year and predicted a total income of $5,000,000 for 1941-42. Supported by a heavy loan from the Guaranty Trust Co., New York, the company is going ahead with three high-budget productions, 'Boy of Mine,' 'Navy Bound' and 'Land of the Sky Blue Waters.' Aside from that, appropriations have been increased on five more pictures for the new program. In addition, there is a plan to produce a feature in England with money frozen over there by war restrictions, approximately $600,000.

H'wood's U. S. Film On Guarding War Secrets

Hollywood, Oct. 21.

'Safeguarding Military Information' is the title of the newest War Department film to be produced by the Research Council of Academy of Motion Pictures Arts and Sciences. Picture deals with the protection of Army documents, telegrams and other military secrets and will be shown to officers, enlisted men and civilian workers in the Department of War.

Picture will be made at Paramount, directed by Joe Youngerman, with Major Charles S. Stodtor as liaison officer.

Studio Contracts

Hollywood, Oct. 21.

Hobart Bosworth's option lifted by Warners.

Walter Abel inked new one-year pact at Paramount.

Creighton Hale drew an option lift at Warners.

Virgil Cain's player ticket renewed by Warners.

Allen Rivkin inked one-year writing ticket at Metro.

Wilkie Mahoney drew new scripting contract at Metro.

Bobby Beers, 14, handed a moppet contract by Republic.

Harry Bratsburg, Broadway actor, signed a film deal with 20th-Fox.

Hathaway's 10 Cadets

Hollywood, Oct. 21.

Twentieth-Fox assigned Henry Hathaway to direct the William Perlberg production, '10 Gentlemen from West Point,' from a script by Ben Hecht.

Hecht suspended work on his own stage play to take over the Hollywood job, meanwhile taking over one of the episodes of 'Tales of Manhattan,' the Boris Morros production on the Westwood lot.

IF MO. GRIDDERS WIN, ADMISH IS FREE

St. Louis, Oct. 21.

Flicker house exhibs in Columbia, Mo., home of the State University, have devised a plan of cuffo shows for the collegers during the gridiron season. In former years a football victory for the Missouri Tigers was an occasion for the students, male and femme, to rush to the theatres to celebrate by storming the theatres without the formality of hesitating at the cashiers' wickets.

Now through a pact with the Student Council, the collegers may attend shows, gratis, at the Varsity, Hall and Missouri, if the team wins. The flashing of a student council membership ducat is sufficient for the admish. At the Uptown, of which Mayor Rex Barrett of Columbia is one of the largest stockholders, cuffo shows are dished out on nights before the games played in Columbia and at all homecoming occasions. Natives are barred from the free stuff and the scheme has been so successful in preventing damage to the theatres that everyone declares it's about 100% perfect.

IDZAL URGES UNIFORM PRICE

Detroit, Oct. 21.

If you buy a suit of clothes in the morning it's the same price as you'd pay in the afternoon, David M. Idzal, managing director of the Fox theatre here, argued in advocating a one-level price for picture houses. Head of Detroit's largest house, he is advocating the complete elimination of the matinee reduction in the proposal to raise prices generally.

'Matinee and early hour prices should be the same as at night,' he declared. 'If you buy a suit of clothes it's the same price whatever the hour. It should be the same with our merchandise—films.'

He charged that while there is need for a general price boost, it is senseless on the part of exhibitors to boost the price to absorb the defense tax and then evade it by other subterfuges. He pointed out that the first runs here had eliminated matinee cut-rates on Sunday and had come close to it on Saturdays. By proper extension of the practice the public could be educated gradually to the fact that they are buying the same entertainment afternoons as evenings, he believes.

'Those exhibitors who are extending matinee prices farther into the evening to avoid the price boosts might as well stretch them past the 7 and 8 p.m. they are advocating to 10 p.m. and we could forget the new scales,' he observed.

He also pointed out that fundamentally other types of price cuts were wrong.

'Some exhibitors are working on the chauffeur's matinee basis, two admissions for the price of one, and others have reduced rates up to a half for national defense workers—and they're earning good money. Reduced rates for service men is a fine thing but not for defense workers.' Another evasion of established price scales which he nixed is the special students' price adapted in some houses.

He added that exhibitors would be better off if they stopped playing around with freak scales and 'set the price we want to establish.'

Inflationary Tendencies May Prove Means of Upping Average B.O. Scale

Inflation of some variety or another, already being felt in this country via the rise in the cost of living, is expected to provide the leverage that will result in larger return per feature in the U. S., and possibly bring higher admission scales in certain localities, according to best Wall Street advices. The financial faction currently is interested in this angle more than any other factor counted on to enhance the value of film stocks because statistical authorities realize it spells higher net income for major film companies. This, even in the face of the huge new outlay for taxes, most of which became effective Oct. 1.

While Wall Streeters are hopeful of a higher average national admission price at film theatres, old-line showmen are fairly well convinced that American inflation will be felt primarily in increased attendance, a possible underseating situation which already has brought more theatre construction and new accounts for distributors, both of which would result in higher net return per feature.

Sentiment in Wall Street obviously is good in regards to picture company shares. Perhaps the best tip-off of this has been the steady strength in Loew's common, long the bellwether of the amusement group. This stock even weathered the heavy selloff or cleanout in the stock market in recent weeks.

WB Activity

Recent steadiness in Warner Bros. common was attributed to considerable buying in these shares by Lehman Bros., which previously was most interested in RKO. Lehman group is reported to have picked up Warner shares even above $5, but there was no indication as to why there was this buying.

While admittedly most of the film companies have had their financial household in order for months, numerous traders are credited with being interested in inflationary aspects of these shares. With billions being spent in this country for lease-lend aid and for national defense, this enormous tilt in the amount of money in circulation is certain to ultimately reach the cinema box-office, according to financial seers. Even a modest increase in theatre admission prices coupled with a material upbeat in attendance is bound to bring higher revenue return per company, they aver. The leverage provided by so many theatre outlets is such that even a penny or 2c. increase in the average national admission fee would pour added millions into film company coffers.

If expenditures for combined defense and lease-lend aid reach $16,000,000,000 in the next 12 months, as many expect, this would place an additional $80,000,000,000 or $96,000,000,000 in circulation in the coming year. Best indication of this tilt in the amount of money in circulation is seen in the higher percentage deals being asked and the tendency to avoid flat rental pacts wherever possible on the part of distributors.

Toledo Ups

Toledo, Oct. 21.

With only the Esquire, downtown house, and Savoy, nabe, deciding to continue with unchanged admissions, Toledo houses have stepped up ticket prices as a result of the Federal tax effective Oct. 1.

Steffes, Ill, Yachting It Leisurely to Coast

Minneapolis, Oct. 21.

Continued ill-health will prevent W. A. Steffes, independent exhibitor leader and theatre operator, from resuming his active duties this winter. Instead, he has purchased a new 45-foot yacht and is sailing down the Mississippi en route to California, via Central America and the Panama Canal.

He'll spend the winter on the West Coast.

MINN. INDIES DESPERATE

All Consent-Decree Distribs, But Par, Will Give Minn. Go-By

While Paramount is preparing a petition seeking exemption from the consent decree so that it can sell on a full-line basis in Minnesota, a move apparently to protect itself from jeopardizing the attack against the law's constitutionality, Metro and other companies are taking no action at all.

William F. Rodgers, vice-president over sales for Metro, told VARIETY that he had gone on record to exhibitors of Minnesota, firstly, that there is nothing he can do, and, secondly, that if the exhibs want relief, a special session of the legislature to take up the matter could probably be called.

The Metro sales chief refers not to the Northwest Allied diehards who brought the anti-consent selling statute upon themselves, but to those in and out of Allied who are beginning to suffer and want the distribs to do something about it. Making the suggestion that the theatre owners themselves take suitable legislative steps within Minnesota, Rodgers says that 'meantime, we will conduct our business under the consent decree.'

RKO, 20th, WB Ditto

RKO, 20th-Fox and Warners are also taking no action with regard to selling Minnesota accounts, largely because they are opposed to selling full-line product with a 20% rejection privilege. The cancellation alone, in the opinion of Ned Depinet, of RKO, makes it economically unsound to try to sell the state. Other distributors feel the same and apparently the thought of setting up an exchange over the Minnesota line, making Minnesotan buyers come across it to buy, is chilling.

In connection with the unconditional 20% rejection provision of the Minnesota legislation, it is pointed out in sales circles that this would mean an exhib could knock out four high-bracket percentage pictures out of a program total of 40, if they wanted to. Thus, if an exhib buys 40 pictures and agrees to take four of them on percentage, he has the unconditional right to cancel the percentage films and play nothing but flats.

Fear if all distribs attempted to sell Minnesota under its onerous law that similar legislation might be encouraged in other states is not entirely unfounded in view of a statement over the weekend from the Allied Theatre Owners of Iowa-Nebraska, a twin unit, that a similar law will be recommended for both those states.

All distributors excepting United Artists will continue to operate their Minneapolis branches for selling and servicing of accounts in northern Wisconsin and the two Dakotas. Territory covered by men out of Minneapolis has always been one of the largest in the country.

INTERSTATE'S METRO, U, COL. AND REP DEALS

The Interstate and Texas Consolidated circuits (Karl Hoblitzelle-Paramount) have purchased the first two blocks of Metro, the initial blocks of other consent distributors and the Universal, Columbia and Republic product, but as yet has not closed a 1941-42 deal with United Artists. Texas chains take the Par pictures as a matter of course.

During the past week J. R. Grainger was in Dallas where he negotiated the '41-42 Republic deal with Bob O'Donnell, v.p. and general manager of Interstate, of which Texas Consolidated is a part.

O'Donnell, who flew into New York Friday (17) and back to Dallas Monday (20), stated that business in his territory shows improvement over a year ago but that it has been behind August recently, largely as a result of war games in neighboring Louisiana which have attracted visitors. Texas was not hurt by the infantile paralysis scare, O'Donnell adds.

Marines Land First

Hollywood, Oct. 21.

20th-Fox assigned H. Bruce Humberstone to direct 'The Shores of Tripoli,' story of the U. S. Marines to be produced by Milton Sperling.

'Tripoli' goes into production early next month, taking the place of 'A Tommy in the U. S. A.,' which has been postponed to coincide with the graduation of first contingent of British student pilots, now in training in Arizona.

TWO IMPORTANT REVERSALS ON CLEARANCE

In two reversals of local arbitration awards under the consent decree, both on clearance, the appeals board establishes what amounts to precedents, they being (1) that clearance for as much as 60 days is not unreasonable; and (2) that local tribunals cannot grant clearance to theatres which change runs.

The case relating to 60 days clearance between first and second runs was originally brought by Lucien Descoteaux, operator of the Rax, Globe and Empire theatres at Manchester, N. H. Boston arbitration board reduced clearance enjoyed by the opposition State Operating Co., in control of five houses there, from 60 to 30 days between first and second runs, and from 30 to 14 days between second and subsequent runs.

Appeals board of the American Arbitration Assn. ruled that the original clearance of 60 and 30 days was not unreasonable, but interpreted in legal quarters that this does not give the distribs a charter to demand similar clearance in other situations. It is held, in this connection, that in the Manchester case it was not

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FINSKE EXEC AIDE TO NETTER AT PAR

Louis Finske, veteran in the Paramount theatre operating ranks, will become executive assistant to Leon Netter at the Par home office on or about Nov. 1, it is reported. After clearing up personal matters in Denver, where he has made headquarters for many years, he and Mrs. Finske will drive in, making some stops on the way.

As assistant to Netter, who is in charge of the entire south for Paramount under Leonard Goldenson, Finske will serve in much the same capacity as Eddie Hyman does with Sam Dembow, Jr., who has contacting charge of the northern tier of states in Par. Also Finske comes in as aide to Netter partly as successor to Joe Walsh, who has assited Netter on statistical matters but has been promoted to the distribution department on similar work.

Pat McGee, several years ago in charge of J. H. Cooper theatres in Oklahoma City, succeeds Finske at Denver over the Cooper-Par houses in that territory. McGee left Par about four years back to go into independent operation in Massachusetts with Roy Heffner but lately has been associated with the Schine circuit in Ohio.

Joining the old Publix (Par) circuit in 1927, Finske was for many years in charge of the districts embracing Denver and Kansas City, subsequently aligning with Cooper, who operates in Colorado, Nebraska and Oklahoma.

MANY MAY FOLD DUE TO SHORTAGE

Consent Decree Firms, UA Toss Haymakers in Fight Against State Anti-Decree Statute — Distribs Announce 'No Plans Made to Sell in Minnesota'

ALLIED'S HOT POTATO

Minneapolis, Oct. 21.

Product situation is becoming increasingly desperate for Minnesota independent exhibitors, and many theatres are closing their doors or about to do so because of the film shortage. Consent decree companies and United Artists, fighting the state anti-decree laws, have just about tossed a haymaker at the theatre owners' figurative jaw.

Following home-office conferences called immediately after the district court's refusal to grant a temporary injunction against the law, the distributors exploded a bombshell by announcing 'no plans are being made to permit us to sell in Minnesota.'

Thus, Northwest Allied, which sponsored the law requiring companies to sell their entire season's product, subject to a 20% minimum cancellation privilege, finds it has a hot potato on its hands, although its leaders, still confident that selling soon will be started even though the film companies indicate otherwise, will not admit concern.

The five major decree companies—Metro, 20th-Fox, Paramount, War-

(Continued on page 22)

FILE TEST SUIT ON MINN. LAW

Minneapolis, Oct. 21.

Ramsay County attorney, J. F. Lunch, on Monday (20) issued complaints charging Paramount, RKO and 20th-Fox with violation of the state's anti-consent decree law requiring distributors to sell entire season's product subject to minimum 20% cancellation privilege. Warrants were to be served on Ben Blotcky, C. Jay Dressell and Joseph Podoloff, heads of the exchanges here. Offense is punishable by imprisonment and fine, but defense will be that law is unconstitutional. It's a test case, invited by the distributing companies.

It's alleged RKO offered 10 pictures for sale in one block and each of other companies five pictures, without 20% cancellation privilege. Paramount and Fox are charged with offering five pictures each similarly. In each case, it's claimed, agreements were signed and sent to New York home offices for approval.

OK FOR BLITZING?

N. Y. State Audiences, Like Londoners, Now Very Stoic

Air raids and war in Europe have apparently had the effect of making New Yorkers impervious to incidental dangers. An almost comic example of brushing off what might have caused a theatre panic several years ago was a fire in an air duct at the rear of the orchestra floor in the State, N.Y., last Thursday (16) evening.

Although the audience couldn't see smoke or flames, fire bells were ringing all around the place and the sound of a hose was plainly heard in the house. Instead of rushing for the exits, only action the audience took was to complain about the noise of the high-pressured water interfering with audibility of the acts.

Metro's Sliding Scale Film Selling System Grows in Favor; Works Out Both Ways as Grosses Dip or Spurt

Metro's universally-applied sliding scale selling system, which met with considerable exhib opposition when it was announced for this season, is understood to be gaining favor now as the result of tallies on income from the first two groups of pictures. Exhibs have discovered that several films which would have cost them 35 or 40%, had they been bought ordinarily, are being had for considerably less than that because they didn't play up to expectations.

Metro has suffered on this score principally with 'Dr. Jekyll and Mr. Hyde' and 'Lady Be Good.' 'Jekyll,' because of the high cost of production, the well-known story and the stars, including Spencer Tracy, Ingrid Bergman and Lana Turner, would have been a 40%er had it been sold blind. Results at the b.o. have been way below Metro's hopes, however, and the average figure paid for the film by exhibs has been 30-32%.

'Lady Be Good' fared even worse, although it cost less to produce. Nevertheless, built up as a big musical with Robert Young, Ann Sothern and Eleanor Powell in the leads, it would probably have gone to 35% to many accounts and at least 30% to others. What has happened in most cases, as the result of b.o. receipts, is that it fell into the lowest percentage bracket, 25% or flat rental (optional), under the sliding scale scheme.

'Honky Tonk' Earning 40% Up

On the other hand, 'Honky Tonk,' which, with Clark Gable and Lana Turner, would have been another 40%er, is earning that and more. It is said to be the first film out of the first two groups, totaling seven pix, to have hit the 40% rate. Going up in 2½% steps, sliding scale could conceivably go up to 70% or more if b.o. warranted it at any particular theatre.

Metro claims that despite squawks from some exhibs on the sliding scale system, it has 5,500 accounts sold on the first block of three and 4,200 on the second block of four. This is in addition to franchises running over from last year. Sales department maintains that that is a higher number of accounts sold than during any similar period of peddling.

20TH PROD. OVERFLOWS TO OLD FOX STUDIO

Hollywood, Oct. 21.

Overflow of production at the 20th-Fox studio in Westwood is causing a flood of work on the old Western avenue lot in the heart of Hollywood, utilized in recent years by shorts and secondary units of 'A' pictures.

Six sets are being built on the old lot to help out the production load. Currently shooting at 20th-Fox are five features, with six more slated to start within two weeks.

From Jazz to Jive

Hollywood, Oct. 21.

History of jazz, from 1907 to 1941, went into work at RKO under the title, 'Syncopation,' with William Dieterle doing his first job as producer-director at that studio.

Jitterbug era is portrayed by Jackie Cooper and Bonita Granville, while Adolphe Menjou, Robert Benchley and George Bancroft represent the elderly influence.

REP. OPTIONS SANTLEY

Hollywood, Oct. 21.

Joseph Santley's option as director has been lifted by Republic a month early.

Next film will be 'Marines on Parade,' with Al Pearce and his radio gang.

Wallace's Small Towners

Hollywood, Oct. 21.

New Booth Tarkington novel, 'The Fighting Littles,' is the first of two pictures to be directed by Richard Wallace under a deal with RKO.

Book, to be published shortly by Doubleday, Doran & Co., deals satirically with small town folks.

MICH. EX-GOV. BRUCKER WILL ARBITRATE

Detroit, Oct. 21.

No slight arbitrator has been assigned to the AAA's Parkside theatre case here scheduled for hearing on Oct. 28. No less a personage than Wilber M. Brucker, former Governor of Michigan, has been assigned to hear the case.

It is considered the most important yet filed in Detroit because of the major circuits involved.

Parkside's specific complaint against the five consenting distrib companies, Co-ops and United Detroit theatres is for 'some run.'

St. Louis Complaints

St. Louis, Oct. 21.

Mrs. Mildred Karch, owner-operator of a new 700-seater in Rolla, Mo., near one of the biggest army training camps in the midwest, filed a beef against the five major flicker distribs last week in the local AAA office. G. Berutt, operator of a rival house, the Rolla-Mo, has been named an interested party. Mrs. Karch's complaint is that the Big Five refused to release screen fodder for her house and discriminated in favor of Berutt.

Another beef due for a hearing in the same tribunal is that of Floyd L. Lowe and W. A. Snell, operators of the New Star, Lebanon, Mo. Their complaint also named the Gasconade Amus. Co., owner of the Lyric, an opposish house, as an interested party. Practically the same charges as contained in Mrs. Karch's petition are alleged in the second one.

WB-PAR PHILLY POOL NOW MONTH-TO-MONTH

Pending further negotiations between Paramount and Warner Bros., the pool between the two circuits in Philadelphia will continue on a month-to-month basis following recent expiration of the agreement to cover.

Among other things, Par is attempting to get its landlord over four theatres in Philly to improve them. The four houses, under lease to Par, are operated by Warners under the pooling arrangement.

Theatres were acquired by Par some years ago when the company was fussing with Warner Bros. and started to invade its territory in association with Spyros Skouras.

Ziffren as Prod. Aide

Hollywood, Oct. 21.

New shift on the 20th-Fox lot elevated Lester Ziffren from scripter to assistant to Sol M. Wurtzel, executive producer.

Stanley Rauh, who was collaborating with Ziffren on the screenplay of 'Jack Pot,' continues the chore alone.

TWO-FACED WOMAN

Metro-Goldwyn-Mayer release of Gottfried Reinhardt production. Stars Greta Garbo, Melvyn Douglas; features Constance Bennett, Roland Young. Directed by George Cukor. Screenplay by S. N. Berman, Salka Viertel and George Oppenheimer; suggested by a play by Ludwig Fulda; camera, Joseph Ruttenberg; score, Bronislau Kaper; editor, George Boemler. Previewed at Loew's, New Rochelle, Oct. 20, '41. Running time: 84 MINS.

Karin	Greta Garbo
Larry Blake	Melvyn Douglas
Griselda Vaughn	Constance Bennett
O. O. Miller	Roland Young
Dick Williams	Robert Sterling
Miss Ellis	Ruth Gordon
Miss Dunbar	Frances Carson

In a daring piece of showmanship, the Metro studio breaks down the long established screen tradition which has enveloped Greta Garbo like an opera-cloak, and presents the one-time queen of mystery in a wild, and occasionally very risque, slapstick farce entitled 'Two-Faced Woman.' That the experiment of converting Miss Garbo into a comedienne is not entirely successful is no fault of hers. Had the script writers and the director, George Cukor, entered into the spirit of the thing with as much enthusiasm, lack of self-consciousness and abandon as the star, the result would have been a smash hit. It's in the groove for good business, notwithstanding, although likely to taper off as showings progress for want of better word-of-mouth comment.

There is no holding back Miss Garbo when she steps down from the serious dramatic pedestal, on which she has been perched for years, and has her fling with broad comedy. Melvyn Douglas, who is co-starred, is an excellent foil. Much of the action takes place in bedrooms, boudoirs and the psychological proximities of both. When the stars aren't in their pajamas, or cutting up on the chaise lounge, they're talking about what the audience is thinking about, and the co-ordination is perfect.

Just how some of the lines of dialog escaped the scissors is a much of a mystery as how the screen writers, S. N. Berman, Salka Viertel and George Oppenheimer, so completely flopped in providing a reasonably satisfactory finale. The sign-off, which is a mad chase on skiis, propelled by doubles, is a disappointment and a letdown. Miss Garbo had earned a better finish.

Of course the intimacies elude the censors because the stars are playing as wife and husband. But not all the time. The story, which was taken from a play by Ludwig Fulda, is one of those naturalized importations from the Continent wherein the wife masquerades during most of the film as her own twin-sister just to test the fibre of her husband's adoration. It's reminiscent of 'The Guardsman.' Thus the situation of the eager male, misled by deception, making violent and passionate love to a lady whom he believes is not his wife. There's a double entendre to nearly everything that is said between the two, and nearly everything is said.

Miss Garbo is a ski instructress in an Idaho snow resort when Douglas meets her. They are married after a brief courtship as refugees in a mountain cabin. She's for the great outdoors and life in a roaming trailer, and he thinks he is, too, until dragged back to New York and his career at prosaic magazine editing. She refuses to go. He promises to return to the open spaces, but his telegrams of regret continue indefinitely.

It is then that Miss Garbo packs away the skiis and goes to Manhattan where she finds Douglas considerably more than financially interested in the affairs of a woman dramatist. So she pulls the wicked sister act and turns on the feminine charm.

Strictly as a stunt the film is a triumph for Miss Garbo. She is strikingly attractive in a one-piece bathing suit. She does a tipsy scene, after being initiated into the effects of an evening devoted to champagne, that is excruciating. She does a prattfall with true Sennett technique. Through all her acting as the siren she retains just the right amount of roguishness. She dances her own version of the rhumba as if her hips had never left Cuba. And she tosses off a blue remark like a debutante at the Stork Club.

Supporting roles are important, but brief. Constance Bennett gets a tremendous laugh characterizing a jealous mistress on the verge of hysterics. Roland Young plays Roland Young. Ruth Gordon is an efficient secretary, full of feminine understanding and connivance. Robert Sterling has scarcely more than a bit.

Feminine trade will enjoy the costuming by Adrian, and the sale nationally of pajama boudoir outfits is likely to flourish in the wake of the film's showings, regardless of priorities, war in Europe or taxes.

'Two-Faced Woman' is strictly for adults, who will have no difficulty in grasping the idea, although children will enjoy views of snow in the mountains. *Flin.*

TITLE CHANGES

Hollywood, Oct. 21.

'Bullets and Bullion' became 'Underground Rustlers' at Monogram.

'The Greenie' is release title for Metro's short, 'Rivington Street Yankees.'

SWAMP WATER

20th Century-Fox release of an Irving Pichel production. Features Walter Brennan, Walter Huston, Dana Andrews, Anne Baxter, Mary Howard, Virginia Gilmore, John Carradine and Eugene Pallette. Directed by Jean Renoir. Screenplay, Dudley Nichols; story, Vereen Bell; camera, Peverell Marley; film editor, Walter Thompson. Tradeshown in N. Y., Oct. 17, '41. Running time: 90 MINS.

Tom Keefer	Walter Brennan
Thursday Ragan	Walter Huston
Julie	Anne Baxter
Ben	Dana Andrews
Mabel McKenzie	Virginia Gilmore
Jesse Wick	John Carradine
Hannah	Mary Howard
Sheriff Jeb McKane	Eugene Pallette
Tim Dorson	Ward Bond
Bud Dorson	Guinn Williams
Marty McCord	Russell Simpson
Hardy Ragan	Joseph Sawyer
Tulle McKenzie	Paul Burns
Barber	Dave Morris
Fred Ulm	Frank Austin
Miles Tonkin	Matt Willis

Too bad that this picture's story does not match its excellent cast. Another of the hillbilly dramas, 'Swamp Water' is an unflattering reflection upon Dudley Nichols' usually facile pen. The scenarist has failed to spark Vereen Bell's Satevepost serial, so it looks like only fair business at best.

But this is a superb lineup of players. Yet it is obvious that lacking a kick name the cast cannot overcome a tiring and sombre theme and unattractive title.

This is French director Jean Renoir's first job for an American company. That it's something less than an auspicious beginning for Renoir over here is not entirely his fault. Giving him a story dealing with a segment of the U. S. population with whom not even many Americans are familiar appears open to debate. The background is the Georgia swamps.

The performers put up a valiant struggle to lift the slowly paced story out of the doldrums. All the ingredients of an oldtime meller have been thrown into the plot, and in one instance the scenarist seemingly was unable to extricate himself from one situation, so he just let it ride. It's never explained, for instance, how or why Walter Huston forgives his wife who has refused to tell him the name of the man who has come between them.

That's one of the side-dressings for a story that has Walter Brennan hiding in a swamp after escaping hanging for a murder. Dana Andrews, Huston's son by a previous marriage, finds him while searching for his dog. Brennan first threatens to kill the boy, but then convinces the kid of his innocence. They enter a fur-trapping partnership, the boy to give Brennan's share to the latter's daughter. But the lad's girl gets hep to what's going on and, in a fit of jealousy, gives the secret away. The boy refuses to tell Brennan's whereabouts and later, finding himself now in love with Brennan's daughter, forces the man who has split Huston and his wife to confess that his testimony which convicted Brennan was false and was to cover the actual killers. The happy note in the film is the finale when the boy brings Brennan out of the swamp into free life.

All of the players, both bit and featured, do exceptionally well, with the three women particularly standing out despite unflattering makeup and costuming. Production, mostly exteriors, is good and impresses as authentic. *Scho.*

Shadow of the Thin Man

Metro-Goldwyn-Mayer release of Hunt Stromberg production. Stars William Powell, Myrna Loy. Directed by W. S. Van Dyke. Screenplay by Irving Brecher and Harry Kurnitz, from latter's story; camera, William Daniels. Score, David Snell; editor, Robert J. Kern. Tradeshown in N. Y. Oct. 21, '41. Running time: 97 MINS.

Nick	William Powell
Nora	Myrna Loy
Paul	Barry Nelson
Molly	Donna Reed
Lieutenant Abrams	Sam Levene
'Whitey' Barrow	Alan Baxter
Major Jason I. Sculley	Henry O'Neill
Nick, Jr.	Dickie Hall
'Link' Stephens	Loring Smith
Fred Macy	Joseph Anthony
Claire Porter	Stella Adler
'Rainbow' Benny	Lou Lubin
Stella	Louise Beavers

Resumption of the 'Thin Man' series, starring William Powell and Myrna Loy, is a source of much justified satisfaction on the part of exhibitors who are commercially minded. New entry, entitled 'Shadow of the Thin Man,' is a substantial piece of film merchandise suitable for the best of the first runs, with every prospect of extended engagements in most spots.

Much of the farcical flavor which characterized the earlier 'Thin Man' films is reclaimed in the new picture. On the sentimental side, Powell and Miss Loy get a great deal of fun from their first appearance as parents of a four-year son, who has a way of asking embarrassing questions. For excitement, the couple find themselves in the middle of an investigation into racetrack gambling, in the course of which there are three homicides, half a dozen suspects and a bit of gunplay.

Harry Kurnitz has fashioned the story with a good deal of ingenuity, using the characters of the private detective and his wife, as created in the original yarn by Dashiell Hammett. Irving Brecher collaborated on the screenplay with Kurnitz. Between them they have turned out a lively script, with spirited dialog and some amusing situations.

There's an hilarious passage in the early part of the film when Miss Loy visits a 'championship' wrestling match. Sitting in a ringside seat, she is the target for some gay banter from the paying customers, who pass remarks about her hat.

Both stars handle their assignments in a manner that gets the ultimate of laughs. In the supporting roles, also, are capable players. Sam Levene, as a police lieutenant, is particularly amusing. Stella Adler is a stunning blonde heavy, and the character bits by Lou Lubin, Joseph Anthony, Alan Baxter and Loring Smith add some reality to the seamy side of the action.

With much to work with, W. S. Van Dyke has directed with speed, and although the running time of the film is 97 minutes, it seems scarcely half as long. As in former films of the same pattern, Van Dyke gets a good deal of fun from Astra, the foxterrier. Slow-motion shots of Astra leaving a merry-go-round are amusing. Production generally is smart in appearance.

Film is surefire for the large audience that the two stars have created for the 'Thin Man' series. It rates with the best of the group. *Flin.*

Miniature Reviews

'Two-Faced Woman' (M-G). Greta Garbo and Melvyn Douglas in a broad farce, which reveals Miss Garbo in a new light with prospects of good boxoffice.

'Swamp Water' (20th) Swampland melodrama. Sombre and slow and won't get more than fair business. Fine cast lacks a punch name.

'Shadow of the Thin Man' (M-G). Among best of the William Powell-Myrna Loy starring series. Therefore strong b.o.

'Hot Spot' (20th). First rate romantic murder mystery with a couple of good feminine names.

'Three Girls About Town' (Col). Comedy meller, best as supporter for the nabes.

'Moon Over Her Shoulder' (20th). Marital comedy and neat support footage.

'Small Town Deb' (20th). Jane Withers starrer, a nice 'B.'

'South of Tahiti' (U) (Song). Minor entertainment marooned on a South Sea Island. For filler dates on the secondary duals.

'Saddle Mountain Roundup' (Mono). Exciting Range Buster whodunit-western.

'Death At a Broadcast' (FA) (Songs). British-made whodunit of pre-war vintage; mild even as secondary dualer.

HOT SPOT

20th Century-Fox release of Milton Sperling production. Stars Betty Grable, Victor Mature, Carole Landis. Features Laird Cregar, William Gargan, Alan Mowbray, Allyn Joslyn and Elisha Cook, Jr. Directed by H. Bruce Humberstone. Based on novel, 'I Wake Up Screaming,' by Steve Fisher. Adaptation, Dwight Taylor; editor, Robert Simpson; photography, Edward Cronjager. Tradeshown in N. Y., Oct. 16, '41. Running time, 81 MINS.

Jill Lynn	Betty Grable
Frankie Christopher	Victor Mature
Vicky Lynn	Carole Landis
Ed Cornell	Laird Cregar
Jerry MacDonald	William Gargan
Robin Ray	Alan Mowbray
Larry Evans	Allyn Joslyn
Harry Williams	Elisha Cook, Jr.
Reporters	Chick Chandler, Cyril Ring
Ass't District Attorney	Morris Ankrum

Most murder mysteries are B's regardless of budget, but this one is an exception to the rule. This picture is first rate entertainment and may be depended upon to do from better than average to very good business. Its femme cast names won't hurt either.

'Hot Spot' may suggest a nightclub background, but such scenes are only incidental. The director, H. Bruce Humberstone, has been equipped with a good script and from his cast has obtained results that are all that may be asked in a murder meller with a romantic strain of more than the ordinary strength.

Betty Grable is enormously appealing here as the sister of the slain girl, played by Carole Landis, who disappears at an early stage of the game. Victor Mature plays in a tougher groove than usual and this seems a desirable switch. This time he's a sports promoter with a bit of a snarl in his voice. It's a relief from those portions of the story where he is romanticizing, but he is o.k. there, too. Mature could do gangster roles, judging from his work in 'Hot Spot.'

In the story Mature is dogged by a detective who loses his girl when Mature takes her from obscurity and glamourizes her to the point where she wins a film contract. The murder of this girl then provides the premise for the remainder of the yarn. Dwight Taylor, who did the script, has dotted it with trenchant dialog. There isn't much comedy, but no more than the few laughs included are needed in this instance. Force of the melodramatic and romantic features of the yarn are sufficient.

Laird Cregar, recently seen in 'Charley's Aunt,' gives an outstanding performance. A perfect choice for the part he plays in this one, the portly character actor is bound to grow in demand. Competent supporting roles of minor importance are carried out by Alan Mowbray, Allyn Joslyn, William Gargan, and Elisha Cook, Jr.

The book on which this picture is based is called 'I Wake Up Screaming.' It sounds like a better title than 'Hot Spot,' but the film need not beg forgivenness. *Char.*

3 GIRLS ABOUT TOWN

Hollywood, Oct. 21.

Columbia release of Samuel Bischoff production. Stars Joan Blondell, Binnie Barnes, Janet Blair; features Robert Benchley, John Howard. Directed by Leigh Jason. Original screenplay by Richard Carroll; camera, Franz F. Planer, A.S.C.; editor, Charles Nelson. Previewed at Alexander, Glendale, Oct. 20, '41. Running time, 71 MINS.

Hope Banner	Joan Blondell
Faith Banner	Binnie Barnes
Charity Banner	Janet Blair
Tommy Hopkins	John Howard
Wilburforce Puddle	Robert Benchley
Charlemagne	Eric Blore
Chief of Police	Hugh O'Connell
Maggie O'Callahan	Una O'Connor
Tessie Conarchy	Almira Sessions
Mrs. McDougall	Dorothy Vaughan
Fred Chambers	Paul Harvey
Josephus Wiegel	Frank McGlynn
Charlie	Walter Soderling

'Three Girls About Town' carries sufficient razzle-dazzle comedy to make it diverting entertainment for general audiences. An in-betweener, its light marquee voltage will get it by for profitable biz in secondary key runs, while it will hit best gait as strong supporter in the nabes.

Story follows the comedy surprise formula of 'slight case of murder,' with motivating factor the constant shifting of a corpse around a convention-headquarter hotel to elude both cops and reporters. Hotel hostesses, Joan Blondell and Binnie Barnes, are joined by young sister, Janet Blair, the latter from private school. Miss Blondell is in love with reporter John Howard, who is covering a labor meeting in the hotel when a stiff is discovered. Howard is let in on the situation, and tries to cop the corpse for his paper exclusively until the murderer is uncovered. After a whirlaround, everything straightens out, and Miss Blondell marches to marriage with Howard.

Although picture carries sufficient laugh content to go over nicely in regular bookings, it lacks spontaneous tempo for big leagues and script takes several detours to inject extraneous comedy episodes that slow up the straight line narrative for best effect.

Direction by Leigh Jason clicks most of the time, while at several points he fails to punch over comedy episodes for utmost reaction, mainly due to timing in presentation. Miss Blondell competently carries most of the load between the sister trio, with Howard prominent as the reporter and recipient of constant surprises. Ingenue Janet Blair catches attention in the fast company, while Miss Barnes and Robert Benchley are in for background footage not too important. Eric Blore gets out of the groove for a slick portrayal of a drunk wandering in and out. Support is adequate. *Walt.*

Moon Over Her Shoulder

20th Century-Fox release of Walter Morosco production. Features Lynn Bari, John Sutton, Dan Dailey, Jr., Alan Mowbray, Leonard Carey, Irving Bacon. Directed by Alfred Werker. Story, Helen Vreeland Smith and Eve Golden; adaptation, Walter Bullock; editor, J. Watson Webb, Jr.; photography, Lucien Andriot. Tradeshown in N. Y., Oct. 16, '41. Running time, 68 MINS.

Susan Rossiter	Lynn Bari
Dr. Philip Rossiter	John Sutton
Rex	Dan Dailey, Jr.
Grover Sloan	Alan Mowbray
Dusty	Leonard Carey
Taxi Driver	Irving Bacon
Cecilia	Joyce Compton
Juline	Lillian Yarbo
Mrs. Bates	Eula Guy
Baby	Shirley Hill
Sister	Sylvia Arslan

'Moon Over Her Shoulder' lacks strength of cast, but should prove quite serviceable as support material.

A workmanlike script combines with the steady direction of Alfred Werker to provide crisp dialog nicely suited to the action. The laughs included are not particularly lusty, but they are frequent.

The plot concerns an authority on marital problems who makes a business of advising clients in his office, or over the radio, but who fails to apply his theories at home. His wife takes up painting as a hobby and is mistaken as a suicide suspect by the captain of a fishing boat who brings her aboard for the day. Captain and the fisherman chartering the boat that day believe she's nuts, and won't let her go home until night. She likes the adventure and continues it the next day. Complications result until her identity is revealed and her husband comes face to face with the guy who has now fallen for her. The sequence between husband, wife, and fishing captain, when identities of all are revealed, proves a highlight. Fist fight at the finish, in which the formerly neglectful husband redeems himself, is also a pip.

Lynn Bari and John Sutton play the married couple while Dan Dailey, Jr., is the outside member of the triangle. Latter does a swell job and appears to be destined for further importance. Formerly of the stage his film start was made in shorts. Sutton gives a steady performance in a part that is not entirely sympathetic while Miss Bari disports herself well enough to suggest better roles. She's a good comedienne. Alan Mowbray is again very acceptable. *Char.*

SMALL TOWN DEB

(ONE SONG)

20th-Fox production and release. Stars Jane Withers; features Jane Darwell, Bruce Edwards, Cobina Wright, Jr., Cecil Kellaway, Katharine Alexander, Jack Searl, Buddy Pepper. Directed by Harold Schuster. Screenplay, Ethel Hill; story, Jerrie Walters; camera, Virgil Miller; editor, Alexander Troffey. Tradeshown in N. Y., Oct. 17, '41. Running time, 72 MINS.

Patricia Randall	Jane Withers
Katie	Jane Darwell
Jack Richards	Bruce Edwards
Helen Randall	Cobina Wright, Jr.
Mr. Randall	Cecil Kellaway
Mrs. Randall	Katharine Alexander
Tim Randall	Jack Searl
Chauncey Jones	Buddy Pepper
Dave Barton	Robert Cornell
Sue Morgan	Margaret Early
Mr. Richards	Douglas Wood
Mr. Anthony	John T. Murray
Clerk	Ruth Gillette
Customer	Nora Lane
Eloise	Daphne Ogden
Beauty Operator	Marie Blake
Barber	Henry Roquemore
Hector	Jeff Corey
Mr. Blakely	Edwin Stanley
Mrs. Jones	Isabel Randolph

Jane Withers is now considerably grown up, but continuing in the juve idiom and hence still aimed for family entertainment. As such, this is a good B.

How the moppet has grown is best illustrated when she stands up against the film's adult performers, in many instances being just as tall and in a few instances heftier. It won't be long before 20th-Fox will have to take her out of the pigtail class. That the studio already has this in mind may be the reason for the finale scene, in which Miss Withers attends a dance considerably glamourized in evening gown, hairdo and makeup.

Per usual, Miss Withers also has one song, 'I Yi Yi Yi Yi,' and she delivers it okay in a jitterbug conclave in a record store. Exemplifying a jitterbug, she also gets a crack at the trap drums and bangs them in approved jive style—loud if not good.

Story doesn't cut any corners in getting to a simple point. Miss Withers is in the awkward stage and a household pest to her glamour sister (Cobina Wright, Jr.), her jitterbug brother (Jack Searl) and socially-conscious mother (Katharine Alexanger). However, she's pal to her father (Cecil Kellaway) and their housekeeper (Jane Darwell), plus being the bane of Buddy Pepper's romantic existence. Miss Wright sets out to hook Bruce Edwards and the kid sister continuously gets in the way, but in the end helps the society blonde nab her man, as well as extricating her father from a financial jam through Richards' old man, played by Douglas Wood, seen briefly.

It's Miss Withers' picture all the way and she does her usually good job. Film also is the best job yet done by Miss Wright, who is photographed here more flatteringly than in the past. She's still stilted in her delivery of dialog, but that'll probably unkink itself in time. Searl, who has dropped the 'Jackie' since getting out of the kid villain class, evidently got his hair cut in the dark and his headpiece almost looks like a toupee. His acting, however, is okay. Edwards looks like a likely romantic interest for films, but could loosen up, and Pepper and Margaret Early do well in their teen-age roles. Kellaway, Miss Alexander and Jane Darwell perform neatly.

Direction is nicely paced, although the film is overlong for dual support. Camera work is average. *Scho.*

SOUTH OF TAHITI

(ONE SONG)

Hollywood, Oct. 18.

Universal release of George Waggner production. Stars Brian Donlevy; features Broderick Crawford, Andy Devine, Maria Montez. Directed by Waggner. Screenplay by Gerald Geraghty; story by Ainsworth Morgan; camera, Woody Bredell; film editor, Frank Gross. Song by Frank Skinner and George Waggner. Previewed at Alexander, Glendale, Oct. 17, '41. Running time: 75 MINS.

Bob	Brian Donlevy
Chuck	Broderick Crawford
Moose	Andy Devine
Melahi	Maria Montez
Capt. Larkin	Henry Wilcoxon
High Chief	H. B. Warner
Tutara	Armida
Tahawa	Abner Biberman
Kuana	Ignacio Saenz
Bosar	Frank Lackteen

For the first several minutes 'South of Tahiti' indicates that it will rib the usual formula of shipwrecked sailors on a South Sea isle. This might have been the purpose of the scripters, but he stubbed his toe on a big tropical clam to detour into silly and ludicrous routines which curdle with the usual and trite situations. Picture falls apart like a studio prop and will have to be content with unimportant pickup bookings in the subsequent duals.

Brian Donlevy, Broderick Crawford and Andy Devine comprise a

(Continued on page 22)

Holdovers Slow Chi But 'Foxes' Big $14,000 on 2d Wk.; 'Havana' Dualed Slick 15G, 'Limited' Plus Unit 17G

Chicago, Oct. 21.

Not many new pictures in the loop currently and the result is a drop in gross receipts. A good weekend, however, helped. Sharp influx of people for the Northwestern-Michigan game boosted boxoffice biz Saturday night. Chicago holds over 'Nothing But the Truth,' which is doing okay despite the fairish notices and weak word-of-mouth. Bob Hope's current popularity is a big help.

Palace continues brilliantly with a double feature headed by 'Little Foxes.' Femmes are crowding in for this one. Film drew rave reports from the dailies which is distinctly in its favor at the wickets.

State-Lake is currently in its last week as a vaudfilm house. Friday (24) it goes into a first-run solo feature policy with 'Sergeant York' (WB). Simultaneously the now double-feature Oriental will switch to a vaude-pictures policy to take advantage of this vaude demise.

United Artists is dragging with its second session of 'Jekyll and Hyde.'

Estimates for This Week

Apollo (B&K) (1,200; 35-55-65-75)—'Retirement' (Col). Opened coldly and not likely to garner more than a mild $5,000. Last week, 'Sun Valley' (20th), finished third excellent week in loop at a bright $4700.

Chicago (BK) (4,000; 35-55-75)—'Nothing But Truth' (Par) (2d wk) and stage show. Bob Hope holding up interest for an okay $29,000 currently, after a fine $38,200 last week.

Garrick (B&K) (900; 35-55-65-75)—'Tropics' (WB). Not much for this Constance Bennett filler and will be satisfied with mildish $4,000. Last week, 'Mr. Jordan' (Col), finished one-week holdover in this tiny house for a good enough $5,100.

Oriental (Iroquois) (3,200; 28-44)—'Charley's Aunt' (20th) and 'Parson Panamint' (Par). Headed for all right $7,500 in its final straight film week. Goes to vaudfilm Friday (24). Last week, 'Harmon' (Col) and 'Life Begins Hardy' (M-G) came up with a good $8,100.

Palace (RKO) (2,500; 33-44-66)—'Foxes' (RKO) and 'Spitfire Baby' (RKO) (2d wk). After having smashed through in initial session to a bang-up $19,300, pictures are getting excellent $14,000 on holdover. Will go a third week easily.

Roosevelt (B&K) (1,500; 35-55-85-75)—'Weekend Havana' (20th) and 'Smiling Ghost' (WB). About the best double feature strength this house has had in some time, sturdy $15,000. Last week, 'Our Wife' (Col) and 'Dressed to Kill' (20th), so-so $9,800.

State-Lake (B&K) (2,700; 28-44)—'Broadway Limited' (UA) and 'Hawaiian Nights' unit on stage. Combination is going along nicely for a happy $17,000. Last week, 'Flying Blind' (Par) and 'Spices of 1941' unit on stage healthy $18,600.

United Artists (B&K-M-G) (1,700; 35-55-65-75) — 'Jekyll' (M-G) (2d wk). Won't stay long. Was not strong in first week at $13,200 and will hardly top $9,000 currently.

Holdovers Clutter Up Mpls.; 'Kane' $4,500 In Second, 'Honky' Big 8G

Minneapolis, Oct. 21.

Most important current offerings are a pair of holdovers, 'Honky Tonk' and 'Citizen Kane,' but business continues to hold to its higher levels, with 'The Feminine Touch,' sole newcomer of note, getting a nice play.

Both the Clark Gable and Orson Welles' pictures hit swell figures, 'Honky Tonk' being outstanding. 'This Woman Is Mine,' at the Gopher, has met a mixed reception.

Estimates for This Week

Aster (Par-Singer) (900; 15-28)—'Mob Town' (U) and 'Tillie Toiler' (Col). Okay $1,300. Last week, 'Blondie Society' (Col) and 'Flying High' (Par), good $1,500 in five days.

Century (P-S) (1,800; 28-39-44)—'Citizen Kane' (RKO) (2d wk). Moved here after thumping week at Orpheum. Headed for big $4,500. Last week, 'Hold Dawn' (Par) (2d wk), good $3,200 after nice $8,300 first week at State.

Esquire (Berger) (290; 28)—'Scarface' (UA) and 'Gambling Daughters' (Indie), both reissues. Mild $800. Last week, 'Art of Love' (French) and 'Bedroom Diplomat' (Indie), good $1,400 in 10 days.

Gopher (P-S) (998; 28)—'This Woman Mine' (U). Much difference of opinion on film. Mild $2,400. Last week, 'Barnacle Bill' (M-G). Big $3,900 in eight days.

Orpheum (P-S) (2,300; 28-39-44)—'Feminine Touch' (M-G). Well-liked comedy but only fairish $5,500. Last week, 'Citizen Kane' (RKO), big $9,000.

State (P-S) (2,300; 28-39-44)—'Honky Tonk' (M-G) (2d wk). Held over here after terrific first week. Critics don't like film, but public is flocking to it. Fine $8,000 after gigantic $12,000 first week.

Uptown (Par) (1,100; 28-39)—'Life Begins Hardy' (M-G). First neighborhood showing. Hefty $4,000 for nine days. Last week, 'South Seas' (Par), first neighborhood showing, mild $1,800 in five days.

World (Par-Steffes) (350; 28-39-44-55)—'Devil Dogs Air' (WB re-issue). Fair $1,500. Last week, 'Never Get Rich' (Col) (2d wk), $2,000, good.

'YORK' $30,000 BALTO RECORD

Baltimore, Oct. 21.

There's some bango doings here this week. New entries, 'Sergeant York,' is banging up a smashing record breaker at the Stanley, while 'Father Takes a Wife,' leaning heavily on supporting stage layout of Four Ink Spots and Louis Prima's orch is ringing the bell at the combo Hipp. Rest of town b.o. but extra steady all around.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-28-44)—'Honky Tonk' (M-G) (3d wk). Holding very satisfactorily at rugged $10,000, after mopping up smash $38,900 on first stanza.

Hippodrome (Rappaport) (2,240; 17-25-28-39-44-55-66) — 'Father Takes Wife' (RKO). Stage layout of The Four Inkspots and Louis Prima's orch helping heavily to garner big $18,000. Last week, 'Ladies Retirement' (Col) plus vaude, nice $14,800.

Keith's (Schanberger) (2,408; 17-28-33-39-44)—'Nothing But Truth' (Par) (2d wk). Solid h.o. at $10,000. Last week, same comedy, rousing $12,900.

New (Mechanic) (1,581; 17-28-35-44)—'Yank R.A.F.' (20th) (3d wk). Steady on third stanza with $5,500, after punchy total of $18,200 for preceding two weeks.

Stanley (WB) (3,280; 17-28-40-44-55-68)—'Sgt. York' (WB). Sensational doings with slightly upped scale helping towards a record breaker, terrific $30,000. Last week, 'New York Town' (Par) n.s.g. at $8,400.

Horse Show Bops K.C.; 'Smilin'' $8,800, 'York' 6G on 3d Wk., 'Blues' Mild

Kansas City, Oct. 21.

Annual week-long American Royal livestock and horse show is giving theatres some heavy competition, but it also is bringing many visitors to town. Theatres are responding with a bevy of new bills in contrast to last week's long list of extended runs.

'Smilin' Through' as top half of dual bill at the Midland and 'Unfinished Business' in the Fox-Midwest's Uptown and Esquire solo are best of new entries, both good, but not outstanding. 'Sergeant York' is creating notice by going into a third week at the Orpheum at advanced prices, a distinct novelty for this town.

Estimates for This Week

Esquire and Uptown (Fox-Midwest) (820 and 2,043; 10-28-44)—'Unfinished Business' (U), solo in both houses. Holding a steady pace for a good $7,000. Last week, 'Yank R.A.F.' (20th) eased off some for six days at okay $4,500.

Midland (Loew's) (4,101; 10-28-44)—'Smilin' Through' (M-G) and 'Kildare's Wedding Day' (M-G). Pair due for better than average $8,800, with help from American Royal. Last week, 'Honky Tonk' (M-G) and 'Mystery Ship' (Col) (2d wk), fancy $8,000.

Newman (Paramount) (1,900; 10-28-44)—'Smiling Ghost' (WB), first week, combined with 'Navy Blues' (WB) in its second week. Ordinary $6,000. Last week, 'Navy Blues' (WB), solo $8,800, favorable first week.

Orpheum (RKO) (1,500; 15-40-55)—'Sgt. York' (WB) (3d wk). Looks for $8,000, extremely gratifying and beats many first weeks. Last week (second), $8,000, nifty.

Tower (Joffee) (2,110; 10-30) — 'Down Mexico Way' (Rep) with vaude on stage. Smiley Burnette first two days and Hoosier Hot Shots last five days as headliners. Average $7,500. Last week, 'Pittsburgh Kid' (Rep) on screen with Horace Heidt's orchestra on stage at 50c top ran up $15,000 to top anything this house has had in two years under Barney Joffee.

First Runs on Broadway

(Subject to Change)

Astor—'Dr. Jekyll and Mr. Hyde' (M-G) (11th week).
(Reviewed in VARIETY, July 23)
Broadway—'Dumbo' (Disney).
(Reviewed in VARIETY, Oct. 1)
Capitol—'Honky Tonk' (M-G) (3d week).
(Reviewed in VARIETY, Sept. 17)
Criterion—'Buy Me That Town' (Par) (22).
(Reviewed in VARIETY, July 30)
Globe—'Target for Tonight' (WB) (2d week).
(Reviewed in VARIETY, Oct. 15)
Music Hall—'You'll Never Get Rich' (Col).
(Reviewed in VARIETY, Oct. 15)
Paramount—'Nothing But the Truth' (Par) (22).
(Reviewed in VARIETY, July 30)
Rialto—'Ellery Queen and the Murder Ring' (Col) (20).
(Reviewed in VARIETY, Sept. 24)
Rivoli—'This Woman Is Mine' (U) (2d week).
(Reviewed in VARIETY, Aug. 27)
Roxy—'A Yank in the R.A.F.' (20th) (5th week).
(Reviewed in VARIETY, Sept. 10)
Strand—'Sergeant York' (WB) (2d week).
(Reviewed in VARIETY, July 23)

Week of Oct. 30

Astor—'The Chocolate Soldier' (M-G) (31).
(Reviewed in VARIETY, Oct. 15)
Broadway—'Dumbo' (Disney). (2d week).
Capitol—'Smilin' Through' (M-G).
(Reviewed in VARIETY, Sept. 17)
Paramount—'Nothing But the Truth' (Par) (2d week).
Rialto—'Never Give a Sucker an Even Break' (U).
(Reviewed in VARIETY, Oct. 8)
Rivoli—'How Green was My Valley' (20th) (28).
Strand—'Sergeant York' (WB) (3d week).

GABLE - TURNER WOW $25,000 IN PITT

Pittsburgh, Oct. 21.

Boom's still on locally, only more so, and it looks like best October in years. Figures for the most part are hitting, and in some cases even going beyond boom-time levels. Miss-outs have become few and far between.

This week it's 'Honky Tonk' at the Penn that's leading the parade and will stick at this house for second stanza.

Estimates for This Week

Fulton (Shea) (1,700; 30-50)—'Started Eve' (U). Great set of notices for the new Durbin starrer, and it's doing well at $7,000. Management has visions of three weeks. Fulton will run out every hit this season due to meagerness of its product allotment. Last week, second of 'Belle Starr' (20th) in four days, $2,700, alright.

Penn (Loew's-UA) (3,300; 30-40-50)—'Honky Tonk' (M-G). Just a wow, that's all. Crix were lukewarm, but where Gable and Turner are concerned crix don't mean a thing. Cracking attendance records and only regular scale keeping it from a new money mark. Looks like about $25,000, enormous. Last week, second of 'Sergeant York' (WB) at advanced prices, $19,500.

Senator (Harris) (1,750; 30-40-50)—'Yank R.A.F.' (20th) (2d wk). Set a house record, $12,000, opening session, but falling off sharply on h.o. Will get around $6,500. Comes out tonight (Tues.) for 'Ice-Capades' (Rep), which management is anxious to get in at once, seeing as how it will be more or less a trailer for engagement of 'Ice-Capades,' which Harris interests also control, at Garden arena next month.

Ritz (WB) (800; 30-40-50)—'Flying Blind' (Par) and 'Highway West' (WB). Current twinner will be lucky to grab $1,600. Last week, 'Lives Not Enough' (WB) and 'Parson Panamint' (Par), slightly better.

Stanley (WB) (3,800; 30-44-60-86)—'Navy Blues' (WB) and Benny Meroff in 'Funzafire.' Looks like close to $17,000, which isn't bad considering fact that stage show is most inexpensive WB deluxer has had in some time. Last week, 'Married Bachelor' (M-G) and Jimmie Lunceford-Bill Robinson, great $23,500.

Warner (WB) (2,000; 30-44-65) — 'Sergeant York' (WB) (3d wk. downtown). Moved here after fortnight at Penn. Will set new record for h.o. picture here, with at least $12,000, sensational, in sight. It sticks again here and may move to Ritz. Last week, 'Reluctant Dragon' (RKO) and 'Jungle Cavalcade' (RKO), weak $3,000.

Most N.Y. B.O.s Boffo; 'York'-Spitalny Hefty $45,000, 'Texas'-Ritzes Big 35G, 'Money' Fair $80,000, News Strike Felt

Except for a couple operations, where a licking is being taken, the tone of business in the downtown New York area is good. However, it is felt that the newsdealer strike has caused some interference. Theatres are continuing their advertising in spite of curtailed results the linage is getting and agencies placing it are preparing to ask for rebates in accordance with ABC circulation, on which rates are based, as against actual sales during the strike.

New shows this week include 'All That Money Can Buy,' at the Music Hall, which gets only a week due to failure to pull 'em in bunches. It will end the seven days tonight at about $80,000, fair.

Others include the sock bill at the second-run State, which goes first-run currently with 'Texas.' Ritz Bros. are at the house in person and their draught is accounting for much of the sizzling $35,000 or better being recorded.

A lesser run, the Globe, goes into the higher brackets for a change with 'Target for Tonight,' English-made documentary, which may hit a big $13,000 and holds. Film runs only 48 minutes, enabling good turnover. Criterion, another stuff house, also has been in better shape during the past week. 'Married Bachelor,' on the seven days through last night (Tues.), got $9,000, way over average.

'Sergeant York,' which made camp at the Strand Friday (17) with Phil Spitalny's band on the stage, has been very strong from the start and may ease beyond the $45,000 mark, excellent. Picture played six weeks at the Astor this summer at $2 top and nine at the Hollywood on a continuous basis at 75c and $1.10. It looks like 'York' has enormous sustained strength and that Warners has judiciously handled it in N. Y. for maximum results.

Paramount unveils a new show this morning (Wed.), 'Nothing But the Truth' and Johnny Long, Andrews Sisters, others, in person. It could have retained 'Hold Back Dawn' and Xavier Cugat a fourth semester, based on the third week's take of $42,000, but wants to get at some of the other Par films that have piled up and will shortly be needed by subsequent run accounts of the company around N. Y.

'Yank in R.A.F.' is remaining a fifth round at the Roxy in view of its excellent staying powers, this week (4th) looking for possible $38,000. Cap is also holding over 'Honky Tonk' further, although it is short of sensational at the theatre, this week (3d) appearing about $22,000, only fairish.

Rivoli is having a difficult time of it with 'This Woman Is Mine.' The first week dropped to $15,000 and this week (2d) $10,000 looks tops. Picture is being held until Oct. 28, when 'How Green Was My Valley' comes in.

'Dumbo' has a benefit opening tomorrow night (Thurs.) at the Broadway, with continuous run policy at pop prices starting the following day.

Estimates for This Week

Astor (Loew's) (1,012; 35-55-85-$1.10-$1.25) — 'Jekyll-Hyde' (M-G) (11th wk.). Last week (10th), $7,500, mild. 'Chocolate Soldier' (M-G), at same scale, is scheduled to open Oct. 31.

Broadway (Disney) (1,895; 35-55-75-85) — 'Dumbo' (RKO-Disney) preems here tomorrow night (Thurs.) with proceeds for the benefit of the Vocational Service for Juniors. Regular run, on continuous basis, begins the following day. A press preview is being held tonight (Wed.). 'Fantasia' (Disney), twice daily at $2 top, closed a 49-week run Saturday night (18), grossing over $800,000 on the engagement.

Capitol (Loew's (4,820; 35-55-85-$1.10-$1.25)—'Honky Tonk' (M-G) (3d wk.). From the start here has not been so strong, but is at least steady. This week around $22,000, after topping $25,000 last stanza (2d). It's being tethered here for another seven days, with 'Smilin' Through' (M-G) now set for Thursday (30).

Criterion (Loew's) (1,662; 35-44-55-75)—'Buy Me That Town' (Par) moves in this morning after very solid week of $9,000 with 'Married Bachelor' (M-G). Title no doubt helped. In ahead, 'Tanks a Million' (UA), $8,500, fair.

Globe (Brandt) (1,180; 28-35-55)—'Target for Tonight' (WB). Factual account of an air raid over Germany is a real b.o. magnet; points to $13,000, double the house average. Holds over. Last week, 'Law of Tropics' (WB), a dud, $3,500.

Palace (RKO) (1,700; 28-35-44-55-66-75)—'Little Foxes' (RKO) (2d run) and 'Moonlight in Hawaii' (U) (1st run), dualed (2d-final wk.). In double harness for two weeks and doing well at probable $10,000 currently, after hitting $15,700 the first seven days.

Paramount (Par) (3,684; 35-55-85-99)—'Nothing But Truth' (Par) and, on stage, Johnny Long orch, Andrews Sisters, Larry Adler, others. Final trip with 'Hold Back Dawn' (Par) and Xavier Cugat was $42,000, very strong, following second week's take of $51,000.

Radio City Music Hall (Rockefellers) (5,945; 44-55-85-99-$1.65)—'All That Money Can Buy' (RKO) and stage show. Originally 'Devil and Daniel Webster,' this one was screened for exhibs under the title of 'Here Is a Man.' Not a big draw, but okay here at $80,000 or over and will be replaced tomorrow (Thurs.) by 'You'll Never Get Rich' (Col). Last week, second for 'It Started with Eve' (U), $87,000, very good.

Rialto (Mayer) (594; 28-44-55)—'Ellery Queen and Murder Ring' (Col). Came in Monday (20) after lacklustre showing of 'Flying Cadets' (U' at $5,000. 'Burma Convoy' (U) up ahead, was $5,200.

Rivoli (UA) (2,092; 35-55-75-85)—'This Woman Is Mine' (U) (2d wk). House is having a struggle with this one, only about $10,000 being glommed on holdover after first week of $15,000, poor. 'How Green Was My Valley' (20th) opens Tuesday night (28), preem proceeds going to the Navy Relief Society.

Roxy (20th) (5,888; 35-55-65-75-85)—'Yank' (20th) and stageshow (4th wk). Sound $38,000 on the way this week (4th) and will not call it quits until a fifth has been played. Last week (3d), resounding $47,000.

State (Loew's) (3,450; 28-44-55-75-90-$1.10)—'Texas' (Col) and Ritz Bros. on stage. Ritzes are providing smash support for the film, in here first-run, and may top very juicy $35,000. Last week 'When Ladies Meet' (M-G) (2d run) and vaude layout with Joe Frisco, Maxine Sullivan, others, $28,000, fine.

Strand (WB) (2,756; 35-55-75-85-99)—'York' (WB) and Phil Spitalny. Combined draw of picture, virtually on third-run here, and the Spitalny band means a take of $45,000 or better, plenty substantial. Begins second week Friday (24). Last week, holdover of 'Maltese Falcon' (WB) and Jan Savitt $32,000, good.

Omaha Upbeat Boosts 'RAF' to Hefty $10,500; 'Smilin' Thru' Neat 8G

Omaha, Oct. 21.

Business jumped ahead this week with a swell $10,500 in prospect at the Orpheum for 'Yank in the R.A.F.' plus 'Dressed to Kill' while the Omaha with 'Smilin' Through' and 'Whistling in the Dark' is doing fine business. Brandeis is holding its own with 'Texas' and 'Ladies in Retirement.'

Estimates for This Week

Orpheum (Tristates) (3,000; 10-30-40) — 'Yank R.A.F.' (20th) and 'Dressed to Kill' (20th). Very swell $10,500. Last week, 'Married Bachelor' (M-G) with Johnny 'Scat' Davis band and stage show, fine $14,500 at 20-40-55.

Omaha (Tristates) (2,000; 10-30-40) — 'Smilin' Through' (M-G) and 'Whistling Dark' (M-G). Neat $8,000 or better. Last week, 'Navy Blues' (WB) and 'Flying Blind' (Par), fair $7,500.

Brandeis (Mort Singer) (1,500; 10-25-35-40)—'Texas' (Col) and 'Ladies in Retirement' (Col) a healthy $5,000. Last week, 'Never Get Rich' (Col) and 'Harmon of Michigan' (Col) a big $6,200.

State (Goldberg) (900; 25-35)—'Charley's Aunt' (20th) and 'Life Begins Hardy' (M-G) split with 'Hamilton Woman' (UA), 'Naval Academy' (Col) and 'Antonio Rose' (U), oke $1,100. Last week, 'Dive Bomber' (WB) and 'Blossoms Dust' (M-G) split with 'Land Liberty' (M-G), 'Young Lady' (20th) and 'Bachelor Daddy' (Col), pretty good $980.

Town (Goldberg) (1,500; 10-20-25)—'Jesse James Bay' (Rep), 'Rags Riches' (Rep) and 'Sis Hopkins' (Rep) triple split with 'Rider Rio' (Cap), 'Castle Hudson' (WB) and 'Apache Kid' (Rep), 'Long Voyage Home' (UA), 'Dive Bomber' (WB), fair $1,000. Last week, 'Raiders Desert' (U), 'Angels Broken Wings' (Rep) and 'No Time Comedy' (WB) triple split with 'Passage Hong Kong' (WB), 'Rookies Parade' (Rep) and 'Shepherd Hills' (Par), 'Hurry, Charlie,' 'Bride C.O.D.' (WB), good $1,200.

Avenue-Military-Dundee (Goldberg) (960; 600; 300; 25)—'Charley's Aunt' (20th) and 'Life Begins Hardy' (M-G) split with 'Hamilton Woman' (UA), 'Antonio Rose' (U) and 'Repent Leisure' (RKO), above ordinary $1,300. Last week, 'Dive Bomber' (WB) and 'Blossoms Dust' (M-G) split with 'Land Liberty' (M-G), 'Young Lady' (20th) and 'Bachelor Daddy' (Col), good $1,100.

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'Sgt. York' Smash $30,000 in Frisco; 'Havana' Nifty 20G, 'Foxes' 16G on H.O.

San Francisco, Oct. 21.

Plenty of high-powered ammunition lined up this week to buck the nine-day personal appearance of Bob Hope at the auto show in Civic Auditorium which began Saturday (18). Most important entry is 'Sergeant York' single, featuring at the Warfield on upped tariff of 50c to 5 p.m., and 65c at night. May hit $32,000, which is landoffice business.

Also above average is 'Weekend in Havana,' bringing prosperity to the Fox. Extraordinary biz is being done by the Golden Gate on the holdover of 'Little Foxes,' which is topping 'Citizen Kane.' A third week is almost certain. Considerable credit is given supporting stage bill, rated as having popular appeal. Orpheum is getting some money out of 'You'll Never Get Rich' on a second session.

Estimates for This Week

Fox (F-WC) (5,000; 35-40-50) — 'Weekend Havana' (20th) and 'Riders Purple Sage' (20th). Off to a big start and should grab a nifty $20,000. Last (2d-final) week, 'Yank R.A.F.' (20th) and 'Aldrich President' (Par), big $13,000.

Golden Gate (RKO) (2,850; 39-44-55)—'Little Foxes' (RKO) and vaude (2d wk). Holdover is topping second week of 'Citizen Kane' for an amazing $16,000, with vaude getting considerable credit due to presence of Pansy Sanborn, Elizabeth Talbot-Martin and Gautier's Bricklayers. Last week, whammo $21,000.

Orpheum (Blumenfeld) (2,440; 35-40-50)—'Never Get Rich' (Col) and 'Harmon Michigan' (Col) (2d wk). Still attracting interest with okay $6,200 in sight. Last week, same combo got nifty $11,500.

Paramount (F-WC) (2,470; 35-40-50)—'Smilin' Through' (M-G) and 'World Premiere' (Par) (2d wk). This one slowly fading, only $5,500 on five days. Last week, same pair took modest $12,000.

St. Francis (F-WC) (1,475; 35-40-50)—'Honky Tonk' (M-G) (moveover). First week here is the fourth week on the street but this single biller still will pick up an okay $5,500. Last (moveover) week, 'Hold Dawn' (Par) and 'Buy That Town' (Par) wound up third stanza on Market with meek $4,500.

United Artists (UA-Blumenfeld) (1,100; 35-40-50) — 'International Lady' (UA) and 'Niagara Falls' (UA). Still a struggle here, possibly around $8,500. Last (2d-final) week, 'Lydia' (UA) faded away to a sad $4,000.

Warfield (F-WC) (2,650; 50-65)—'Sgt. York' (WB). With prices upped, this exploitation special meshed into high gear from the opening hour for what looks like a rip-snorting $30,000. They'll need trucks to haul the stuff away this week. Last (3d-final) week, 'Honky Tonk' (M-G), splendid $12,000.

'BACHELOR' $10,000 IN PROV.; 'YANK' 12G H.O.

Providence, Oct. 21.

Providence is steady though not too bright this week. Looking tops are 'Yank in the R.A.F.' at Majestic in second week, 'Nothing But Truth' at Strand, and 'Little Foxes,' also in second week at RKO Albee. 'International Lady' at Loew's State, is fairly good.

Estimates for This Week

Albee (RKO) (2,200; 28-39-50)—'Little Foxes' (RKO) and 'Mexican Spitfire' (RKO) (2d wk). Nice $7,500 after knocking off grand $10,000 in opener.

Carlton (Fay-Loew) (1,400; 28-39-50)—'Smilin' Through' (M-G) and 'Down San Diego' (M-G) (2d run). Not bad $2,900. Last week, 'Honky Tonk' (M-G) and 'Niagara Falls' (UA) (3d downtown wk), swell $3,600.

Fay's (Indie) (1,400; 28-39-50)—'Riders Purple Sage' (20th) and vaude. Good $6,500. Last week, 'Private Nurse' (20th) and Lya Lys and vaude on stage, nifty $7,000.

Majestic (Fay) (2,200; 28-39-50)—'Yank R.A.F.' (20th) and 'Cracked Nuts' (20th) (2d wk). Swell $12,000. Last week, same pair, zowie $15,000.

Metropolitan (Indie) (3,200; 30-40-55)—Tommy Tucker's orchestra on stage and 'Federal Fugitives' (PRC). Swell $6,000.

State (Loew) (3,200; 28-39-50) — 'International Lady' (UA) and 'Married Bachelor' (M-G). Good $10,000. Last week, 'Smilin' Through' (M-G) and 'Down San Diego' (M-G), nifty $14,000.

Strand (Indie) (2,000; 28-39-50) — 'Nothing but Truth' (Par) and 'Ice-Capades' (Rep). Hope is a favorite hereabouts and pacing house to trim $9,500. Last week, 'New York Town' (Par) and 'Flying Blind' (Par), good $7,500.

Key City Grosses

Estimated Total Gross

Last Week $1,808,200

(Based on 25 cities, 174 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year $1,766,000

(Based on 27 cities, 179 theatres)

'RAF' $20,000 DET. LEADER

Detroit, Oct. 21.

With the two big first-runs holding their bills a second week, biz here is on the upswing as Detroit goes through another spasmodic spending spell. Reversing the usual procedure here, which sees the two top houses move over their product weekly, the three smaller houses in the loop have the fresh product currently. United Artists is booming with 'Honky Tonk' and 'Dr. Kildare's Wedding Day.' Both Palms-State with 'Underground' and 'Devil Dogs of Air' and Adams with 'Badlands of Dakota' and 'Mob Town' will hit above average.

Fox will do better than average with a second week of 'Yank in R.A.F.' and 'Moonlight Hawaii' after a smash $35,000 last week. Michigan is continuing 'Nothing But the Truth' and 'Buy Me That Town.'

Estimates for This Week

Adams (Balaban) (1,700; 30-40-55) —'Badlands Dakota' (U) and 'Mob Town' (U). Good $6,500. Last week, 'Our Wife' (Col) (2d wk) and 'Burma Convoy' (U), fair $6,000.

Fox (Fox-Michigan) (5,000; 40-45-55)—'Yank R.A.F.' (20th) and 'Moonlight Hawaii' (U), (2d wk). Choice $20,000 in sight following last week's huge $35,000.

Michigan (United Detroit) (4,000; 40-45-55)—'Nothing But Truth' (Par) and 'Buy That Town' (Par) (2d wk). Carrying on for a good $14,000 after $17,000 last week.

Palms-State (United Detroit) (3,000; 40-45-55) — 'Underground' (WB) and 'Devil Dogs Air' (WB). Nifty $10,000. Last week, 'Hold Dawn' (Par) (2d wk) and 'Sign of Wolf' (Mono), fair $8,500.

United Artists (United Detroit) (2,000; 40-45-55) — 'Honky Tonk' (M-G) and 'Kildare's Wedding Day' (M-G). Again despite the crixs, Gable and Turner will gather a whooping $15,000. Last week, 'Blossoms Dust' (M-G) and 'Married Bachelor' (M-G), average $8,000.

'Yank RAF' $9,000 In Port.; 'Honky' Great 3d

Portland, Ore., Oct. 21.

Holdovers holding their own, with 'Here Comes Mr. Jordan' still pulling at the Mayfair and 'Honky Tonk' filling the small UA on its third session. 'Yank in R.A.F.' at Orpheum and Bob Hope's 'Nothing But Truth' at Paramount are running almost even for top business here.

Estimates for This Week

Broadway (Parker) (2,000; 35-40-50)—'Citizen Kane' (RKO) (2d wk). Single-billed for good enough $5,500. First week robust $8,500.

Mayfair (Parker-Evergreen) (1,500; 35-40-50)—'Mr. Jordan' (Col) and 'Never Get Rich' (Col). A fifth stanza for 'Jordan' with m.o. of 'Rich' for third go. Big $3,500. House goes legit for one week. Fourth week of 'Jordan' and 'Scattergood Meets Broadway' (RKO), satisfactory $3,000.

Orpheum (Hamrick - Evergreen) (1,800; 35-40-50) — 'Yank R.A.F.' (20th). Single shot soaring to strong $9,000. Last week, 'Never Get Rich' (Col) and 'Harmon Michigan' (Col), closed second week for big $4,500.

Paramount (H-E) (3,000; 35-40-50) —'Nothing But Truth' (Par) and 'Flying Blind' (Par). Terrific $10,000. Last week, 'Navy Blues' (WB) and 'Private Nurse' (20th), nice $7,000, and moved to Music Box.

United Artists (Parker) (1,000; 35-40-50) — 'Honky Tonk' (M-G) (3d wk). Still going strong for great $8,300. Second week did well in this small spot, sturdy $6,000.

BUFF. BOFFO; 'TONK,' $15,000

Buffalo, Oct. 21.

Current stanza is definitely another one for the b.o. book, with glittering new and holdover film fodder spinning wickets and boosting the coin numerals to ceiling altitudes.

'Honky Tonk' is shaping up as a riproaring grosser at the Hipp.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55) — 'Nothing But Truth' (Par) and 'Buy Me Town' (Par) (2d wk). Holding up to nifty $10,000. Last week, sweet $15,000.

Great Lakes (Shea) (3,000; 35-55) —'Yank R.A.F.' (20th) and 'Smiling Ghost' (WB) (3d wk). Extra swell third lap, over $10,000. Last week, $12,000.

Hipp (Shea) (2,100; 30-45)—'Honky Tonk' (M-G). Smacko tugger should ring up lofty $15,000. Last week, 'Hold Back Dawn' (Par) and 'World Premiere' (Par) (2d run), neat $7,000.

Lafayette (Hayman) (3,300; 30-44) —'Woman Is Mine' (U) and 'Mob Town' (U). Good $8,000. Last week, 'Ladies Retirement' (Col) and 'Latins Manhattan' (Col), $7,500.

20th Century (Dipson) (3,000; 30-44)—'No Greater Sin' (U) and 'Sons O' Guns' (WB). Sex item will probably trap good $10,000. Last week, 'Father Takes Wife' (RKO) and 'Ice-Capades' (Rep), good enough $6,000.

'Int'l Lady' $20,200 in 2 L.A. Spots; 'Foxes' $19,700 Ditto 2d Wk., 'Kane' Sock 9½G at Pop Scale, 'York' in 5th

Los Angeles, Oct. 21.

Crisp fall weather, loose bankrolls and lack of serious competition combined to give Los Angeles first-runs the best weekends they've had in months. Best in town is Paramount with $25,000 chalked up for the first week of Bob Hope's 'Nothing But the Truth,' and goes a second.

State-Chinese combo did not fare too well with 'International Lady' at $20,200 considering prodigal spending at other film houses. Exceeding all expectations is the socko take of 'Citizen Kane' at the Hawaii with $9,500 in the till. That's important coin for this house and long lines forced operators into Saturday-Sunday grinds from 10 o'clock in the morning.

'Honky Tonk' is hanging up new house records as first-run moveover at the Wilshire and United Artists. 'Sergeant York' at three houses still is getting a profitable take in fifth week. 'Little Foxes' also is in the black and gets a third week at Pantages and RKO.

Estimates for This Week

Carthay Circle (F-WC) (1,418; 83-$1.10-$1.65) — 'Fantasia' (Disney) (38th wk). Long run finally ending with final week (five days) promising good $7,000. Last week, oke $5,500.

Beverly (WB) (1,600; 65)—'York' (WB). Moved in Thursday for simultaneous run with Hollywood and Downtown. No weekday matinees but still good for $6,800.

Chinese (Grauman-F-WC) (2,034; 30-44-55-75) — 'International Lady' (UA) and 'Moon Over Shoulder' (20th). Topical subject with good buildup assures satisfactory $9,000. Last week, 'Honky Tonk' (M-G) and 'All-American Co-Ed' (UA), healthy $14,900.

Downtown (WB) (1,800; 30-44-55-65)—'Sgt. York' (WB) (5th wk). Breaking all house records for first four weeks and fifth should romp in with strong $10,500. Last week, sound $12,000.

Four Star (UA-F-WC) (900; 30-44-55)—'Sundown' (UA). Following a gala preem Thursday (16), heading for excellent $7,200. Last week, 'Yank R.A.F.' (20th), fair $2,600 for fourth week (6 days).

Hawaii (G&S) (1,100; 30-44-55-75) —'Citizen Kane' (RKO). With terrific buildup, including radio plugs, teasers and plenty of 24-sheets to peg this for a sustained run, opening biz assures sock $9,500 on first run in L. A. exchange territory at pop prices and continuous show policy.

Hollywood (WB) (2,756; 30-44-55-65)—'Sgt. York' (WB) (5th wk). Has lost little of its pull and looks geared for $7,300. Last week, trim $10,000.

Orpheum (B'way) (2,200; 30-44-55) —'Gentleman Dixie' (Mono) and 'Queen Perfect Crime' (Col) with Milt Britton's band and 'Crazy Show' on the stage. Fair $7,600 in sight. Last week Ozzie Nelson's band with 'Pittsburgh Kid' (Rep) and 'Rags to Riches' (Rep), okay $8,500.

Pantages (Pan) (2,812; 30-44-55)—'Little Foxes' (RKO) (2d wk) and 'Latins Manhattan' (Col). Strong interest with excellent start assures holdover take of $10,300. Last week, with 'Sing Another Chorus' (U), fat $15,000.

Paramount (Par) (3,595; 30-44-55-75)—'Nothing But Truth' (Par) with Johnny Richards band and stage show. Bob Hope heavy fave here, with indications for stout $25,000. Last week 'Hold Dawn' (Par) (3d wk) and 'Buy Me Town' (Par) with Jay Whidden's orch, checked in with $12,000.

RKO (RKO) (2,872; 30-44-55)—'The Little Foxes' (RKO) (2d wk) and 'Two Latins from Manhattan' (Col). Should breeze in with neat $9,400. Last week 'Foxes' flanked by 'Sing Another Chorus' (U), handsome $15,200.

State (Loew-F-WC) (2,204; 30-44-55-75)—'International Lady' (UA) and 'Moon Over Shoulder' (20th-Fox). Not so strong at $11,200. Last week 'Honky Tonk' (M-G) and 'All-American Co-Ed' (UA), smacko $20,700.

United Artists (UA-F-WC) (2,100; 30-44-55)—'Honky Tonk' (M-G) and 'All American Co-Ed' (UA). Moveover should yield slick $8,500. Last week 'Lady Be Good' (M-G) and 'Go Fast' (20th), did so-so $3,200.

Wilshire (F-WC) (2,296; 30-44-55) —'Honky Tonk' (M-G) and 'All-American Co-Ed' (UA). Shaping for a big $8,500. Last week 'Lady Be Good' (M-G) and 'Go Fast' (20th), fair $4,200.

Traffic Getting Thick

Hollywood, Oct. 21.

Barry Nelson draws his first film lead in 'China Caravan' opposite Laraine Day at Metro, starting next week.

Story about the Burma Road is a Sam Marx Production, to be directed by George B. Seitz.

Broadway Grosses

Estimated Total Gross

This Week $325,500

(Based on 13 theatres)

Total Gross Same Week

Last Year $424,000

(Based on 12 theatres)

'YORK' $16,000 DENVER ACER

Denver, Oct. 21.

'Sergeant York' at the Denver had no trouble topping local first runs, with upped admissions helping. Film goes to the Aladdin for a second week. 'Nothing But Truth' at Denham is still strong on its second session, and holds a third.

Estimates for This Week

Aladdin (Fox) (1,400; 25-40)—'Weekend Havana' (20th), after a week at the Denver. Good $4,000. Last week, 'Yank R.A.F.' (20th), after week at Denver, nice $5,000.

Broadway (Fox) (1,040; 25-35-40) —'Caroline' (RKO) and 'Parachute Battalion' (RKO), after a week at the Orpheum. Fair $2,500. Last week, 'Little Foxes' (RKO), fair $2,500, after week at Orpheum.

Denham (Cockrill) (1,750; 25-35-40)—'Nothing But Truth' (Par) (2d wk). Fine $10,000, and stays a third stanza. Last week, same film did a big $13,500.

Denver (Fox) (2,525; 40-50-60)—'Sgt. York' (WB). Socko $18,000, with higher scale helping but not holding back landoffice business. Last week, 'Weekend Havana' (20th) and 'Nine Lives Not Enough' (WB), nice $12,000.

Orpheum (RKO) (2,600; 25-35-40) —'Lady Be Good' (M-G) and 'Gay Falcon' (RKO). Okay $9,000. Last week, 'Caroline' (RKO) and 'Parachute Battalion' (RKO), fair $8,500.

Paramount (Fox) (2,200; 25-40)—'Badlands of Dakota' (U) and 'Sing Another Chorus' (U). Superb $7,500. Last week, 'This Woman Is Mine' (U) and 'Mob Town' (U) good $6,500.

Rialto (Fox) (878; 25-40)—'Yank R.A.F.' (20th), after a week at each the Denver and Aladdin, and 'Murder by Invitation' (Mono). Nice $2,700. Last week, 'Our Wife' (Col), after a week at each the Denver and Aladdin, and 'Cyclone Horseback' (RKO), good $2,000.

NATIONAL BOXOFFICE SURVEY

Jeanette MacDonald, Deanna Durbin, Ilona Massey and Irene Dunne, In New Films Appearing In Important First Runs

Some of the newer feature product is edging into the first runs as extended engagements of 'Sergeant York' (WB), 'Honky Tonk' (M-G), 'Little Foxes' (RKO), 'Yank in the R. A. F.' (20th) and 'Citizen Kane' (RKO) are making openings in the major type of houses. Latter group, however, retains the cream of boxoffice returns in about the order of their listing. Nothing quite so strong as the outstanding five is on the immediate horizon. Looks as if the congestion of unreleased product, due to holdovers, will be lifted—an encouraging prospect for thousands of subsequent run theatres whose supply of screen-fare was being depleted.

The promotional and publicity aids which have accrued to 'York' by virtue of numerous newspaper editorials declaring it to be the full and complete answer to Senatorial charges that films are 'warmongering,' are contributing to its sensational business. As reported by VARIETY correspondents in key cities, 'York' is the hottest boxoffice film since 'Gone With the Wind.' It is getting slightly advanced admission prices everywhere, although not so high as the tap for 'Gone.' Figures tell the story. In 'Frisco, $30,000 first week; Newark, new record, $28,000; Seattle, record, $16,500; Denver, sock 18G; Baltimore, record, $30,000. And excellent holdovers in Kansas City, Pittsburgh and Los Angeles.

'Honky Tonk' is standing up in holdover engagements in Cincinnati, Detroit, Washington, Minneapolis, Los Angeles and Baltimore. 'Yank' and 'Little Foxes' are flashing excellent returns, also.

Of the new releases, returns are scattered across a score of cities with insufficient bookings to justify final and accurate ratings. Survey reveals both strength and weaknesses for the same film. 'International Lady' (UA) did a favorable $8,500 in Seattle, good $10,000 in Providence, and under average in Frisco, Washington and Los Angeles. 'This Woman Is Mine' (U) is disappointing in all spots. On the other hand, 'One Foot in Heaven' (WB) is doing good business in Washington and promises better than anticipated. 'Feminine Touch' (M-G) is pleasing, although not strong on the marquee. 'Unfinished Business' (U) somewhat below the usual Irene Dunne grosses. 'Smiling Through' (M-G) is far from the average Jeanette MacDonald figures, doing poorly in Washington, fair in Cincinnati, so-so in Providence and fading badly in a second week in Frisco.

Others of scanty returns include 'Lydia' (UA), just getting by; 'It Started with Eve' (U), something less than the best of previous Deanna Durbin vehicles; 'Badlands of Dakota' (U), exceptionally strong; 'Texas' (Col), very good, and 'Weekend in Havana' (20th), satisfactory.

After nearly a year in consecutive first run at the Broadway, New York, 'Fantasia' (Disney-RKO) has departed at the end of 49 weeks, and is closing simultaneously at the Carthay Circle, Los Angeles, after 38 weeks. Producer's newest cartoon feature, 'Dumbo,' moves in at both spots.

'Sundown' (Wanger-UA) has hit a robust $7,200 in the small Four Star theatre, Los Angeles, an encouraging figure for premiere week.

Exchanges welcome the increased movement of films as a likely stimulant to renewed buying activity. Distributors generally are encouraging bookings in noncompetitive spots, heretofore delayed in their dates until key cities had cleared the product. Experiment is proving successful as a means of more rapidly liquidating contracts.

PHILADELPHIA, ON FRIDAY, SATURDAY, SUNDAY, DOES A FULL WEEKS BUSINESS OF "CHARLEY'S AUNT"!

SAN FRANCISCO BEATS "A YANK IN THE R.A.F."!

Week-End in Havana

--and what a Week-End!

CINCINNATI Business 137% Which is right up there with "Charley's Aunt" and "Sun Valley Serenade" and "Yank"!

ST. LOUIS TOPS THE TOP-MONEY OF "SUN VALLEY SERENADE"!

CHICAGO BIGGEST FRIDAY! BIGGEST SATURDAY!! BIGGEST SUNDAY!!! (at B&K's Roosevelt)

20th CENTURY FOX

[illegible] It's From 20th! It's [illegible]!

'Badlands' Plus Lunceford-Robinson $23,000 Cleve. Best; 'York' 16G on H.O.

Cleveland, Oct. 21.

October is painting the boxoffices here with broad flecks of gold. 'Bill Robinson and Jimmie Lunceford's band, using 'Badlands' as a spade, are striking the richest lode at Palace and swamping Artie Shaw's mark.

'Sergeant York' is still booming at the Hipp on its second stanza even the State is able to realize a pretty penny on 'Smilin' Through.' Holdovers of 'Little Fox' at Allen and Stillman's 'Nothing But Truth' are not showing any break in solid b.o. rhythm.

Estimates for This Week

Allen (RKO) (3,000; 30-35-42-55)—'Little Foxes' (RKO). Nailing down close to $5,000 on third round, with a grand $7,000 for last week.

Alhambra (Printz) (1,200; 10-20-35)—'Another Chorus' (U) and 'Kid Kansas' (U). Nice $1,500 for four days. Last week 'Mystery Ship' (Col) and 'Wide Open Town' (Par), fair $900 for three days.

Circle (Polster) (1,800; 20-35)—'King Zombies' (Mono) and 'Terror' (Indie). Nice $2,100. Last week 'Highway West' (WB) and 'Broadway Limited' (UA) (2d run) steamed in with $2,200.

Hipp (Warner) (3,700; 44-50-60-66)—'Sgt. York' (WB). Super-adjectives used on this one and turnout is colossal. Advanced prices keeping up second week to a bang-up $16,000, after whamming out $23,000 on last lap. Every indication for a third chapter seen.

Palace (RKO) (3,700; 30-35-42-55)—'Badlands Dakota' (U) with Bill Robinson-Jimmie Lunceford stage combo. Packing a triple-punch, strong $23,000. Last week 'Our Wife' (Col) and 'Beachcombers' unit spurted to $18,000, good.

State (Loew's) (3,450; 30-35-42-55)—'Smilin' Through' (M-G). Very sour notices not stopping the femmes from building matinees to pleasant $13,000. Last week 'Nothing But Truth' (Par), above okay mark at $13,500.

Stillman (Loew's) (1,872; 30-35-42-55—'Nothing But Truth' (Par) (2d wk.). Bob Hope's home-towners ably supporting it to tune of $8,000, smart. Last week 'Honky Tonk' (M-G) (3d wk.) socko $8,000.

Auto Giveaways Aid Seattle; 'York' $16,500, 'Yank' $7,500 on 2d Wk.

Seattle, Oct. 21.

Biz is gaga over the weekend and then dips off. That's the reason for Music Hall opening Saturdays and Sundays with revivals, dual, at regular prices, and the Winter Garden going single bill over the same two days, and then double featuring. Car giveaways are boosting trade at major houses this week.

'Kane' held up only two weeks. 'Nothing But Truth' wound up two big weeks at Paramount. 'Yank in the R.A.F.' helds over at Fifth, having plenty of pull. Best exploitation is for 'Sergeant York' at Orpheum. with billboards, radio, increased and advance newspaper ads and army camps being circularized.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (850; 30-40-58)—'Nothing But Truth' (Par) and 'Aldrich President' (Par) (3d wk), hot from Paramount theatre. Great $3,800. Last week, 'Lady Be Good' (M-G) (2d wk), $2,600, good.

Coliseum (H-E) (1,900; 23-40)—'Dive Bomber' (WB) and 'Dressed to Kill' (20th) (2d run). Slow $2,500. Last week, 'Life Begins Hardy' (M-G) and 'Fog' (WB), $2,100, slow.

Fifth Avenue (H-E) (2,349; 30-40-58)—'Yank R.A.F.' (20th) (2d wk). Swell $7,500. Last week, same film, $15,000, wonderful and best in blue moon.

Liberty (J-vH) (1,850; 30-40-58)—'International Lady' (UA) and 'Tillie Toller' (Col). Favorable $6,500. Last week, 'Citizen Kane' (RKO) (2d wk), $4,700, good.

Music Box (H-E) (850; 30-40-58)—'Major Barbara' (UA). Mildish $2,600. Last week, 'Dawn' (Par) (3d wk), $2,900, good.

Orpheum (H-E) (2,800; 30-40-58)—'Sgt. York' (WB). Magnificent $10,500. and a record for more than 10 years under present operation. Last week, 'Navy Blues' (WB) and 'Nine Lives' (WB), (2d wk), five days, good $4,500.

Palomar (Sterling) (1,350; 30-50)—'Pittsburgh Kid' (Rep) and 'Gentleman Dixie' (Mono), plus vaude, Good $5,000. Last week, 'Law Tropics' (WB), plus stage, $5,400, good.

Paramount (H-E) (3,039; 30-40-58)—'Parachute Battalion' (RKO) and 'Fathcr Takes Wife' (RKO). Mild $5,700. Last week, 'Nothing But Truth' (Par) and 'Aldrich President' (Par) (2d wk), $7,500 swell.

Roosevelt (Sterling) (800; 23-40)—'Kiss Boys' (Par) and 'Life Caroline' (RKO) (2d run). Okay $2,700. Last week (30-40-58), 'Belle Starr' (20th), and 'Down Diego' (M-G), $3,100, big.

Winter Garden (Sterling) (800; 20-30)—'Moon Miami' (20th) and 'Fog' (WB) (2d run). Good $2,600. Last week, 'Shepherd Hills' (Par) and 'Uncertain Feeling' (UA), smart $2,900.

'Havana' Hotsy $12,000 In Cincy; 'Smilin'' 10G, 'York' $8,000 in 4th Wk.

Cincinnati, Oct. 21.

Biz currently at ace houses is holding even with b.o. upbeat that came with exit of warm weather. Ace pic grosser this week is 'Weekend in Havana,' putting the Palace at top here for second consecutive week. Close behind is 'Smilin' Through' at the Albee.

'Sergeant York,' advertised for its fourth and final week at the Capitol, is matching last week's hefty tug and may run five weeks. Combo Shubert, with 'Harmon of Michigan' and Willie Howard heading the 'Beachcombers of 1942' revue, is better after a dull fortnight.

Estimates for This Week

Albee (RKO) (3,300; 33-40-50)—'Smilin' Through' (M-G). Fairly good $10,000. Last week, 'Little Foxes' (RKO), $11,000, below expectations.

Capitol (RKO) (2,000; 44-50-80)—'Sgt. York' (WB) (4th wk). Whammy $8,000, same as last week (3d). Advertised as its 4th and final week, film will hold for another week because of great biz.

Family (RKO) (1,000; 15-28)—'Mystery Ship' (Col) and 'Voice In Night' (Col), split with 'Arizona Bound' (Mono) and 'Hurricane Smith' (Rep). Normal $2,000. Ditto last week with 'Hurry, Charlie' (RKO) and 'Saint's Vacation' (RKO), divided with 'Under Fiesta Stars' (Rep) and 'Doctors Don't Tell' (Rep).

Grand (RKO) (1,430; 33-40-50)—'Little Foxes' (RKO). Moveover from Albee for second week. Dull $3,500. Last week, 'Yank R. A. F.' (20th) (2d run), okay $5,000.

Keith's (Libson) 1,500; 30-40-50)—'Honky Tonk' (M-G). Transferred from Palace for second week. Sock $7,000, theatres best figure in months. Last week, 'Started With Eve' (U) (2d run), slow $3,000.

Lyric (RKO) (1,400; 33-40-50)—'Yank R. A. F.' (20th). Second switch for third week on main line. All right $4,000. Last week, 'Lady Be Good' (M-G) (3d run), no dice at $2,500.

Palace (RKO) (2,600; 33-40-50)—'Weekend Havana' (20th). Pleasing $12,000. Last week, 'Honky Tonk' (M-G), eight days, sensational $17,800 for Cincy's tallest take in months.

Shubert (RKO) (2,150; 33-44-60)—'Harmon Michigan' (Col) and 'Beachcombers of 1942' revue. Football pic and Willie Howard, flesh topper, a b.o. aid for $12,500, good. Last week, 'Married Bachelor' (M-G) and 'Hollywood Sweater Girls' unit, $10,000, disappointing.

'York' Wham $16,500, Indpls.; 'Smilin'' Mild 9G

Indianapolis, Oct. 21.

'Sergeant York,' showing single feature at Circle, has taken over the downtown sector and is scoring a terrific triumph at 55c top. Loew's, dualling 'Smilin' Through' and 'Dr. Kildare's Wedding Day' is about average. Lyric, holding over 'Yank in R.A.F.' and 'Chan in Rio' after first showing at Indiana, is doing the best week it's had since the house changed hands. Indiana, with 'New York Town' and 'Aldrich for President,' is below par with red splashed on the books.

Estimates for This Week

Circle (Katz-Dolle) (2,600; 33-44-55)—'Sgt. York' (WB). Helped by advanced prices to terrific $18,500. Last week, 'Started with Eve' (U) and 'Sing Chorus' (U), weak $6,200.

Indiana (Katz-Dolle) (3,100; 25-30-40)—'New York Town' (Par) and 'Aldrich for President' (Par). Poor $6,000. Last week, 'Yank in R.A.F.' (20th) and 'Chan Rio' (20th), good $10,500.

Loew's (Loew's) (2,400; 25-30-40)—'Smilin' Through' (M-G) and 'Kildare's Wedding' (M-G). Average $9,000. Last week, 'Honky Tonk' (M-G) and 'Tanks Million' (Col) (2d wk), good $9,400.

Lyric (Katz-Dolle) (1,900; 25-30-40)—'Yank in R.A.F.' (20th) and 'Chan Rio' (20th) (2d wk). Held over from Indiana, good $8,500. Last week, 'Hold Dawn' (Par) and 'Flying Blind' (Par) (2d wk), held over from Circle, poor $3,500.

'INT'L LADY'-VAUDE N.G. $16,000 IN D. C.

Washington, Oct. 21.

Product is not so strong this week as last and grosses, consequently, are less than sensational. The holdovers are getting the attention. Gable-Turner 'Honky Tonk,' at Palace, is sizzling in second week and headed for third, a rarity at this house.

'One Foot in Heaven' is the surprise, however. Because of subject matter, number of showmen doubted its boxoffice value, but it's now in its third downtown week, and looks headed for fourth term.

Estimates for This Week

Capitol (Loew) (3,434; 28-39-44-66)—'International Lady' (UA) plus vaude. Not heavy enough on marquee draw, light $16,000. Last week 'Feminine Touch' (M-G), plus Hartmans on stage, average $18,500.

Columbia (Loew) (1,234; 28-44)—'Smilin' Through' (M-G) (2d run). MacDonald name can't counterbalance dated yarn. Poor $4,000. Last week 'Ladies Meet' (M-G) (2d run), ditto.

Earle (WB) (2,218; 28-39-44-66)—'Never Get Rich' (Col) plus vaude. Leading the town with good $18,500. Last week 'Hold Back Dawn' (Par) and vaude, same.

Keith's (RKO) (1,830; 39-55)—'This Woman Mine' (U). Fans' answer is 'you can have her.' Poor $6,500. Last week 'Little Foxes' (RKO) (3d wk), good $7,500.

Metropolitan (WB) (1,600; 28-44)—'One Foot Heaven' (WB) (2d wk) (moveover). Third downtown week still solid, $7,500. Last week, excellent $8,000.

Palace (Loew) (2,242; 28-55)—'Honky Tonk' (M-G) (2d wk). A boxoffice sizzler, heading for at least $18,000 and looks to stay on. Last week great $22,000.

'Smilin'' $34,500 In 2 Hub Spots; 'Business' 16G

Boston, Oct. 21.

Although straight film houses are all doing perky biz here this week, the RKO Boston with Clifford Fischer's 'Folies Bergere' on stage looks like the leader. 'Yank in the R.A.F.,' on a dual bill, held over this week at the Par and Fenway making the equivalent of five consecutive weeks here (played one stanza at the Met).

'Little Foxes' holds over at the Keith Memorial and stood 'em up over the weekend. 'Smilin' Through' is staunch at Loew's Orpheum and State.

Estimates for This Week

Boston (RKO) (3,200; 30-35-44-55-65)—'Burma Convoy' (U) with 'Foliea Bergere' on stage. Heading for $20,500, very good. Last week, 'Sing Chorus' (U) and Ted Lewis unit on stage, whipped up a beautiful $20,800.

Fenway (M&P) (1,373; 30-40-44-55)—'Yank R.A.F.' (20th) and 'Chan in Rio' (20th). Good for around $6,500. Last week same combo tuned up to socko $8,400.

Keith Memorial (RKO) (2,900; 30-40-44-55)—'Little Foxes' (RKO) and 'Unexpected Uncle' (RKO), holdover. Dandy $18,000. Initial stanza whammed through with $24,800.

Metropolitan (M&P) (4,387; 30-40-44-55) — 'Unfinished Business' (U) and 'Smiling Ghost' (WB). On the soft side, around $16,000. Last week, 'Nothing But Truth' (Par) and 'Buy That Town' (Par), $21,000.

Orpheum (Loew) (2,900; 30-40-44-55)—'Smilin' Through' (M-G) and 'Tanks a Million' (UA). Romping towards $19,000, good. Last week, 'Lady Be Good' (M-G) and 'Lone Wolf Chance' (Col), $18,800.

Paramount (M&P) (1,797; 30-40-44-55)—'Yank R.A.F.' (20th) and 'Chan Rio' (20th), holdover. Raking in $9,000. First week, sockeroo $14,000.

State (3,600; 30-40-44-55)—'Smilin' Through' (M-G) and 'Tanks a Million' (UA). Aiming at $15,500, good. Last week, 'Lady Be Good' (M-G) and 'Lone Wolf Chance' (Col), $15,000.

Translux (Translux) (900; 17-28-44)—'Blonde Singapore' (Col) (1st run) and 'Man Couldn't Hang' (Col) (revival). Around $4,000, fair. Last week, 'Rags to Riches' (Rep) and 'Real Glory' (Par) (revival), $4,500.

'Foxes' Nifty $13,500 In J. C.; 'Lydia,' 12G

Jersey City, Oct. 21.

'The Little Foxes' is bringing heavy business to the State this week. 'International Squadron' is catching good attendance for the Stanley, but 'Lydia,' at Loew's, is weak.

Estimates for This Week

Loew's (Loew's) (3,205; 28-33-50)—'Lydia' (UA) and 'Tillie Toiler' (Col). Dull $12,000. Last week, 'Our Wife' (Col) and 'Whistling Dark' (M-G), good $15,000.

Stanley (WB) (4,500; 30-35-55)—'International Squadron' (WB) and 'Law Tropics' (WB). Big kid attendance plus lots of adults should add up to neat $13,500. Last week, 'Maltese Falcon' (WB) and 'Mexican Spitfire' (RKO), nice $13,000.

State (Skouras) (2,150; 30-35-55)—'Little Foxes' (RKO) and 'Moonlight Hawaii' (U). Great $13,500 anticipated. Last week, 'Bad Lands' (U) and 'Great Guns' (20th), fairly good $8,000.

'York' Terrif $28,000 Sets Newark Record; 'Foxes' 15G Holdover

Newark, Oct. 21.

Biz on the terrific side, with 'Sergeant York' setting a blistering pace with sweetest grosses town has seen since 'Gone with the Wind.' Opening at the Branford theatre, a Warner 2,800-seater and the largest Newark house, 'York' rang up a whammo first day and is heading for a sensational $28,000, toppling all previous house records.

Proctor's is holding 'Little Foxes' for a strong second week after a bangup first stanza at $21,000, the season's peak at this house.

Estimates for This Week

Adams (Indie) (2,000; 25-40-44-55-85)—'Beauty's Sake' (20th), and a stage show headed by Carl Hoff's orchestra and Simone Simon. Good $7,500 on three days. Last week 'Hurricane Smith' (Rep) and Larry Clinton's band on stage, sweet $8,500.

Branford (WB) (2,800; 28-38-44-55)—'Sgt. York' (WB). Sensational $28,000 in its first week, most potent attraction ever to play this house. Sure bet for a three-week holdover or more. Last week 'Maltese Falcon' (WB) and 'Sing Another Chorus' (U), neat $18,500.

Capitol (WB) (1,200; 20-28-39-44)—'Navy Blues' (WB) and 'Badlands Dakota' (U) (2d run). Okay $3,500. Last week 'Life Andy Hardy' (M-G) and 'Three Sons Guns' (WB), all right $3,700.

Little (Indie) (300; 33-39-55)—'No Greater Sin' (University) (6th wk). Hypoed by newspaper campaign headed for surprisingly good $3,700, after $4,000 last week.

Paramount (Adams-Par) (2,000; 30-35-44-55) — 'Hold Back Dawn' (Par) (3d wk) and 'Pittsburg Kid' (Rep) (2d wk). Mild $9,500. Turned in a quiet $9,700 last week. House opens with 'Nothing but Truth' (Par) tomorrow (22).

Proctor's (RKO) (2,400; 28-44-55)—'Little Foxes' (RKO) and 'Hurry, Charlie' (RKO) (2d wk). Vaude Monday and Tuesday nights. A potent setup good for nice $15,000. Last week this duo, plus two nights of vaude, smasheroo $21,000, season's high for house.

State (Loew's) (2,800; 28-33-44-55)—'Lydia' (M-G) and 'Tillie Toiler' (Col). Pleasing $14,000. Last week. 'Our Wife' (M-G) and 'Whistling Dark' (M-G), nice $14,000.

'York' Fair $3,500 for Linc. H. O.; Others Sag

Lincoln, Neb., Oct. 21.

'Sergeant York,' on h.o. fell to half of first week's take, but still had enough strength to pace uncertain business here. 'Weekend in Havana' standing up well at Stuart.

Estimates for This Week

Colonial (Monroe-Noble-Federer) (750; 10-15-20) — 'Footlight Fever' (RKO) and 'Driftin' Kid' (Mono) split with 'Murder Invitation' (Mono) and 'Gun Man' (Mono). Weak $800. Last week 'Dreaming Loud' (RKO) and 'Frontier Fury' (PRC) split with 'Deadly Game' (Mono) and 'Saddle Mountain' (Mono), okay $900.

Lincoln (J. H. Cooper-Par) (1,503; 25-40-55)—'Sgt. York' (WB). Second week at upped prices worth fairish $3,500. Last week 'York' (WB). Mammoth $7,000.

Nebraska (J. H. Cooper-Par) (1,236; 10-25-30)—'Dance Hall' (20th) and 'Hello Sucker' (U), split with 'Bachelor Daddy' (U) and 'Girl News' (20th). So-so $1,600. Last week 'Streets Cairo' (U) and 'World Premiere' (Par) split with 'Navy Blue, Gold' (M-G) and 'Dressed Kill' (20th). Offkey $1,500.

Stuart (J. H. Cooper-Par) (1,884; 10-30-44)—'Weekend Havana' (20th). Surprisingly strong $3,300. Last week 'Nothing but Truth' (Par). Fancy $4,000.

Varsity (Noble-Federer) (1,100; 10-30-44)—'Little Foxes' (RKO). Despite unimpressive opening, biz generally pretty good. Looks toward deep black $2,900. Last week 'Kane' (RKO). Tough competish held take down to strong $3,200.

'York,' $20,000, Doubles Philly Spot's Average; 'Havana' Bright $16,000

Philadelphia, Oct. 21.

There's plenty of business on tap for the current husky product.

Pacing the field is 'Sergeant York' at the Aldine. Also getting plenty of attention is 'Weekend in Havana,' which had two week's advance exploitation via a contest in the Philly Record, whereby the city's most beautiful salesgal got a week's free vacation cruise to the Cuban capital. Also in the heavy sugar is 'Texas.'

Estimates for This Week

Aldine (WB) (1,303; 46-57-75) — 'Sgt. York' (WB). Initialer at raised prices is getting socko $20,000, excellent in view of the comparatively small seating capacity. It's double the par for the house. Last week, 'Lydia' (UA), sour $6,500 for holdover canto.

Arcadia (Sablosky) (600; 35-46-57)—'New Wine' (UA). Okay $4,200 for nine days of initial showing. 'Ladies Meet' (M-G) starts second run today (Tues.).

Boyd (WB) (2,568; 35-48-57-68)—'Hold Back Dawn' (Par) (2d wk). Satisfactory $10,000 for holdover. Opener a bouncy $15,800.

Earle (WB) (2,768; 35-46-57-66-75)—'Blondie Society' (Col) with Charlie Barnet orch. Only fairish $18,000. Last week, combo of 'Aldrich President' (Par) and Sammy Kaye's crew, nice $20,000.

Fox (WB) (2,423; 35-46-57-68) — 'Weekend Havana' (20th). Smart promotion building this one up to nice $16,000. Last week's second flight for 'Yank R.A.F.' (20th) zingy $13,500.

Karlton (WB) (1,066; 35-48-57-88)—'Never Get Rich' (Col) (2d run). Par by an eyelash with even $4,000. Last week, 'Major Barbara' (UA), disappointing $3,500 for second run.

Keith's (WB) (2,220; 35-46-57-88)—'Yank R.A.F.' (20th) (2d run). Still bringing them in to tune of $5,000. Last week, 'Nothing but Truth' (Par), husky $3,800 for six days of third run.

Stanley (WB) (2,916; 35-46-57-68)—'Honky Tonk' (M-G) (2d wk). Packing hefty holdover wallop at $19,000; virtually sure of another week. Opener got terrific $26,500 last week.

Stanton (WB) (1,457; 35-48-57)—'Texas' (Col). Fine $7,000. Last week, 'Ladies Retirement' (Col), okay $5,000.

'Smilin'' $8,500 in Solid L'ville; 'Sgt. York' Big $7,000 on Return Date

Louisville, Oct. 21.

Cooler weather is sending patrons indoors, and downtown houses are doing better. Biz hereabouts blows hot and cold, according to paydays of many large defense plants.

Stage shows are showing surprising strength at the National, where Bert Smith is producing his eighth weekly show. Girl line, a permanent feature, draws defense workers.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,400; 15-30-40) — 'Yank R.A.F.' (20th) and 'Man at Large' (20th). On moveover from Rialto, excellent $2,500. Last week, 'Hold Dawn' (Par), oke $2,000.

Kentucky (Switow) (1,200; 15-25)—'Manpower' (WB) and 'Navy Blue, Gold' (M-G). Mild $1,800. Last week, 'Tom, Dick' (RKO) and 'Bad Men Missouri' (WB), satisfactory $1,500.

Loew's State (Loew's) (3,300; 15-30-40)—'Smilin' Through' (M-G) and 'Wedding Day' (M-G). Ideal combo for the femme trade, good $8,500. Last week, 'Honky Tonk' (M-G) and 'Officer Lady' (Col) (2d wk), okay $7,000.

Mary Anderson (Libson) (1,100; 15-33-48)—'Sgt. York' (WB). Making quick return to this house at prices slightly above regular tariff. Pic had nice word-of-mouth on first engagement. Socko $7,000 on return this week. Last week, 'Law Tropics' (WB), mild $2,500.

National (Indie) (2,400: 35-50)—'Gambling Daughters' (PRC) and 'Broadway Blushes' stage show. Live talent shows are now giving the film houses some competish. Fine $6,000. Last week, 'Blackout' (UA) and stage show, oke $4,500.

Rialto (Fourth Avenue) (3,400: 15-30-40)—'Nothing But Truth' (Par) and 'Started With Eve' (U). Take is less than on previous Bob Hope films. Satisfactory $9,500. Last week, 'Yank R.A.F.' (20th) and 'Man at Large' (20th), fine $12,000 and moveover.

Strand (Fourth Avenue) (1,400; 15-30-40)—'Aldrich President' (Par) and 'New York Town' (Par). Combo held for 11 days, swell $7,000. Mason's annual convocation taking house for three days starting today (21) and will open again Thursday (23) with 'Never Give An Even Break.'

...AND HAVE YOU HEARD ABOUT OUR OPERATION?

It was a great success.
The patient died...

And we're glad that
you're dead, you
rascals you!
(signed) Warner Bros.

That's all there is, we ain't gonna "B" no more!

Fox-West Coast's Acquisitions; Theatre and Exchange Briefs

Los Angeles, Oct. 21.

Globe 500-seat subsequent house in San Pedro, bought by Fox-West Coast from Bryan Foy and W. H. Calloway. Remodelling and new equipment will cost about $10,000.

Fox-West Coast is nearing completion of a deal for the purchase of Bard's Colorado, 1,700-seater in Pasadena. About $400,000 is involved, including land, building and improvements.

Theatre will be converted into an all-loge, first-run preview house. United Artists theatre, current member of the Skouras chain used for first runs, would become a moveover rather than second-run house.

Hy Peskay leased the 500-seat State in Redlands from Guy Vandenburgh, who retains the realty, with Peskay purchasing the equipment. House formerly operated by Fox-West Coast.

Operation of the Daly theatre, 500-seater, was taken over by D. B. Ervine from Pat Paterson, to be run as a 15c subsequent. Paterson continues to operate the Brentwood on a subsequent policy.

Philly Showmen's Nov. 16 Show

Philadelphia, Oct. 21.

Showmen's Club will hold its first benefit show at Fay's Nov. 16 proceeds to help needy within the industry.

Sam Gross branch manager of 20th-Fox, named head of the film industry committee for Red Cross drive.

Robert Lynch, chairman of film USO campaign, announced last week that a total of $80,000 has been collected with 200 houses yet unheard from.

Fire Marshal Jacob Clinton and IATSE Prexy Lou Krouse will be honored at a testimonial banquet by Film Row at the Ritz-Carlton, Oct. 23. Ben Amsterdam is chairman of the banquet committee.

Norman Lewis has left Hahnemann Hospital, fully recovered. He's prominent local indie exhib.

Jack Beresin, head of Berlo Vending Co. and ex-Chief Barker of Tent 13, Variety Club, will be honored as 'Angel' of the Showmen's Club, Nov. 17, at the Hotel Warwick.

Stanley-Warner managers all set for special 'kiddie matinees' for Thanksgiving, now that polio scare has subsided.

S-W's New Palace, South Philly, reopens Oct. 22, after complete refurbishing.

Vitagraph employees now eligible for membership to the Warner Club, under the edict of the new president Al Zimbalist.

William E. Schmidt acquired the Centre, Shickshinny, Pa.

Former Governor Harold Hoffman will be toastmaster at the dinner for James P. Clark, ex-Chief Barker of Tent 13, in honor of his elevation to chairman of the Democratic City Committee.

Apollo, Chi, Goes Bus Station

Chicago, Oct. 21.

Apollo, which is a part of the Ashland Block building, is slated to come down, and Greyhound will erect a mammoth bus station on the site.

Apollo is now a grind flicker house operated by Balaban & Katz on a year-to-year lease. Demolition will not come before May 1, 1942, from present indications. This is due to lack of building materials because of priorities.

Handles Dallas Publicity

Dallas, Oct. 21.

Hal Norfleet has returned to Dallas to take charge of publicity for the Chalk Hill and Northwest Drive-In theatres. Since the opening last year of the Drive-In at San Antonio, Norfleet has handled publicity there.

Joins Air Force

Vancouver, B. C., Oct. 21.

Harry Saltzman, 25, Quebec-born production manager for a European vaudeville theatre chain before the war, has joined the air force here.

Old gramophone records and rags served as admittance to matinees at Odeon theatres in Vancouver recently. Theatres were: Varsity, Dunbar, Park, Fraser, Olympia, Rio, Kingsway, Nova. Metro and Fox theatres, New Westminster, had similar shows. Admission was three used records or five pounds of rags. Proceeds went to the Red Cross.

Cantrell to Fort Worth

Fort Worth, Oct. 21.

Jack Cantrell, Waco, now publicity man and treasurer for the Palace here, succeeding Jack Daniel.

Becker to Cleveland

Detroit, Oct. 21.

Formerly PRC representative in western Michigan, George Becker transferred to Cleveland branch for assignment to the Toledo territory by Lee Goldberg, who holds the franchise in Cleveland, Indianapolis and Cincinnati. William Flemion, Detroit branch manager, appointed Herb Ives, ofrmer head booker for RKO, to same post at the Detroit exchange to replace Carl Zipper, who resigned.

Kinda Versatile, Eh?

Buffalo, Oct. 21.

Andrew Carlson who operates the Carlson at Mayville near here, and sometimes the projection machines therein, is the leading baker in town and, incidentally, its mayor.

'Pop' Corson On Coast

Louis 'Pop' Korson, one of the first indie film exchange operators in this country and partner with Ben Amsterdam in the Masterpiece exchange and theatres in Philadelphia, took over the Clinton theatre on a long term lease.

Reopen Theatres

Port Henry, N. Y., Oct. 21.

The Rialto, Mineville, dark about seven months, reopened by Kallett circuit after a complete refurnishing. This 300-seater is one of the houses Kallett added in a deal last winter with Allan Sirrine. The Empire in nearby Port Henry is another of the theatres. Port Henry and Mineville are experiencing booms, due to the opening and working of iron ore mines by Republic Steel as part of the national defense effort.

Western N. Y. Reopenings

Buffalo, Oct. 21.

Theatre reopenings in the Western N. Y. district include Lyric and Strand, Syracuse, by Ann Dowling and H. P. Wallace respectively, the latter operator of the Capitol, Auburn. Also reopening are Empire, Syracuse, by the Schine and the Falls, at Honeoye Falls by F. E. Barnard.

Jack Berkson and Bernard Mills have opened P. R. C. Film Exchanges, Inc. Leo Murphy and Joe Friedman handling the sales.

Dan North remodeling bis Avondale, N. Tonawanda. Likewise the Grand, Buffalo, by the Konczakowski circuit and the Clinton-Strand by Basil Bros.

Dan Hartwick, manager Strand, Niagara Falls, recently seriously injured in an auto accident in Lockport, is recovering.

Rochester will have a new 900-capacity nabe on Dewey avenue to be constructed by V. J. McBride, owner. The Majestic, formerly operated by the late Morris Zimmerman, has been acquired by Carroll Fennyvessy of the Rexy and Hudson, who, according to reports, will operate it on an extensive 'game' policy similar to his Pullman. L. Thompson formerly of the Little has joined the Fennyvessy staff.

Lewis Shifts to Atlanta

Pittsburgh, Oct. 21.

W. A. Lewis, of Pete Dana's U booking staff, transferred to company's Atlanta office. He left for that city last week and hasn't been replaced here as yet.

Milton Broudy, formerly with Columbia, but more recently booked for Max Shulgold's Crown Films, indie distributor, resigned to go with Coca-Cola in sales post. Broudy, son of Dave Broudy, long-time conductor of Stanley house orchestra and now occupying first violinist's chair there, will take over his new berth Nov. 1.

Mannie Shore opened new deluxer, the Grand, in War, W. Va., 1,000-seater. Grand will become Shore's ace spot in War. He also operates a smaller site, the War, in the same town.

Sol Goldberg, former Elkins, W. Va., exhib and father of Marshall (Biggie) Goldberg, Pitt's All-America halfback a few years ago, is still looking around for a theatre. After an auto-selling job he's anxious to get back into exhibition. Elder Goldberg originally sold out in Elkins, principally because he wanted to be free to follow his son and the Pitt football team around the country.

Frank Muneyhun Aides Botsford at 20th-Fox

Instead of naming an ad manager under him to succeed Maurice Bergman, who resigned from 20th-Fox last summer, A. M. Botsford has appointed Frank Muneyhun as his executive assistant to supervise advertising as well as other details at the home office. Botsford himself has specialized in advertising for many years.

Muneyhun, from the h.o. ad department, has been handling Bergman's duties in association with Jack Thal since Bergman walked.

UA to Use Color Ads for 'Sundown'

United Artists is planning to use color ads on amusement pages for 'Sundown,' Walter Wanger's forthcoming film. A single color, red, will be added to the black in the copy, which will break in 65 cities on Oct. 30-31.

There's a premium of about 35-40% on cost of the ads because of the addition of color. This is the first large-scale film campaign where a tint has been used in run-of-the-paper advertising.

REP TO SPLURGE ON SUPERS' BALLY

Hollywood, Oct. 21.

Advertising and exploitation budgets on forthcoming Republic pictures drew heavy additions at the studio's West Coast sales meeting, with Herbert J. Yates, James R. Grainger and Moe J. Siegel approving the spending of money where it would do the most good.

Biggest upping was $100,000 to cover trade papers, daily newspapers and special exploitation for 'Lady for a Night.' With an additional appropriation of $150,000 on the production end, the film's total budget runs up to $900,000. Another exploitation fund of $25,000 was earmarked for 'Down Mexico Way,' the Gene Autry starrer in which Fay McKenzie debuts under her new contract as femme lead.

48 Out-of-Town Pix Crix To Be 20th's Guests For N. Y. Preem of 'Valley'

Approximately 46 out-of-town film critics have been invited to come to New York as guests of 20th-Fox for the opening of 'How Green Was My Valley' at the Rivoli Oct. 26. Hinterland crix will be installed cuffo at the Waldorf for three days with 20th hosting all the way. Field exploitation men will shepherd reviewers in from Baltimore, Boston, Cincinnati, Cleveland, Detroit, Philadelphia, Chicago, Washington, D. C., Kansas City, St. Louis, Omaha, Des Moines and Pittsburgh.

Those out of reach of 20th field forces will receive rail ducats by mail if accepting invitation.

'Evelyn, Where Are You?' Cinema Call Fined $5

Detroit, Oct. 21.

Even if they take 'singles' a husband has no right to romp up and down the aisles paging his wife.

Joseph P. Davis gave the audience at the Beechwood here a dash of the 'Hellzapoppin' brand of entertainment when he sallied up and down the aisles yelling, 'Evelyn, where are you?' Twice the management got him calmed down but when for the third time he resumed his plaintive paging it was a cop who took over for the ushers.

'I just got lonesome,' Davis told Recorder's Judge Christopher E. Stein, who said he'd been bothered too much himself by inconsiderate film fans, and nicked Davis for $5. The fine was paid by Evelyn.

Ballyhooing a 'Sneak'

'Sneak' preview of Garbo's new feature, 'Two-Faced Woman,' Monday (20) night at Loew's, New Rochelle, N. Y., probably reached a new high in bally. This one was exploited to the hilt.

Theatre let public in on 'secret' via a flag atop house, an electric sign, circulars in the railway station and a newspaper ad and story. Yarn in the New Rochelle paper was four paragraphs long and tipped the fact that it was Garbo's latest besides stating that film executives, national mag writers and wire service reps would attend.

Michigan Indies Move to Make Film Drive National; Majors Approve Campaigns to Hypo Pix

Detroit, Oct. 21.

Institutional plan of Michigan Allied, already set in 373 of the State's houses to sell the motion picture as 'the greatest form of entertainment in the world,' likely will move out of this area into a national crusade.

The Michigan plan, based on the good-will expressions of the notables and aimed at restoring industry as well as public confidence in the pixs, has won the approval and extensive advocacy of Claude Lee, director of public relations for Paramount; Abe Montague, general sales manager of Columbia; E. K. O'Shea, of Loew's, and Arthur W. Kelly, United Artists v.p. In addition, Ray Branch, prexy of Michigan Allied, has received numerous bids from other State organizations to detail the plan by which the screen, newspapers, billboards and other media will utilize famous names in expressions designed to give the films a psychological and financial hypo.

National Screen, in setting up the routing of the campaign prints among Michigan exhibitors, is making them up on a basis by which tha film quotations, starting with President Roosevelt and other national figures, leaves room for the insertion of local or regional bigwigs. The routing will take the campaign through Allied's 135 houses in Michigan, Co-Operatives 105, Butterfield's 115 and, 18 of United Detroit's.

Plan as it now stands calls for the insertion of the trailer quotes in the newsreel with the same observation carried in the newspaper advertising and the key statements on billboards. The campaign's scope is to be extensive, covering such matter as the general value of films, the 'so much for so little' idea, recreational merit of pix, their educational and classical attributes unto the inspirational value and even the health, safety and comfort factors of the picture houses.

Branch offered the cooperation of Michigan Allied to any other exhibitor organization or national distributor whether they want to adopt the procedure regionally or nationally. Earl Hudson, president of United Detroit, who laid the groundwork for the campaign, is gathering additional statements from persons of national prominence.

'By contacting us for material already in our possession,' Branch said, 'and for information about subsequent developments in the campaign, duplication of effort by other exhibitors can be avoided.'

Snow Comes Early to N.O., Lil 'Sun Valley' Tieup

New Orleans, Oct. 21.

The downtown business area had a deluge of snow Wednesday (15) but it didn't come from the skies. A bevy of pretty girls dressed in skiing costumes hurled snowballs at pedestrians from a beautifully decorated truck resembling a winter resort. Inside a number of the snowballs were passes to see Sonja Henie in 'Sun Valley Serenade' at the Saenger. The stunt, engineered by Dick Owen, blurbist for 20th Century-Fox, attracted a lot of attention and resulted in a lively scramble among the pedestrains for the snow.

Orleanians who were visitors to the Sun Valley resort were also guests of the management at a special showing of the flicker.

Memphis Vs. New Orleans Over 'Blues' Preem Looms As Another Civil War

Memphis, Oct. 21.

Harry Martin, amusements editor of The Commercial Appeal, flew to Hollywood Sunday (19) night as Mayor Walter Chandler's official champion in the 'Battle of the Blues' 'twixt Memphis and New Orleans.

Martin is to debate Roark Bradford, famous for his Negro stories from which 'The Green Pastures' was dramatized, before a board of inquiry in Hollywood today (21) over the proper locale for the world premiere of Paramount's 'Birth of the Blues.'

Bradford was to leave New Orleans by train, arriving in Hollywood yesterday (Monday) morning simultaneously with the Memphis emissary. He was asked by Gov. Sam Jones of Louisiana to protest officially against the studio's decision to stage its elaborate premiere in Memphis Oct. 31, the governor contending that N. O. rather than Memphis is the real cradle of the Blues.

Caught in the middle between the intercity crossfire of hot words, Y. Frank Freeman, Paramount studio head, has named a board consisting of Irving Berlin, Paul Whiteman and B. G. (Buddy) DeSylva to hear the New Orleans case. Martin, local VARIETY man, incidentally, and recently reelected to his fourth term as an international v.p. of the American Newspaper Guild, will be on hand to take care of Tennessee's interests. A decision is due tomorrow (22).

Once the pre-release methods of drumming up attention to the film are cleared away, the preem will probably be split between N. O. and Memphis. Meantime, this is the buildup.

Joe Shea at 20th in N. Y.

Joe Shea joined the home office 20th-Fox publicity department Monday (20th) as New York contact with the newspapers under Earl Wingart, who is now publicity manager under A. M. Botsford.

With the old Fox company when Winnie Sheehan was boss, and at one time eastern story editor, Shea recently returned to the fold in charge of exploitation for the New England division out of Boston. He is succeeded in that post by Ralph Stitt, until a few weeks ago in charge of publicity-advertising for the Par United Detroit theatres and previous to that with the Minnesota Amusement (Par) chain in Minneapolis.

Ralph Stitt, formerly with 20th in Detroit, has been appointed field representative for Boston, Albany and New Haven. He replaces Shea.

WORCESTER'S GAL USHERS

Worcester, Mass., Oct. 21.

With city's numerous defense industries grabbing practically all available male help, girl ushers have been employed again at Loew-Poli houses.

It's been several years since usherettes guided the patrons to their seats.

'QUIZ KIDS' SHORT GETS HEAVY PLUGGING IN HUB

Boston, Oct. 21.

Marty Glazer, publicity chief for Paramount and Fenway theatres here, went to town last week to exploit the 'Quiz Kids' short subject. Newspaper space adds up to about the biggest chunk of free plugging ever alloted to a single short subject in this city. Jordan Marsh Co., local department store, was conducting a 'quiz kids' contest, and both the theatre and store cooperated in boosting each other. Theatre lobby easel called attention to the store's contest; and the store ran several ads with reminder lines on the theatres' 'Quiz' short. This was in addition to three large window displays at Jordan's, tying in directly with the film. The free linage in the store ads totaled 2,000 lines alone for the Paramount and Fenway.

Glazer also garnered some hefty radio time at no cost by tying in with WBZ, local outlet, for the 'Quiz Kids' on the air. In exchange for four spot announcements daily for 19 days, the theatres gave the radio station a plug in advance trailers.

Don Smith Upped

Minneapolis, Oct. 21.

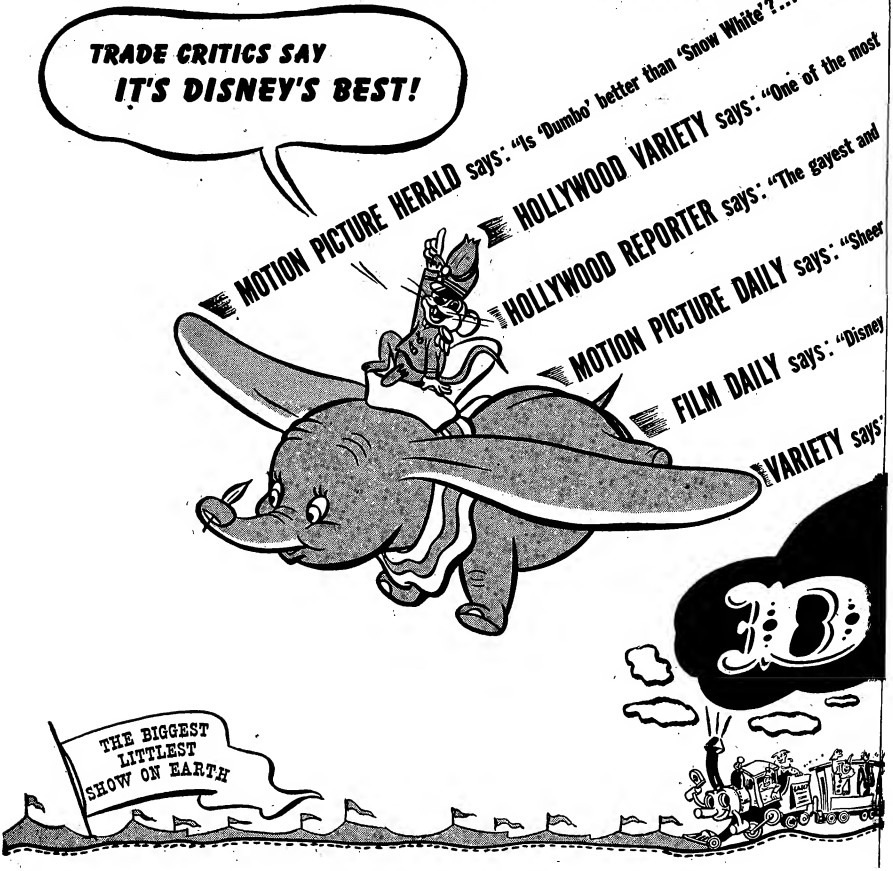
With the resignation of Max Factor as circuit booker and assistant manager of the Harold Field (Pioneer) circuit of Iowa theatres, Don Smith, district manager at Carroll, Ia., has been promoted to assistant buyer. Together with Fields himself he'll take over Factor's duties.

The chain comprises 15 houses.

WORLD PREMIERE Thu

Begins Extended Run Engagem

BROADWAY THEATRE, NEW YORK



MOTION PICTURE HERALD says: "Is 'Dumbo' better than 'Snow White'? ... The answer

HOLLYWOOD VARIETY says: "One of the most

HOLLYWOOD REPORTER says: "The gayest and

MOTION PICTURE DAILY says: "Sheer

FILM DAILY says: "Disney

VARIETY says:

s Week!

ent

is definitely yes...It seems to come as close as possible to ideal entertainment."

charming and perhaps the most thoroughly amusing entertainments coming out of the Walt Disney fantasy factory"...

most hilarious feature length production Walt Disney has yet created...Disney and RKO have a smash hit on their hands."

entertainment, a treat for any audience anywhere...should be just as much a treat for the theatre operator."

at his best...He rings the entertainment bell thunderously...It's tagged for sensational success."

"Topnotch...should prove highly profitable all around...Certainly rates in the important brackets."

WALT DISNEY'S
3-RING JUMBO-LENGTH FEATURE PRODUCTION
UMBO
IN TECHNICOLOR

Distributed by RKO Radio Pictures, Inc.

© WALT DISNEY PRODUCTIONS

Deal Pends for Gen'l Film Distribs (Portal-Rank-Woolf) to Buy Into G-B at Reported Offer of $3,900,000

London, Oct. 21.

Pending switch in control of Gaumont-British now is reported to have General Film Distributors, of which Lord Portal, Joseph Rank and Charles M. Woolf are directors, negotiating for a slice of G-B, via a buy into Metropolis & Bradford Trust. Metropolis & Bradford is a private company with $20,000,000 capitalization, controlling Gaumont-British. Negotiations are pending for this GFD purchase of Metropolis & Bradford, with Isidore Ostrer, chairman of Gaumont-British, reported en route from U. S. to London on deal.

General Film is willing to pay 900,000 pounds ($3,600,000) for control of G-B, it's stated here.

Understanding is that when the deal is pacted, Woolf would become joint managing director of G-B, with Isidore Ostrer retiring. His two brothers, Mark, now managing director, and Maurice, a director, in Gaumont-British, would stay on with the corporation.

It is recalled that Associated British, bought 250,000 shares of G-B stock in 1936, together with a five-year option expiring this month to buy 51% of voting shares. With the death of John Maxwell, it is understood this option was allowed to expire. Maxwell at one time wanted to take up the option but is reported as having been unable to secure delivery. He brought a suit which later was dropped.

Ownership of 20th-Fox in Gaumont-British would preclude the Ostrers from selling without this American company's consent, according to reports here. Fact that Isidore Ostrer made a trip to the U.S. recently is said to be linked with pending plans for the Ostrers to get out of Gaumont-British. Whether 20th-Fox gave consent to the deal or not probably will not be revealed until he returns to London.

TESTIMONIAL TENDERED CAMACHO BY WORKERS

Mexico City, Oct. 21.

A written testimonial of confidence in his government and thanks for its efforts that brought about settlement of the strike-conflict involving the eight major American film companies was tendered President Manuel Avila Camacho by the National Cinematographic Workers Union.

'We extend you a special vote of confidence for your truly revolutionary work in defense of the workers' interests in connection with the dispute with the American companies, for this case was settled with new conquests for us,'. the message said. 'We also desire to thank particularly Javier Rojo Gomez, regent of the federal district, for his efforts toward settling the conflict.'

Rojo Gomez conducted several conferences between the workers and the distributors with a view to conciliating the conflict.

Portuguese Distrib Sued on Warner Deal

George Friedland has filed suit in N. Y. supreme court against the Sociedade Importadora de Filmes LdaPortuguese distributor, claiming $2,500 due in commissions for having secured Warner films in the 1938-39, 1939-40 seasons for the defendant to distribute in Portugal. Plaintiff was hired Aug. 27, 1941, by the defendant, he claims, and secured a contract for 101 features, for which $93,500 was paid, and a number of shorts and prints for which $34,000 was tendered Warners.

Commission on the deal should have been $4,500, it is stated, of which $2,000 admittedly has been paid. A warrant for the attachment of the defendant's property is asked.

Joe Goltz, manager of United Artists in China, arrived in New York Monday (20) for homeoffice confabs.

Tivoli (Aussie) Tries All-Femme Revue

Sydney, Oct. 3.

Tivoli loop, after trying everything from freaks to stars of 50 years ago, is bringing in a vaude-revue show comprised solely of femmes, with Jenny Howard, Maude Hilton, Anita Martell, Joan Brandon, Julie Bailey, Dilly Foster, Magda Neeld, Gaines and Chappell, Rhythm Girls, Olga Varona, Cherry Wheatley, Hatton Sisters, Maxime Quinn, Beryl Meakin, Annette and Mascotte Powell,.

Although somewhat burdened with import talent restrictions, Tivoli, under Wallace Parnell, continues to do biz with vaude-revue on two-a-day.

Coward to Iceland For Background On Naval Picture

London, Oct. 8.

That four-way dream of Noel Coward's took on definite shape last week when the author departed to Iceland for purpose of obtaining naval background stuff. It's understood the picture—in which he'll star as well as write, direct and produce—is around life of the titled navy personage, Lord Mountbatten. Columbia will probably handle distribution.

Googie Withers drew the major femme spot in Michael Powell's 'One of Our Aircraft is Missing,' with the two other girl roles going to Joyce Redman and Pamela Brown. Eric Portman, Bernard Miles, Emrys Jones and Hay Petrie also assigned.

Extras had a bonanza week at 20th-Fox when Robert Donat starrer used upwards of 500 in special House of Commons scene. 'Young Mr. Pitt' is in works at Shepherd's Bush.

Comedian George Formby's 'South American George,' for Columbia, finished at Rock studios.

Mercury Pictures, indie group with an M-G release for its initialer, 'Occasionally Yours,' completed the feature under schedule. Starring Clive Brook and Judy Campbell, this one is now in the cutting room.

Gainsboro Pictures' next with comedian Arthur Askey will get underway middle of the month at its Islington plant.

Seek Yank Photog On Soldier Fraud

Mexico City, Oct. 21.

Complaint has been made to the local police that Albert Hart, an American cameraman, received $2,000 (Mex) ($500 U. S.) to make a pic of the soldier colony here, but failed to deliver. Complainant is Luis Davila Davila, rep of Maj. Pablo Martinez Vega, of the colony, who paid the coin.

Hart and the soldiers' coin are said to have left the country.

Harley Plans U.S. Trip

Francis L. Harley, 20th-Fox managing director in Great Britain, is due in New York from London about Dec. 1. Visit to U. S. will be in the nature of a vacation and business trip, first in more than a year.

Harley's family is now located in N. Y.

Soviet Film Huddle

G. Machado, South American rep of Artkino Pictures, agency handling Soviet films, arrived in New York last week.

He is huddling with homeoffice N. Y. executives regarding the outlook for Russian films in the Latin-American market.

Artificial Realism

London, Oct. 8.

Gainsborough Films, in the course of making 'The Younger Mr. Pitt,' wanted 300 men to constitute an assembly in a Parliament scene. But with present shortage were unable to get them.

Someone solved the problem by dressing up 300 women in man's attire, and to make things more realistic, some femmes became bearded ladies for this occasion.

CHILE NAZIS' PROPAGANDA CINEMA

Santiago, Chile, Oct. 21.

Nazi propagandists, driving to get their films in exhibition here, have rented the Nacional, important downtown house, as a showplace for Reich-made pictures. Although the deal was allegedly made by a straw man, actually back of the leasing of the house is said to be the Nazi consul here.

Nacional, at the time it was taken over, was advertising future engagements of Marx Bros. in 'Out West,' 'Lady Hamilton' and 'Andy Hardy's Secretary.' They were all cancelled out and in their place is being shown 'Sieg im Westen' ('Victory in the West'), newsreel-documentary of the conquest by the Nazi army of France and the Low Countries.

Typical of the German tactics in showing these films of military might to Army chieftains in European countries as a 'softening-up' process for a bloodless invasion, Nazis have invited the Chilean army garrison to see 'Sieg' for free.

Nazi propagandists in Buenos Aires recently acquired a major house there, too, for exclusive showing of UFA product.

St. Paul Drops Nazi Pix

Minneapolis, Oct. 21.

The St. Paul Blue Bird, named in Congress as one of the theatres 'regularly showing Nazi propaganda films,' discontinued the German pictures after fellow members of the Northwest Allied put 'pressure' on Hiller Hoffman, its owner, St. Paul governor on the organization's board of directors.

Although Hoffman quit showing the films, he was not reelected St. Paul governor when Northwest Allied recently held its annual convention and election here.

Azcarate, Last Mexican Envoy to Berlin, Forms Co. to Produce Pictures

Mexico City, Oct. 21.

Organization has been completed here of a picture-producing company, Cinematografica Espana-Mexico, for the making of features and shorts, by Gen. Juan F. Azcarate, the celebrated army aviator who was Mexico's last minister to Berlin.

Company is skedded to get going in November.

MEX PIC PROD. UP

One Film Every Six Days Averaged —40 for '41 Compared to 27 in '40.

Mexico City, Oct. 21.

Mexican picture production is now averaging one every six days, an increase of output that began in mid-August, when the exchange workers' conflict with the eight American majors became acute.

Predicted that Mexico's 1941 film production will be around 40. It was 27, a new low, last year.

2 Held in Capetown Fraud

Capetown, Oct. 21.

Norman Lourie and William Boxer, directors of Alexander Films, Johannesburg, were arrested here last week on a charge of embezzlement. Additional arrests are expected.

Both have been allowed bail of £1,000 each.

Hope Rises That U. S. Actors, Writers Will Be Able to Ease Aussie Coin

Melbourne, Oct. 21.

Hope for lifting part of present currency restrictions on American stage performers' salaries and royalties for U. S. plays in Australia is seen in the promise of Customs Minister R. V. Keane to consider the request of theatrical people for a review of war-time exchange regulations. Stage actors, theatre employees of all varieties and theatrical managers seek easing of current rules which forbid the transfer of U. S. player salaries and royalty coin on American plays to the states. The situation is also true of all foreign plays and players, but particularly affects the Yanks because of the demand for their services.

Their plea is based on the frozen coin pact for American films which allows U. S. distributors to remit about a third of rental revenue to N. Y. and permits the companies to invest part in Australia. It has been urged that the legit theatre be treated similarly in order to eliminate the present stalemate in show business which threatens to keep 2,000 Aussie theatre workers idle.

Inability of legit show producers to get any new American plays has forced a long series of revivals, which now have just about exhausted their boxoffice possibilities. U. S. playwrights almost universally have turned down requests for new plays because they've been unable to get their money to America. Result has been almost no new plays or actors from America.

One of the few exceptions in recent years is Annie Laurie Williams who allowed 'Mice and Men' to go to Australia, the agent putting royalty coin in Australia banks with the expectation of ultimately being able to get it to the U. S. She also represents 'Life With Father' rights.

A factor is that U. S. players are forced to pay two income taxes—here and in U. S. One of few American players to continue in Australia is Will Mahoney, originally of England but with a rep on U. S. stage. He came here some time ago, and has made Australia his home ever since.

SPAIN RELENTS

Assures Royalties to Mex. Authors in Seeking Stage Works

Though Mexico has cancelled the reciprocal royalty pact with Spain for dramatic works because, it was explained by the government announcing the nixing of this agreement, Spain paid not a cent to Mexicans for the use of their works, Spain is eager to get Mexican productions and offers a minimum royalty of 50%, according to the National Dramatists Union.

These Spanish dickerers particularly want works with lots of humor and typically Mexican music and songs that can be adapted to the Spanish taste. The proposition is said to look good to the union, though it is taking care to assure its members full payment of the promised royalties. The union announced that ending the reciprocal royalty pact made 1,800 Spanish dramatic works available for free use in Mexico.

'Gone' Smash $12,000 in B. A.; $5,300, Havana

Buenos Aires, Oct. 14.

'Gone With Wind' opening second-run at pop prices rolled up week's biggest gross for the Gran Rex and came close to equalling house record. Feature, which originally played the Broadway as a road show, is set for an indefinite run at the Rex, which is an exclusive M-G house usually running one week only.

'Gone' grossed close to 50,000 pesos (approximately $12,000 U.S.).

Other estimates given in Argentine pesos, currently worth 25c U. S. (4.14 to the U. S. dollar), follow:

Ambassador (Lautaret and Cavalo) (1,400; $2-1.50 peso)—'Out of Fog' (WB). So-so 9,000 pesos.

Ideal (Lococo) (1,046; $3-2.50 pesos)—'Man Hunt' (20th). Holding up fairly well for 10,000 on second week. Anti-Nazi pic did nice 19,000 for the opener.

Rex (Cordero, Cavalo and Lautaret) (3,305; $2-1.50 pesos)—'Gone with Wind' (M-G), 50,000.

Normandie (Lococo) (1,420; $2-1.50 pesos)—'They Dare Not Love' (Col.). Nice 16,500 for another anti-Nazi pict, evidence of public sentiment as well as pic value.

Monumental (Coll and Di Fiore) (1,330; $2-1.50 pesos)—'Sonar No Cuesta Nada' ('Dream, It Costs Nothing') (Sono Film-Argentine-made). Clicking solidly with 12,000 and due for a holdover.

Opera (Lococo) (2,400; $2-1.50 pesos)—'New Wine' (UA). Excellent 26,500.

Broadway (Lautaret and Cavalo) (1,863; $5-4 and 3 pesos and 2 for kids on matinees only)—'Fantasia' (RKO). Holding up nicely with 16,000 on fourth week.

Suipacha (Lococo) (950; $2-1.50 pesos)—'Hamilton Woman' (UA). Second week of second run. Quite o.k. with 7,500. First week of second run had a zingy 14,000.

Ocean (Coll, DiFiore, Gatti & Co.) (2,800; $1.50-1.20 peso)—'Woman's Face' (M-G). Second run but hefty 15,000. First week at Rex was solid 34,000.

'Gone' Strong $5,300 In Havana Repeat

Havana, Oct. 14.

'Gone With the Wind' (M-G) ran away with the spotlight during the past week on its third showing, double lines stretching for blocks in each direction from the Fausto b.o. The take for the week was about $5,300.

Warners' 'Great Lie' at the America also had a fat week with approximately $4,500 and 'New Wine' (UA) at Radio Cine trailed with $2,000. An Argentine picture, 'Una Vez de la Vida,' grossed $2,800 at the Payret and another Argentine film, 'Candida Millionaria,' at the Teatro Nacional, brought in approximately $2,300.

MAX THORPE NAMED BRITISH CHIEF BY COL.

London, Oct. 8.

Columbia has named Max Thorpe acting managing director of the company in Great Britain.

Thorpe joined Col in '33 as general sales manager and was later added to the directorate. It's understood he'll continue over-seeing sales.

British Nabe Exhibs Beef on Late Releases

London, Oct. 8.

Boom in provincial film biz is having its repercussion as operators of second and subsequent runs register a protest against recent splurge of switching release dates. City first-runs are getting pictures to the screens within a few weeks of tradeshowing, stuff originally booked for at least a month later. By the time schedules have been changed right down the line, the district exhib ends up with a picture six months old. That's if he sticks to his booking.

It's acknowledged distribs cannot be blamed for wishing to get their money in fast; up and down conditions of the day plus threats of shuttering and curtailed hours don't exactly lend themselves to waiting. But family-trade operators ask to be taken care of, and their protest is slated for discussion by Cinematograph Exhibitors Assn.

Pan-Am. Revue Off

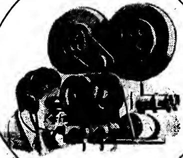
Mexico City, Oct. 21.

'Alma America' ('Soul of America'), the Pan-American revue presented by Francisco Benitez, had to cut short its 60-day engagement at the Palace of Fine Arts (national theatre) here by 10 days because of tapering biz. B. o. started off with a bang and continued good for about three weeks, then let down sharply.

The lull in the American tourist biz dropped gross. Show is booked for Havana and Guatemala.

NEWS IS NEWS but

PARAMOUNT NEWS IS DIFFERENT... HERE'S WHY



EDITORIAL TREATMENT

Every reel covers complete range of headline themes... spot news... with special interest for your patrons!

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First into the theatre. By actual test... fastest complete newsreel because of laboratory and studios under one roof and ownership.

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News experts all over the globe ...they're there when the news happens! Plus that, bigger-than-ever coverage for sports! (Watch our football features!)

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(First person narration) On the spot reporting... on the spot recording! By the photographer himself! The man who sees it tells the story!

INDIVIDUALITY

Great photographers ... Arthur Menken, Ted Genock and Bill McGregor Cover the War ... These headline reporters are news themselves.

EXCLUSIVES

More scoops last year than any other newsreel! Actual proof in our files!

Paramount Pictures

STRAND, N. Y.

Phil Spitalny All-Girl Orch featuring Mary McClanahan, June Lorraine, 3 Little Words, Rosa Linda Lola; Evelyn & Maxine, Francine; 'Sergeant York' (WB), reviewed in VARIETY *July 23.*

Using no acrobats, hoofers, trained dogs or clarinet virtuosi who perform from a backbend to the floor, this Phil Spitalny orchestra starts stays and finishes slightly wonderful. The 'slightly' is injected to preserve a cherished VARIETY tradition that no reviewer shall ever write as if swept away on a tide of uncontrollable enthusiasm. As a matter of fact there is a decorum in VARIETY reviews, a special vocabulary of understatement, such as:

Adequate—pretty good.
Okay—terrific.
Solid—colossal.

The girls in this organization are okay. They contribute solid specialties. Only one bit, the 'Tavern in The Town' number sinks to the level of mere adequacy. So it's slightly wonderful for Evelyn and Maxine, Rosa Linda and Lola, Mary McClanahan, Lorna, Francine, The Three Little words and all the others. And let's not quibble about it.

Let's agree, also, that the girls must work like galley slaves to achieve their lacquer-smooth performance, and that as one versatile item follows another those who measure energy by the vitamin pills they take must wonder how Spitalny does it without the use of capsules. In these 40-odd minutes of steady unfoldment of entertainment, what shines forth behind the talent is the demanding nature of the maestro, his single-minded insistence that there shall be no coasting, faking, less-than-besting. There are, too, the various touches of showmanly originality represented by the flute soloist, Lorna, and the inclusion of a harpist. The basic stress is on good music and a high level of technical musicianship. Specialties, effects, novelties are superimposed on this foundation. Incidentally the girls have no music stands in front of them to mar the tableau. There is nothing off-the-elbow about their playing, no laziness. There is another quality about this orchestra that wins it friends. The girls do not dress or behave like hussies. On the contrary there is a consistent note of good manners. This does not prevent them from being sprightly and even — momentarily — inflammable. It means that they have personal pleasingness to go with their talents. Not all customers perhaps will note or care about this matter, but some at least will be apt to observe, 'all this—and lady-like, too.'

Even Spitalny's own announcements have a quiet, friendly dignity. He says just enough and it makes a nice impression that he speaks of the girls with what sounds like, and probably is, genuine pride.

It seemed for a moment at the first show Friday night (17) that he might be over-introducing his new singer, Francine. Could any newcomer overcome the handicap of being hailed so effusively by her new employer? Francine is rather awkward just now about getting on and off the platform and coming back for bows. Her approach to a microphone is a sort of a wide-stance anchorage. But Francine is a born stylist when she sings and that space between center stage and the wings won't yawn so widely after time gives her more assurance. She'll then be able to walk, not run, to the nearest exit. One of the two numbers that Francine whams over is Spitalny's own 'Madeleine.'

Speaking of the elegant manner of the Spitalny girls it may be stated, at the risk of all the others hating her, that Maxine, in a sweeping affair that no male member of the VARIETY staff could correctly describe, is an especially attractive picture from the front row of the mezzanine boxes. But then she doesn't have a monopoly.

The hot fiddling of Evelyn and her backfield and the full-bodied, unhesitant brass choir win respect in their own right, and the drum riot of Mary McClanahan can pass this column as art.

A girl mimic, June Lorraine, gets lots of laughs by clever use of large optics. Her Lionel Barrymore, Bette Davis, Kate Hepburn and Schnoz Durante are drawn for quick recognition.

The orchestra works up to a rousing 'Bolero' and then the pit goes down to the regular General Electric radio theme song of Spitalny. *Land.*

ADAMS, NEWARK

Newark, Oct. 18.

Carl Hoff's Orch (15) with Murphy Sisters (3) and Tony Russell; Lew Parker & Evelyn Oakes, 3 Novak Sisters, 3 Swifts, Simone Simon; 'For Beauty Sake' (20th).

Plenty of variety here, format embracing lineup of diversified entertainment that holds up well for 65-minute show. Setup is especially strong on humor and features a pulchritude bet in Simone Simon.

Carl Hoff's band is strong on rhythm and swing arrangements. Staffed with five brass, four saxes and five rhythm, combo gives plenty of play to string section and features a swing quartet consisting of bass fiddle, violin, electric guitar and drums. Effect on the whole is pleasing and in marked contrast to some of the blatant crews which have played this house the past two months. Hoff emcees the show and does a nice job of it. Leader is pleasant looking, has an okay voice and nice mike manners.

Orchestra emphasizes numbers it has recorded for jukebox trade, namely, such tunes as 'B-I-Bi,' vocalized by the Murphy Sisters, and 'I Know Why,' with the baritone lyrics by Tony Russell. Former number is surefire hepcat bait. As sung by the Murphy gals, tune has plenty of zip and an infectious melody. Encore with 'Hand Me Down Walking Cane' and 'In Between,' both ditties calling for plaudits. Gals look like comers.

Lew Parker still has a smooth line of chatter, patters some vintage stories and exchanges gags with Evelyn Oakes, gal also coming in for a solo terp. Parker's best bet is his impersonations of how people eat in restaurants, mimicry being good for howls.

The acro turn by the three Novak sisters is an unusual stint for femmes and drew plenty of surprise ejaculations. Gals bounce around with plenty of grace and turn in some difficult balancing stunts. The Three Swifts have a standard comic juggling act that rates plenty of attention.

Miss Simon's not entirely without merit. Her diction is at all times clear and her French accent, although barely perceptible, lends a piquant quality to her voice. She would be heard to much better advantage if her repertoire were suited to her particular tone qualities. She is badly equipped to cope with such numbers as 'Don't Want to Set the World on Fire' and 'Jim.'

House packed at last show—Friday (18). *Jon.*

OLYMPIA, MIAMI

Miami, Oct. 18.

Emmett Oldfield & Co., Charles Carrer, Helene Denizone, Linda March, Radio Ramblers, Charles Shay House Orch; 'Law of the Tropics' (WB).

A moderately entertaining bill, topped by the wackey acrobatics of Emmett Oldfield and with a sufficiently diversified lineup of acts to assure fair b.o. returns.

One factor contributing to buffy biz opening matinee, but boomeranging via word of mouth, is similarity of Radio Ramblers-tag to that of Radio Rascals. Rascals scored heavily here season or so ago and from comments apparently many were under impression team was playing return date. Other than similarity in billing, boys have little in common. Ramblers are a frayed carbon of others, their talent for making grotesque faces, being only exceeded by the unique ability of one of their member to emit resounding burps. Two of the boys haven't got bad voices, but it takes a strong stomach to appreciate them when prefaced by gustatory gurgles.

Oldfield is a standard, but remains one of the cleverest comedians on the boards. Working with Ray Walker and unbilled femme, his smart sense of timing and flair for pantomime lift this act way above average. Pulled a heavy hand.

Presence of toe-terping Helene Denizone on the bill marks a drastic departure in Olympia bills. In past a ballerina has been persona non grata with local audiences. Miss Denizone, however, appears to have made the hurdle successfully, wisely modifying her routines to appeal to a less classicminded audience.

Charles Carrer has evidently given plenty of thought to his puggling turn. Instead of working with usual tools of his trade, he performs before a flashy portable bar, mixing 10 drinks at a time by flipping the ingredients into the tumblers. It's good for ear-tingling returns.

Lately of the niteries, Linda March is now a localite, largely confining her activities to radio work. She's a striking brunet with nice pipes, and one of the few femme thrushes with sufficient musical training to score her own arrangements. They're standouts. *Leslie.*

Willkie

Continued from page 1

Lehman interests entering the Warners' setup and future reallgnment leaving him a spot to fill. Lehman group has holdings in RKO and Paramount, but is far from having control in either company.

Willkie, who already represents several large corporations through his law firm, has moved closer to industry affairs since appearing as counsel for the film business in the Nye-Clark-Wheeler senate sub-committee probe of alleged propaganda on the screen.

MUSIC HALL, N. Y.

Robert Shanley, Hilda Eckler, Rabana Hasburgh, Nelle Fisher, Corps de Ballet, Jere McMahon, Duce de Kerekjarto, Richard Suart and Flora Lea, Choral Group, Rockettes, Symphony Orch, directed by Erno Rapee; 'All That Money Can Buy' (RKO), reviewed in VARIETY *July 16, '41 (under title 'Here Is a Man').*

Motif of the current stage bill at this New York showcase indicated in the title, 'Silk-Satin-Calico-Rags,' with one 'act' devoted to each fabric. Entire production is in the Music Hall's customarily handsome manner. It lacks any standout moments, but is generally entertaining.

Original tune by Pem Davenport, with lyrics by Albert Stillman, is sung by Robert Shanley for the thematic introduction and close. Opening number, tabbed 'Silk,' is danced by the corps de ballet, with Hilda Eckler, Rabana Hasburgh and Nelle Fisher as principal ballerinas. Idea of the overlong routine is suggested by the dancers maneuvering large silken draperies. One of the ballerinas also does a bit with a huge semi-transparent balloon.

'Satin' chapter of the show has its own introduction and then includes three numbers. Eight members of the ensemble sing an introductory ditty, then retire to the rear as audiences for the individual acts, which consist of Jere McMahon in a short, impressive tap routine, Duce de Kerekjarto with two novelty fiddling numbers, and the ballroom team of Richard Suart and Flora Lea in a semi-Spanish dance turn featured by a decoratively handled cape scarf.

'Calico,' the third portion of the bill, presents the choral group against an effectively designed impressionistic southern church backdrop. In a revival meeting atmosphere, the singers handle three nicely contrasted spirituals in rousing style, meanwhile injecting admirable movement and visual interest to the interlude and building to a potent climax. Group continues to show marked improvement over its stilted work of some time ago. As the fourth part of the bill, the Rockettes are togged in ragdoll costumes and step a lively, infectious routine. For a finale, Shanley reprises his introductory vocal, with the entire cast on various stage levels.

Entire bill, including the symphony orchestra's playing of Liszt's 13th Hungarian Rhapsody, runs 50 minutes. *Hobe.*

EARLE, PHILLY

Philadelphia, Oct. 17.

Charlie Barnet Orch (15) with Si Baker, Ford Leary, Hazel Bruce, Pinky Tomlin, Billy Reyes, Lowe, Hite and Stanley; 'Blondie in Society' (Col).

The Earle continues its unbroken parade of name band attractions, presenting for Philly's jukebox set its hero, Charlie Barnet, and his crew of jive artists.

A little slow in getting warmed up, the band comes to life as soon as Barnet forsakes his palm-waving for his sax and clarinet. Then the customers here began rhythmic palm-thumping.

Standout tunes played by Barnet's crew is their ever-popular medley of Indian war tunes, with Barnet giving out with his hot sax. Then as a contrast the band fades into the sweet strains of 'Solitude.' Both brought on salvos from the stub-holders.

Ford Leary, pudgy trombonist, is on the beam with his swingy vocalizing of 'Shadrach' and '50,000,000 Nickels,' latter being hit tune of film of that name recently filmed by Universal featuring Barnet's aggregation.

Hazel Bruce, brunet canary, does an adequate job on 'Set the World on Fire' and 'Exactly Like You.' Her stint could be polished up by a better selection of songs. Si Baker's horn-tooting solo on 'Honeysuckle Rose' packs a wallop.

Pinky Tomlin, who gets top-billing among the surrounding acts, hasn't changed his standard routine, which consists of crooning some of his own compositions while twanging a guitar, plus some warmed-over Hollywood patter. Among his latest are 'I Did It—and I'm Glad' and 'I'll Be Your Sitting Bull,' both fair novelty tunes. He more recently had been leading a band.

Lowe, Hite and Stanley are their usually entertaining selves in repeating their familiar—yet ever-funny—comic knockabout routine. Billy Reyes registers nicely with a juggling act that's combined with smooth patter plus a takeoff of Charles Boyer.

House at catching (Friday afternoon) was about three-quarters filled. *Shal.*

STRAND, BROOKLYN

Sammy Kaye Orch (14) with Tommy Ryan, Maury Cross, Marty McKenna, Alan Foster, Three Kadets, Three Smart Girls, Joe & Jane McKenne; 'Two Latins from Manhattan' (Col).

With the help of only two outside acts, Sammy Kaye's sweet band put on a 65-70 minute show here the past weekend that move like Whirlaway. At the helm throughout, Kaye's handling of the show kept it racing and in a jovial mood. He even found it a cinch to keep wraps on the house's balconyites, who normally lean toward swing, and there apparently isn't a rowdier audience anywhere than the usual inhabitants of the Strand's shelf.

First portion of the band layout hits the fastest pace. It includes various pop tunes, 'Aurora' to open, all of the band's novelties and specialties and the Three Smart Girls. Marty McKenna plugs the leader's own 'Hawaiian Sunset,' turning a good vocal; Maury Cross kicks in a rather light vocal of 'Music Makers,' but encores with his click 'Beat Me Daddy' comedy and another bit wherein he plays various instruments; Alan Foster, fairly new to Kaye's vocal complement, is a bit nervous, but otherwise okay on 'Don't Want to Set World on Fire.'

Highlight of opening interlude is band's 'Modern Design,' a recently recorded arrangement that lends itself much better to stage work than as a record. Based on Pall Mall's radio transcription, the thing caught instant response here and the audience went all out for it. 'Daddy,' Kaye's previous novelty click, gets short, but satisfying, handling. Tommy Ryan, guitarist-vocalist, handles a pop and two standards neatly and wound up with heavy appreciation.

Three Smart Girls, a dance act that has improved steadily, comes up in the first half hour, too. They clicked easily with smartly laid out unison routines and challenge work and return later to work with tambourines in a gypsy medley by the band. Outfit is equipped with the instruments, too, to go through a pleasing effect.

Joe and Jane McKenna's familiar act comprises what is really a separate, or second, portion of the layout. McKenna won a wealth of bellylaughs with his drunk routine and general knockabout with his partner, but the burlesqued adagio bit slows things up. It's drawn out a bit too much. Otherwise strong.

Finale is, of course, Kaye's highly entertaining 'So You Want to Lead a Band.' He handles the contestants and the questioning of them deftly. *Wood.*

TOWER, K. C.

Kansas City, Oct. 18.

Smiley Burnette with Chuck Curtis & Tex Terry, Harold Barnes; Louise Stone, Jack & Jill Warren, Coralie & Kaye, 3 Steppers, Jon Yost, Herb Six House Orch; 'Down Mexico Way' (Rep).

Many ups and downs have been the lot of the Tower in the past few weeks, but this show is in the lower ratings, especially by comparison with last week's show (Horace Heidt unit). The 65 minutes of opening day condensed advantageously later, but show still contained wide variation of pitch and pace.

Week also includes a split in headliners as Smiley Burnette and company held the top billing for first two days and the Hoosier Hot Shots moved in Sunday (19) to play remaining five days. Manager Barney Joffee figured the two days with Burnette advantageous since frog-voice has a local rep from the Autry films, which play the Tower, and since he is in the territory on a tour of personals, particularly at fairs.

Assortment of standard acts is mild, with possibly the best work being done by Harold Barne's dances and flips on the tight wire. His work is definitely first rate, but his mannerisms and stage presence are overdone, possibly explained by circus performances he has been doing. Jack and Jill Warren as a terp team are a good looking pair of youngsters, but foot work is only average. Louise Stone's contribution is straight fiddling for mild audience acceptance, and the turn by Coralie and Kaye has two gals (one a neat looker) in a knockabout acrobatic bit that sums up as semi-acrobatic and semi-comic. Jon Yost has been added to the house regulars as straight announcer, filling vacancy made by departure of singing m.c. Lester Harding.

Burnette and his twosome have stage over 20 minutes, dishing out the commodity he purveys on the screen. He combines his own voice juggling, instrumentalism and chatter with rope twirling by partner Tex Terry, and smooth singing—'Empty Saddles'—by Chuck Curtis. Except for Curtis it's all corn, unshucked, unhusked and unshelled, a bit of it even raw; and that's a lot of corn even for the family type, western followers of the Tower patronage. Trio have been playing fairs, one-nighters and small towns and the change to this more metropolitan patronage evidenced some difficulties. *Quin.*

'ICE-CAPADES' 100G, DALLAS

Dallas, Oct. 21.

'Ice-Capades of 1942' closed at the Arena, Dallas, Sunday (19), grossing over $100,000 on the week's engagement.

Show grossed more than anything on the Texas State Fair grounds here.

STATE, N. Y.

Ritz Bros. (3), Di Gatanos (2), Ruth Terry, Three Arnolds, Keith Clark, Ruby Zwerling's house band; 'Texas' (Col.), reviewed in VARIETY, *Oct. 8.*

State stage show again this week has the old variety pattern, avoiding the familiar m.c. to follow five acts one after the other in from-acrobats-to-star sequence. It goes (1) acrobats, (2) magician, (3) gal singer, (4) dance team and (5) Ritz Bros. The quality is there in most of the turns, the layout moves fast and is plenty solid most of the way.

Ritz trio's wacky antics click as usual. Boys, though, don't seem so funny that they should convulse themselves to the point where they can't say their lines, especially in a 'Snow White' variation of their old 'Jekyll and Hyde' routine. Otherwise they are fine. They give generously of their dancing, which is topnotch for both aesthetic (?) and comic effect, and run the gamut of nonsense from terping with a spectator in the aisles to leading the orch. Plenty of encore demand.

Di Gatanos rate with the tops in the ballroom hoofing field. 'Ballroom' is hardly an apt description of most dance duos, but is particularly remote as applied to the Di Gatanos because the femme virtually does a specialty. A blonde looker with terrific gams (which she freely shows), her litheness and supple movements are splendid. Spins and lifts have all the desired zephyr quality. Finale routine, however, a fast one made up almost entirely of lifts, is not up to the slower ones, in which the femme has more opportunity.

Ruth Terry, now a Hollywood starlet, has what it takes in face and figure, but her singing appeared off at this catching. And inasmuch as her whole turn consists of nothing but warbling, that was important. Prior to going to Hollywood, she was a vaude and nitery regular.

Keith Clark, working with cards, ciggies, kerchiefs and other items of legerdemain, might be a topnotch magician for intime spots, but hardly suits the large State. His tricks are far too much of the subtle and small variety to be seen by a sizable audience. Why the Anglicized moniker is a question, too, as Clark makes much of a strong French accent and is billed as 'The International Mystifier'.

Three Arnolds, two guys and a gal in an acro and tumbling routine, are the curtain-raisers. Start off slowly with some minor push-'em-up, but close strong with comic snake rolls. *Herb.*

STANLEY, PITT

Pittsburgh, Oct. 17.

'Funzafire' with Benny Meroff Orch (10), Ken and Roy Paige, Dianna Abbey, Al De Vito, Rita De Vere, Hoffman Trio, Terry Howard and Ralph Rio, Dianne Moore, Copelands (4), Al Spiro, Billy Morosco; 'Navy Blues' (WB).

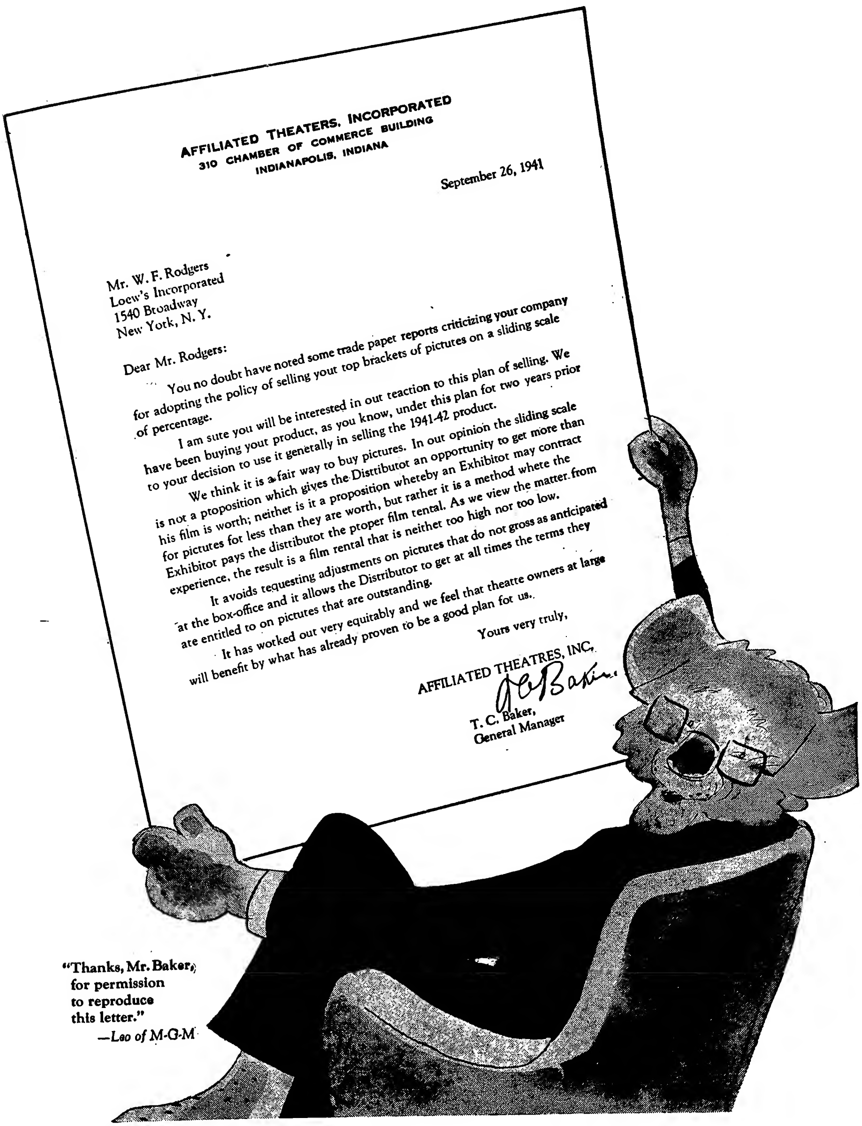
Longer Benny Meroff's 'Funzafire' goes, better it gets. Current edition is an improvement over last season's, but could still stand a little more inventiveness in material and situations. When the Meroff show was around a year ago 'Hellzapoppin' hadn't played here yet, so the stuff was new to the locals. Since then 'Hellz' has hung up two record-breaking weeks at Nixon (legit), and that's why it behooves Meroff to keep abreast of conditions.

As it is there's still a little too much of 'Hellz' in the aisles. On the stage he has a tightly-knit little unit which runs off in sock style. When 'Funzafire' tries to duplicate its big Broadway brother on the other side of the footlights it suffers by comparison. For one thing, Meroff doesn't have a line of girls at the moment, using the coin on more acts, which is all right, but the femmes used to be of considerable help, playing ring-around-the-rosy and such with the cash crowd down front.

Aside from Meroff, a veteran showman who knows his way around in every league, highlights of 'Funzafire' are still Ken and Roy Paige, who have been with him since the unit started. Knockabout comics who got their start locally in a trio with fat Tiny Wolf, later to go with Blue Barron, and currently on the Coast, are helpful all the way through in bits, but really crock 'em with their own specialty, with Roy particularly clicking on his telescopic joints and looking like a flaccid invalid in search of vitamin. Others are all new this season, and best of the newcomers is Terry Howard, doing her familiar enfant terrible pulling at her panties, and working now with Ralph Rio, who's at least ornamental. Howard gal comes on next-to-closing and mops up with a turn that's been standard for a long time.

Copelands (three gals and a boy) have a great roller-skating turn, but it would be twice as effective with different costuming. Those Indian spangles are uncomplimentary for the femmes, and half of the audience won't be able to tell just what sex they are. Get-ups aren't worth that phosphorescent flash at the finish.

(Continued on page 63)



AFFILIATED THEATERS, INCORPORATED
310 CHAMBER OF COMMERCE BUILDING
INDIANAPOLIS, INDIANA

September 26, 1941

Mr. W. F. Rodgers
Loew's Incorporated
1540 Broadway
New York, N. Y.

Dear Mr. Rodgers:

You no doubt have noted some trade paper reports criticizing your company for adopting the policy of selling your top brackets of pictures on a sliding scale of percentage.

I am sure you will be interested in our reaction to this plan of selling. We have been buying your product, as you know, under this plan for two years prior to your decision to use it generally in selling the 1941-42 product.

We think it is a fair way to buy pictures. In our opinion the sliding scale is not a proposition which gives the Distributor an opportunity to get more than his film is worth; neither is it a proposition whereby an Exhibitor may contract for pictures for less than they are worth, but rather it is a method where the Exhibitor pays the distributor the proper film rental. As we view the matter from experience, the result is a film rental that is neither too high nor too low.

It avoids requesting adjustments on pictures that do not gross as anticipated at the box-office and it allows the Distributor to get at all times the terms they are entitled to on pictures that are outstanding.

It has worked out very equitably and we feel that theatre owners at large will benefit by what has already proven to be a good plan for us.

Yours very truly,

AFFILIATED THEATRES, INC.

T C Baker

T. C. Baker,
General Manager

"Thanks, Mr. Baker, for permission to reproduce this letter."
—*Leo of M-G-M*

Duluth Fans Now Getting Curious About Delay of Nat'l Advertized Pix

Duluth, Minn., Oct. 21.

Film patrons know practically nothing about the consent decree, the state's anti-bloc of five act and the general muddle in which both have tossed the Minnesota film industry, but they are beginning to ask questions. They want to know why nationally-advertised pictures are not being exhibited in town.

Exhibitors aren't sure whether it is smarter to let the public know the exact situation, thereby letting them think that they are getting old product, or keeping it quiet and hoping for an early settlement of the controversy.

Current product showing in first run houses offers 'It Started With Eve' (U) and 'You'll Never Get Rich' (Col) both non-consent decree product and 'Henry Aldrich for President,' which comes in under the Paramount contract with Minn. Amus. Co.

Letters to editors of dailies ask most frequently about play dates for 'Citizen Kane.'

Curious on Par Pix

Milwaukee, Oct. 21.

Lack of any Paramount product in the downtown first-runs for several weeks past has occasioned comment, but is due to fact that producers have been unable to make a deal with Fox houses, which dominate the situation. Big shots from home offices have been here trying to aid local reps to iron out the situation, but so far without success.

Recent acquisition of Saxe houses by Fox has increased the chain's Milwaukee string to 30 theatres and gives them an advantageous leverage, so they are sitting tight, even though ensuing shortage of pictures has forced them to play Metro product (heretofore reserved for the Wisconsin) in the Palace.

MAX BLATT'S $690,000 ANTI-TRUST SUIT IN A.C.

Atlantic City, Oct. 21.

A $690,000 'triple damage' suit was started against the eight largest film producers in New Jersey's U. S. District Court Wednesday (15) by owners of the local Empress, who claim they have been shut out of the first run pix market by the 'Big 8' in violation of the Sherman and Clayton Acts.

Defendants to the suit, who were given 20 days in which to file an answer, are Warner Bros., 20th-Fox, RKO, Paramount, Universal, Columbia, United Artists and a local group listed as their agents.

Plaintiffs are Mebco Holding Co., which claims $180,000 actual damages, and Mebco Theatre Co., Inc., claiming $50,000 actual loss under the setup by which new theatres, unless they be part of a chain, are the last to receive new films. Each concern seeks twice the basic amount as punitive damages, in addition to actual damages.

Both holding and operating company are headed by Max E. Blatt, owner of the largest department store in AC. Holding company owns Empress theatre on Atlantic avenue, between South Carolina and Tennessee avenues, next to Blatt's store. Until early last spring, building was occupied by the Embassy, operated by Weland Theatre Co., but latter moved out when Blatt gave notice rent was to be upped when lease expired.

Frank P. Gravatt, owner of Steel Pier, furnished site at corner New York and Atlantic avenues, and new Embassy was built on it. Left with empty theatre building and equipment on his hands, Blatt decided best thing to do was go into show biz himself. Took name Empress, so only three marquee letters had to be changed.

First thing Blatt discovered was difficulty a new house has in getting pix. Unable to get good new ones, he has been making the most of good ones from former years.

Law firm of Cassman & Gottlieb filed suit with Federal Judge John Boyd Avis on behalf of Mebco companies. Distributors and local agents named co-defendants with the 'Big 8' are Stanley Co. of America, Warner Bros. Circuit Management, Loews' Inc., Radio-Keith-Orpheum, Paramount Distributing Corp., Universal Exchange, Gravatt, George F. Wielland, P. Mortimer Lewis, and the Ventnor Realty & Leasing Co.

UA-SELZNICK DENY GENERALLY TO SUIT

An answer to charges of plagiarism, which consisted of a general denial and a request for a dismissal, was filed by United Artists in N. Y. federal court yesterday (Tuesday) in connection with Edwina Levin MacDonald's suit against it, Daphne du Maurier, Doubleday Doran & Co., Selznick International Co., and David O. Selznick. UA also filed intentions of examining the plaintiff before trial tomorrow (Thursday).

The plaintiff charges the plagiarism of her story, 'I Planned to Murder My Husband' in 'Rebecca.' An injunction, accounting of profits and damages are asked.

Indies Desparate

Continued from page 7

ners and RKO—never started 1941-42 Minnesota selling (except for Paramount and RKO deals with the Minnesota Amus. Co.) because of the law which they are attacking in suits seeking a court declaration of the measure's unconstitutionality and a permanent injunction against its enforcement.

If the companies eliminate Minnesota selling until a final determination of the law's validity, and are compelled to carry their fight to the higher courts, there'd necessarily be wholesale closing of independent theatres or part-time unprofitable operations in the state.

Exhibitors' hopes were dashed when M. A. Levy, 20th-Fox district manager, after being in a huddle with New York home-office officials and lawyers for 10 days, returned without any encouraging word about the starting of Minnesota selling.

Exchanges' Hands Tied by Law

Relative to Minnesota independent exhibitors' plight, Levy had the following to say:

'Upon my return, I found any number of exhibitors preparing to close their theatres. They call us by long distance telephone, pleading with us to do something for them and asking if they couldn't be serviced out of Milwaukee or some other out-of-the-state exchange.

'We feel deeply concerned about our customers who have been with us for years and who had nothing to do with the anti-decree law's passage. However, much as we'd like, there's nothing we can do for them at this time. And we even can't hold out encouragement for them.'

The film exchanges and Northwest Allied are in conflict relative to theatre closings.

'There absolutely are no theatres in Minnesota that, up to this time, have closed because of insufficiency of product,' asserted Fred Strom, Northwest Allied executive secretary. 'The A house in Northfield is operating only on weekends, but this is the one instance that has come to my attention. However, if selling is not started by Nov. 1, or thereabouts, a number of theatres will be affected and likely will shutter.'

On the other hand, the exchanges assert that theatres in the following towns, 'and many others,' already have closed or 'are about to close' because they haven't enough product: New Ulm, Alexandria, Fergus Falls, Staples, Waseca, Annandale, Buffalo, Blue Earth, Northfield, Red Wing, Belle Plaine and Kewatin.

It was indicated that Northwest Allied governors will meet this week to discuss the situation. An appeal to the Government to intervene and force selling and civil suits against the film companies has been suggested.

Also to be considered is a proposal to request the county attorney to indict J. J. Friedl, Ben Blotcky and E. L. Goldhammer, Minnesota Amus. Co., Paramount and RKO heads, respectively, for alleged violation of the state law. In making 1941-42 deals with Minnesota Amus. Co. (Paramount circuit), Paramount and RKO apparently defied the measure. If convicted they'd be liable to a fine and imprisonment, but their defense would be that the law is unconstitutional.

Tradeshows

Oct. 23—'Weekend for Three' (RKO), in New York only, 11 a.m. and 2:30 p.m. (RKO Exchange).

Oct. 27—'How Green Was My Valley' (20th), in New York only, 2:30 p.m. (20th-Fox Exchange).

Oct. 29—'Target for Tonight' (WB), in all exchange cities except New York (where it has already been shown), 10 a.m.

'Blues in the Night' (WB), in all exchange cities, including New York, 11 a.m.

Allied Swapping Info on Distribs' Behaviorism Anent Consent Decree

Detroit, Oct. 21.

To learn whether distributors are living up to the spirit as well as the letter of the consent decree, Allied is setting up a national survey of selling policies.

Plans were worked out here at a meeting of the Allied Information Department for the surveys which are to furnish exhibitors with a complete outline of present sales policies.

The reports will be made monthly on the selling policy under blocks-of-five and also on the policies of the non-consenting companies with the first expected to be ready by mid-October. They will contain information on where and how pix were sold, whether there are any decree violations such as the forcing of shorts and whether there are any territories in which discriminatory measures are at work, according to Sidney R. Samuelson, of Eastern Pennsylvania Allied. While it was outlined as a statistical survey it will be followed by reports making recommendations based on the findings.

The plan was worked out at a meeting attended, in addition to Samuelson, by Don E. Rossiter, of Indianapolis, and Arthur K. Howard, of Boston, with Pete J. Wood as the fourth member. The information service intends to extend its survey service to exhibitors nationally.

Lang Starts 'Sal'

Hollywood, Oct. 21.

Back from a long hospital siege, Fritz Lang moved into 20th-Fox to prepare for his director job on 'My Gal Sal,' the life story of Paul Dresser, composer of 'On the Banks of the Wabash' and other songs of a past generation.

Femme star is Rita Hayworth, loaned by Columbia. Don Ameche is the leading candidate for male topper.

Reversals

Continued from page 7

proved that existing clearance which has stood for 11 years is unreasonable.

Appeal was taken by 20th-Fox and State Operating Co. which enjoys the 60 and 30-day clearance over Descoteaux's houses. The New York board of three judges wrote in their decision that 'it is essential that such unreasonableness should appear by sufficient proof before any award can properly be made revising clearances.'

The California appeal, also reversing the findings of the Los Angeles board, involved the Mission Playhouse at San Gabriel, all the decree distributors and the United West Coast Theatres, operating in Pasadena; Alhambra Amusement Co. of Alhambra and the Edwards Theatres Circuit of Monterey, Rosemead and Garvey.

In granting changes in clearances, the L. A. tribunal raised the point on appeal whether it had the power under the decree to grant to the Mission, San Gabriel, a run ahead of the Rosemead and Garvey houses, as was done. Under the award, the arbitrator created a run in favor of the San Gabriel house, increasing 'the maximum clearance against the Rosemead and Garvey theatres in a manner not authorized by the decree,' the appeals judges held.

Effect of the decision is that arbitrators have the power to shorten clearance but cannot fix a maximum greater than the existing clearance. Under the decree the distrib would not be compelled to grant the greater clearance.

Film Reviews

Continued from page 8

SOUTH OF TAHITI

adventurous trio of sailors who ride out a storm in their little schooner to land on the island. Going through a series of sequences devoted to elemental horseplay, switch swings to romance between Donlevy and native gal, Maria Montez, while other two sailors figure scheme to pilfer horde of rich pearls. Early tenor of the piece is forgotten in the ineffectual attempts to generate interest in the sophomoric happenings, but windup finds the boys content to remain with the natives when Donlevy marries the girl.

Island natives seem to have many conveniences of civilization despite remoteness from trade paths.

Cast members submit to slapstick situations at frequent intervals in an unsuccessful attempt to maintain audience attention, while George Waggner's direction is very bumpy in the second half. *Walt.*

Saddle Mountain Roundup

Monogram production and release. Stars Ray Corrigan, John King, Max Terhune. Directed by S. Roy Luby. Screenplay by William L. Nolte; camera, Robert Cline; editor, Ray Claire; music, Frank Sanucci. Reviewed at Colonial, Lincoln, Neb., Oct. 14, '41, dual. Running time, 60 MINS.

Crash	Ray Corrigan
Dusty	John King
Alibi	Max Terhune
Nancy	Lita Conway
Freeman	Jack Mulhall
Fang Way	Willie Fung
'Magpie' Harper	John Elliott
Blackie	George Chesebro
Sheriff	Jack Holmes
Henderson	Steve Clark
Bill	Carl Mathews
Cousin Harold Goodman	Himself

Scripter William L. Nolte injects the whodunit element into this latest frame in S. Roy Luby's sagebrusher strip of the lives and loves of the Range Busters, the doughty trio of western adventurers who still bat 1,000. John 'Dusty' King's warblings, Ray 'Crash' Corrigan's dramatics and Max 'Alibi' Terhune's comedy all summed up with the screenplay make 'Saddle Mountain Roundup' a ticket-wicket winner.

Plot has starring trio peddling cattle for feeble John Elliott when they receive a note from latter urging haste, since he fears for his life and his money. Leaving Terhune behind to collect the beeves, King and Corrigan arrive to find Elliott murdered.

Suspicion is shrewdly showered on virtually every member of the household and Elliott's associates. Trio's efforts and success in unmasking Jack Mulhall as the killer make exciting film fodder.

Lita Conway, as the femme solo, fails to make much of an impression, but hers is a minor stint. Mulhall, as a lawyer with a criminal record, bids fair to regain in westerns the fame he knew 10 years back. Willie Fung and George Chesebro lend hefty support.

Single bad spot is Ray Claire's dubious editing. This is particularly surprising in view of superior work on earlier issues of this series. Luby's direction is topnotch, and Robert Cline's camera has done a creditable task. *Art.*

Death at a Broadcast

(With Songs)
(BRITISH-MADE)

Film Alliance release of Hugh Perceval production. Features Ian Hunter, Peter Haddon, Mary Newland. Directed by Reginald Denham. Story by Val Gielgud, Holt Marvell. At New York, N. Y., week Oct. 14, '41, dual. Running time, 71 MINS.

Detective Inspector Gregory	Ian Hunter
Leopold Dryden	Austin Trevor
Joan Dryden	Mary Newland
Rodney Fleming	Henry Kendall
Julian Caird	Val Gielgud
Guy Bannister	Peter Haddon
Poppy Levine	Betty Davies
Herbert Evans	Jack Hawkins
Sydney Parsons	Donald Wolfit
Sir Herbert Farquharson	Robert Rendel
Commissioner of Police	Gordon McLeod

Here is a good idea gone awry through faulty enactment. Failure of an all-English cast and technical group to put over the story no doubt is traceable to film's vintage—type of radio microphones used and hair getup of femmes hints film was turned out at least five or six years ago. Lighting, direction and acting bear this out. It's secondary dual support.

American audiences will not be intrigued by the introduction of all the mechanics of British broadcasting studios. There's too much of this. But, when the fable gets into the typical Scotland Yard search for the slayer of a radio actor, pace is quickened in typically British meller manner. This part of story spots three sweethearts of a dramatic actress, plus several minor suspects, as likely to have killed another actor during a broadcast. Yarn depicts the victim of the murder plot as a temperamental player who insists on emoting in a separate studio; extremely far-fetched, but essential to plot. The Scotland Yard inspector ultimately solves the murder by means of a sound track of the fatal broadcast.

Aside from Ian Hunter's neat portrayal of the inspector from the Yards, other performances range from stilted to artificial. Peter Haddon is best in support as a foppish comic bent on viewing a studio broadcast. Others include Mary Newland, radio dramatic actress who is the cause of it all and overly dramatic throughout; Austin Trevor; Henry Kendall, the detected killer who looks too much like the Scotland Yard man; Val Gielgud and Donald Wolfit.

Two singers, including a colored femme, in the variety radio show wear form-fitting gowns that hint pre-Haysian code supervision. Even this added lustre is dimmed by the faulty lighting and photography. Direction is weak. *Wear.*

Roach's 'Streamliner' Expands to 70 Mins.

Hal Roach, who recently gave up feature production to specialize in 'streamlined product' of about five reels in length, paradoxically finds one of his current pix, supposed to be a briefie, running 70 minutes. That's only two minutes shorter than his last feature, 'Broadway Limited.'

The superspecial streamliner, now in final editing, is 'Fiesta.' It is in Technicolor. Others in the Roach group have been running around 50 minutes. 'Hayfoot,' the second film in the second group of five abbreviateds, went into production last week. It has same cast as 'Tanks a Million,' which was in the first bunch.

PANAMA EDDIE

Hollywood, Oct. 21.

Eddie Albert drew the title role in 'The Panama Kid' which rolled today (Tues.) at Universal with William Frawley and Truman Bradley in chief support roles.

Ray Taylor directs the Marshall Grant production.

Metro-Chain Break

Continued from page 5

first two blocks of 1941-42 pictures, the distributing company has refused to come down on its terms and rather than bow to McNeil & Naify has decided to sell away.

While the threat to sell away sometimes softens a buyer Metro apparently means it, with this distributing company reported to have deals in work with 11 different indies in the Frisco area.

Tough Traders

Both Bob McNeil and Mike Naify, veterans in the business, have the reputation in the trade of being sharp buyers and bargainers. Their refusal to accede to the terms demanded by Metro, one of the five companies under the consent decree, means that they lose the product of one of the most important producing companies, although there is always the chance, under decree selling, that on subsequent blocks peace may be effected. However, where a distrib sells away to a new customer, establishing fresh relations, the loss to such a circuit as McNeil & Naify might become permanent.

A minor Golden State circuit executive says that report of a break with Metro sounds like Metro propaganda, while McNeil who handles all buying, also denies it.

Thus far no serious trouble is known to have cropped up with other distributors, nor anywhere else with Metro, but dealing under the decree is young and negotiations in many cases have not progressed to the point where the decision to sell away has been approached. This includes both affiliated and unaffiliated chains.

Rep's Deal

Detroit, Oct. 21.

Following prolonged negotiations, Republic has completed a deal by which its 1941-42 product will play 49 Michigan Co-Operative houses in Detroit.

The deal finally was completed by James R. Grainger, with Sam Seplowin, local manager, meeting with C. E. Burmele and other Co-op executives.

Par's Hula Stymie

Hollywood, Oct. 21.

Grover Parsons has been dispatched to Honolulu by Paramount to open an office on the island and keep the company posted on the situation there. Consolidated Amusement is at odds with Paramount over rentals.

Parsons was formerly with Republic.

ALL FEMININE AMERICA WILL CRY—
"LET'S GLOW, GIRLS!"

And they'll GO for Boyer till they're packed to the foyer!

It's a thrill-sweeping romance!
SHE wanted the marriage to last!
HE wanted it to begin!

Charles *Margaret*
BOYER *and* **SULLAVAN**
in

APPOINTMENT FOR LOVE

with Rita Johnson • Eugene Pallette • Ruth Terry • Reginald Denny
J. M. Kerrigan • Cecil Kellaway • Roman Bohnen

Directed by **WILLIAM A. SEITER**
A **BRUCE MANNING** *Production*
Associate Producer, Frank Shaw
Screenplay, Bruce Manning • Felix Jackson Based on original story, "Heartbeat," by Ladislaus Bus-Fekete

A UNIVERSAL PICTURE

Nationally Released OCTOBER 31

May O.O. Alleged 'Warmonger' Pix Next Week; Jukeboxers on the Pan

Washington, Oct. 21.

Long-delayed scrutiny of alleged 'warmongering' films may occur next week. But Senate propaganda probers are unlikely to hear any further testimony for at least a fortnight.

With the war issue hotter than ever, because of the ship-arming bill, Chairman Burton Wheeler yesterday (Mon.) sought to prod the sleeping Clark subcommittee and also suggested broadening the inquiry to include 'lewd and lascivious' entertainment for boys in camp. Wheeler huddled with senators D. Worth Clark and Gerald P. Nye Monday (20) evening to hypo his colleague, who definitely seemed fed up with the continued absence of Senator Charles Tobey and his do-nothing attitude. As soon as the impetuous New Hampshire Republican returns, the subcommittee will be called for strategy talks, Clark said today.

Awaits Better Timing

Both C. Wayland Brooks and Ernest McFarland were on hand, but because of McFarland's open opposition and Brooks' on-the-fence manner, the subcommittee chairman wants Tobey on hand before mapping further proceedings. Tobey is not expected back this week.

Doubt whether hearings should be resumed until the Senate disposes of neutrality act modification issue was voiced by Clark, after a huddle with fellow isolationists. In view of the prospect that the molten debate will continue at least a week, he's inclined to leave things in the air except possibly for scheduling few morning screenings of cited pictures. Unfair to summon people from distance for hearings running only hour and half daily, Clark feels, and solons can't make much headway if able to have only one session.

Wheeler's crack about 'lewd, lascivious' jukebox flickers was not elaborated, but suspicion arose the isolationist leader sees a chance to further smear the Administration by pointing an accusing finger at Jimmy Roosevelt. Clark said Wheeler didn't go into details or give a definite idea of what upset him. Subcommittee chairman added he has no knowledge of his own of any off-color slotmachine entertainment.

Wheeler said that after the huddle he wants the subcommittee to wind up its preliminary study shortly and make a report to the parent body.

'We' Boy

'We of the motion picture industry,' Mayor LaGuardia of New York at a meeting of Associated Motion Picture Advertisers last week declared, and then stopped to explain the 'we.'

'I moved the industry to New York one day last year, remember?' he asked. 'And I haven't given up yet.'

Sept. Grosses Off, According To U.S. Tax Take

Washington, Oct. 21.

Amusement business continued erratic through August, with another drop in grosses evidenced by the Treasury's admissions tax receipts in September. Monthly statement out today showed $593,295 slump from August collections, with September total of $6,444,950, third lowest so far this year.

Bringing Government haul to $59,193,644 in nine months, the September take carried Uncle Sam's revenues since the tariff was upped July 1, 1940, to $89,859,021. For this year, grab is running more than 100% ahead of same portion of 1940. Nine-month figure is $26,116,902 in front of 1940 mark. The drop from August to September was not the worst but ended short-lived improvement in amusement trade. After gains of $880,212 in July and $569,422 in August.

The decline of $885,333 in September haul was almost $600,000 less than slump from March to April and nearly $200,000 smaller than May to June dip. Despite the down-trend, business volume still was better than 1940. The August receipts were $2,923,186 fatter than for same stanza prior year and September figure was $593,295 ahead.

Try and Do It!

Hollywood, Oct. 21.

If they can keep mothers away it won't be so bad, but RKO today (Tuesday) will be overrun with 104 kids for use in four pictures.

Gang-up includes two papooses.

New York Theatres

RADIO CITY MUSIC HALL
"YOU'LL NEVER GET RICH"
Spectacular Stage Productions

2ND WEEK
GARY COOPER as
"SERGEANT YORK"
A New Warner Bros. Hit
IN PERSON
PHIL SPITALNY AND ORCH.
STRAND B'way & 47 St.

PARAMOUNT
Paramount Presents
Bob Hope
Paulette Goddard
—in—
"NOTHING but the TRUTH"
In Person
ANDREWS SISTERS
JOHNNY LONG and Band
LARRY ADLER

Capitol
[illegible]
4th Big Week
To Be Specific—It's Terrific
Clark GABLE ★ Lana TURNER
"HONKY TONK"
A Metro-Goldwyn-Mayer Picture

RKO PALACE B'WAY & 47th St.
Starts Tomorrow
Henry FONDA - Joan BENNETT
"WILD GEESE CALLING"
—Plus 1st N. Y. Run—
"WEEKEND FOR THREE"
Jane WYATT - Dennis O'KEEFE

LOEW'S STATE Times Sq.
Last Times Wed.
RITZ BROS.
In Person
"TEXAS"
Wm. Holden
Claire Trevor
Starts Thur., Oct. 23
Dorothy Lamour
Jon Hall
"ALOMA of the SOUTH SEAS"
In Technicolor
On Stage!
Danton WALKER and Revue

FRANK LLOYD'S
"THIS WOMAN IS MINE"
Franchot Tone ● Walter Brennan
Carol Bruce
UNITED ARTISTS RIVOLI B'way at 49th St.
Doors Open 9:30 A.M. MIDNITE SHOWS

BILLOWS OF FUN

Hollywood, Oct. 21.

'Mexican Spitfire at Sea' set sail on the RKO lot with Lupe Velez and Leon Errol disputing command of the naval expedition and Charles (Buddy) Rogers as the handsome lieutenant.

Leslie Goodwins pilots the Cliff Reid production.

Wm. Fox

Continued from page 5

court in matters growing out of Fox's bankruptcy petition.

Judge Davis and Morgan S. Kaufman, Scranton (Pa.) attorney, who were accused of acting as go-betweens in the deal, were tried twice on the charges, but each time were discharged when the juries disagreed. Two weeks ago the Attorney General's office announced that it was nol-prossing the indictments against the jurist and the lawyer.

Immediately after sentence was passed, Fox's attorney, Martin W. Littleton, Jr., was granted permission by Judge Bard to appeal the sentence to the U. S. Circuit Court and Fox's bail was hiked from $5,000 to $15,000.

Fox showed no emotion during the arguments for appeal or the sentencing. First, Littleton sought to Change Fox's plea from guilty to not guilty, but the motion was refused. Then the lawyer asked for suspension of sentence, and then for clemency.

'Fox was the only honest man in the transaction,' said Littleton in an impassioned voice. 'He did not seek favors for the $27,500 in loans he has admitted having made to Judge Davis. Instead of Fox seeking to do wrong, it was justice itself which sought to be corrupted. Is the Government's farewell to the man who tried to do right a demand that he be sent to jail?'

Judge Bard ruled out any references to the Davis trials, which Fox's attorney claimed failed to prove any guilty intention on Fox's part.

BERGER'S BEEF VS. PARAMOUNT

Minneapolis, Oct. 21.

Bennie Berger, large independent circuit owner, was to file a complaint with Arbitration this week against Paramount. He charges that the distributor has refused to quote rental prices for its product for his recently acquired Duluth, Minn., Lyceum theatre 'commensurate with similar runs and situations.'

While not refusing to sell him product for the Lyceum, Berger says, 'Paramount quoted rentals out of reason and designed to keep product out of the house, a competitor to Paramount's subsidiary, the Minnesota Amus. Co.

'This arbitration case may lead to a court test,' says Berger. 'That's where we would like to find out just how far they can discriminate against an independent opposition house.'

Minnesota Amus. Co. formerly operated the Lyceum, but relinquished it following the completion of its new Norshore theatre in Duluth.

N. Y. Screen Publicists Aver Majors 'Evasive'

With further meetings imminent on contract negotiations between the New York Screen Publicists Guild and film companies, Guild is charging 'continued evasive tactics on the part of the companies, with refusal to come to grips with the major issues involved in the Guild's contract demands.'

Wage scales and closed shop are the sticklers in the negotiations. Burton Zorn, Metro attorney, acting as spokesman for the employers, said they will 'not go for any type of union shop.' Guild counsel, Sidney E. Cohn, claims that closed shop is the rule rather than the exception in the industry.

General agreement has been reached on several points, including inclusion of piece-work artists in the negotiations, a basic 40-hour week and an unspecified minimum wage.

Mail ballots which were to have gone out to SPG members during the past weekend on whether or not to affiliate with the CIO were held up. No explanation of the reasons was given. Special membership meeting will be held, however, tomorrow (Thursday) evening to discuss the affiliation and progress of negotiations.

UA Shopping for Film Exchange in Hudson, Wis.

Minneapolis, Oct. 21.

Representatives of the United Artists' New York real estate department are looking over sites for an exchange at Hudson, Wis., to which the local branch, which is being shuttered this week, might be moved. Hudson is located just across the Minnesota line a few miles from the Twin Cities.

While UA officials assert they're closing the Minneapolis exchange, throwing 18 people out of employment, because they can't do business in Minnesota on account of the state anti-consent decree law, heads of Northwest Allied, which sponsored the measure, claims the company has been considering the move for several years because of unprofitable operations.

LaGuardia Okays Film Industry's Anti-Axis Stand

'The screen must not be censored by intimidation,' Mayor Fiorello H. LaGuardia of New York declared last week in castigating the dying investigation of Hollywood by the Clark Senate subcommittee.

'The motion picture industry has the overwhelming support of the majority of American people,' he asserted, 'and no bigoted investigation should be allowed to curtail its service.

'The film industry has absolutely nothing to be ashamed of in the pictures of the past few years and has certainly no apology to make for the accurate view it has given of what is going on in Europe.'

Hizzoner congratulated Hollywood for 'standing up toe to toe and fighting' the present probe. Remarking that he knows plenty about legislative investigations, having been on both sides of them, he said the current affair 'brought about by people who believe in freedom only when the fellow who has it agrees with them' is 'one of the first great abuses of legislative power.'

'It's amusing,' LaGuardia declared, 'that these senators want to know why most pictures show Nazis in an unfavorable light. The mistake in that regard was made nine months before Hitler was born.

'Films can do all sorts of camera tricks, but the scenarist isn't alive who can show anything good in the Hitler regime. You can't make a gentleman out of a Nazi.'

Praising 'Sergeant York,' the Mayor asked if isolationists would prefer a picture of a guy going into the Army and betraying his country. His only objection to 'I Wanted Wings,' another of the films on the Nye-Wheeler verboten list, he said, was that it made early flight training look too easy.

'I was in camp for I don't know how many months,' he declared, 'before I saw my first blonde.'

Asserting that every latitude given the press must and should be given the screen, the Mayor pointed out that 'no one would undertake to censor an editorial, because we have gone through that stage. That fight was fought years ago in England. Films are merely an extension of the press, a new means of communication.'

LaGuardia had a special word of praise for the March of Time and newsreels. He spoke at a luncheon of the Associated Motion Picture Advertisers. Another luncheon for him will be given by the Theatrical Motion Picture and Radio Division supporting his reelection at the polls in November. It will be held at the Astor hotel next Monday (27) with a large turnout of names in the various entertainment fields promised.

Selznick's Cronin Deal May Up Pic Rights to $100,000

David O. Selznick's deal with Dr. A. J. Cronin for rights to the author's 'Keys of the Kingdom' calls for options running up to a year, the final price to be $100,000, it has been learned. Arrangement is not entirely unique but is unusual.

Deal calls for a $10,000 payment to Cronin for four weeks' work on a screen treatment. If Selznick at the end of six months still wants to hold rights he must pay Cronin another $40,000. And if he still intends to make the picture at the end of a year he must put on the line an additional $50,000.

Cronin, who has a reputation in Hollywood and with New York publishers and agents as an unusually tightfisted bargainer, is said to have agreed to the Selznick deal only because there was little other film interest in the book, despite its position at the top of the best-seller list. There has been no direct Catholic opposition, but there has been comment about 'poor doctrine.' Priest who is principal character is said to be a bit too tolerant on the moral side.

Prime interest of studios is centered now in 'Iron Mountain,' new Phil Stong novel. Metro is said likely to buy the book, hoping to make of it another 'Boom Town,' shifting the background from oil to iron. Publication is still a long way off with mag serialization likely first.

Agent Harold Matson has set a $40,000 figure on screen rights.

'Drivin' Woman,' novel of a femme's fight against the tobacco trust, which Metro bought last April, before it was written, has been accepted by Ladies Home Journal for serialization. Author Elizabeth Chevalier will get a maximum of $75,000 from Metro, amount hinging on book sales, and will grab off another $35,000 for the LHJ serialization. Mag is cutting the 300,000-word book to 75,000 words. Book will be out next year.

Other Story Buys

Hollywood, Oct. 21.

Metro bought 'White House Girl,' by Ruth Finney.

Edward Haldeman sold his yarn, 'Lady Bodyguard,' to Paramount.

Warners bought 'My Life in Sing Sing,' by Lewis E. Lawes, former warden of the New York State prison at Ossining.

Warners acquired talker rights to Fanny Hurst's 'Humoresque,' filmed as a silent by Cosmopolitan in 1920.

Golden Quits 20th To Head SOPEG (CIO) Org.

David Golden resigned last week as a story department reader at 20th-Fox in New York to become temporary chairman and organizer for the Screen Office and Professional Employes Guild, Local 109, CIO. In the organization, which is the spearhead of a drive for general CIO unionization of eastern homeoffice employees, are the Screen Readers Guild (of which Golden is president), and Columbia, Loew-Metro and RKO office workers.

Independent organizations of office employees are functioning at Paramount, 20th-Fox and Warner Bros., and they, with the Screen Publicists Guild, are expected shortly to join up with SOPEG. CIO group was presented its charter Friday (17) evening at a social and business session attended by about 500 at Fraternal Hall, N. Y.

Employees in the low income groups at United Artists, where SOPEG organization is just getting started, were given a 10% increase by the management last week.

M. S. *

(See Page 55)

Browne-Bioff Trial

Continued from page 4

Bioff and Browne from each of the four major film companies for not calling a strike of the IATSE, it was stated.

Warner said he paid Bioff $80,000 during 1936 and 1937. First payment was in May, 1936, when the first demand allegedly was made. Warner said that he told Bioff such large sums of cash would be difficult to raise, and offered partial payments of $10,000 each at intervals.

'By the time I split it with the boys, $10,000 will be peanuts,' Bioff is declared to have told Warner. The defense counsel leaped into the breach. 'Did he say what boys?' demanded Breslin. 'No sir.' The lawyer leaned forward, 'Did he say the Schenck boys?' he asked. 'No,' shouted Major Warner.

Judge Knox drew repeated protests from the defense counsel during the direct examination by asking Major Warner directly, what, if anything, Bioff had said he would do if the money was not paid.

'We had no conversations on this when he called at my office, your Honor,' said Warner. 'Why did you pay the money then?' asked Judge Knox.

'I was afraid of what would happen if I did not,' said Warner.

'Why?'

The court again asked 'Why?'

'They were big operators. They could pull out their men and paralyze our business. We were in a very bad financial way at the time. We had just gone through four years of a terrible depression in which we lost $30,000.000.'

Warner described the manner in which Bioff allegedly demanded the money from him. He had already talked with Nick Schenck on the subject.

'I received a phone call from Bioff,' said Warner. 'He wanted to see me, and I told him to come to my office. When he got there he said. 'You know what I'm here for, don't you?' I told him I did. and that I had spoken to Mr. Schenck.

'He told me we would have to pay you $50,000 or take the consequences.

'A few days later Bioff called me and said he wanted to see me again. I told him to come up. He was alone, but Mr. Carlisle (Samuel Carlisle. controller of Warner Bros.), was with us part of the time. I introduced them and told Mr. Carlisle what we were up against. I said we had to pay this man $50,000 and that it was going to be very difficult to raise.

'Mr. Carlisle said if Bioff would take a check it would be very simple. Bioff refused to take a check and it resulted in his having to contact us again to see what we could do. I gave Carlisle instructions to raise the money.

'I told him that when we had conventions or exploited certain pictures he was to add to the voucher. If a voucher for $500 came in, he was to add $2.000 to it, and keep that money for the sum he was to accumulate.

'Bioff came around to make his first collection at the end of May.'

Major Warner declared that an envelop with $10,000 was waiting for him, and placed conspiciously on the desk of Mr. Warner's secretary. Bioff picked it up and went out.

Willie Makes the Rounds

In August, 1936, Bioff came around for the second installment and the same arrangement was made. A payment was made again in December, 1936, and in February, 1937, Bioff collected $20,000. In April, 1937, Bioff came around and wanted more.

'I told him I was under the impression that $50,000 was our obligation to him, but he said, 'Oh, no! You have to pay $50,000 this year, and next, and every year after that, right along.'

Warner said he then got in touch with Carlisle and raised $15,000 that day. Warner said the new demand was not a surprise, since he had heard from other sources Bioff was making the rounds again. He said that on one occasion Browne accompanied Bioff but could not remember when.

The Warner vice-president then declared, 'I recall that on one of those payments I had the deuce of a time getting it together, and asked Harry (M. Warner) on the Coast to help me. I had not told Harry before this. He said, 'Why didn't you tell me before?' I told him he had enough trouble running the company and keeping it out of bankruptcy without bothering about this.'

In the afternoon session, Harry M. Warner, president of the company, took the stand. He told of his conversation with his brother, and said he had a voucher issued for $7,500 which was sent to Carlisle. In November, 1937, he had a conversation with Bioff in which he said the latter inquired if he was aware of the strike at Columbia Pictures which had lasted a day some time the week before. Bioff told him there was $20,000 still due.

'I told Bioff I had no money to give him,' Warner testified. He said, 'You know it's not all mine. I have to give away the greater part to some boys in Chicago.' Bioff insisted, and a few days later called again. When Warner said he still did not have it, Bioff declared, 'You know what is coming to you if you don't pay it.'

Bioff also said that it was just before Christmas and the boys needed money for presents, and had to have the money. Warner then issued a voucher for $5,000, and phoned Carlisle who told him he could raise $5,000.

In addition to the $5,000 on the voucher, Warner said he secured $2,500 additional from petty cash. He then gave the money to Bioff in front of the studio office building. Bioff looked at it, and said, 'That's chicken feed, but it will help for Christmas presents.' Immediately after New Year's of 1938, Bioff phoned again. Warner had raised $12,500 more and gave it to him outside the building. 'I told him not to ask for any more since he would not get it. I didn't want any more of that stuff,' the witness said. Correa then asked Warner why he paid Bioff at all.

'I was scared they might close up the business and I was afraid of bodily harm,' Warner answered.

It Ain't Hay

Breslin in cross examination sought to show that Warner had been extremely friendly with Bioff. He pointed out that their ranches were within three miles of each other, and said that Warner's manager had bought 220 tons of alfalfa in 1939 and 1940 from Bioff. A record submitted showed that the purchase was canogo oat hay, but the witness became angry, and insisted what he had purchased was alfalfa.

Asked if he and Bioff had not clocked horses at 5 a.m. on his ranch, Warner drew a laugh by saying Bioff might have, but he never rose at 5. Warner admitted he once invited Bioff and his wife to Warner's ranch to see a picture. He denied calling him 'Willie'.' When asked if Mrs. Warner had not called him 'Willie,' the witness became belligerent and demanded, 'Would you like to know what she really called him?' He then declared, 'You keep Mrs. Warner out of this.' The defense then introduced a telegram from Mr. and Mrs. Warner to Mr. and Mrs. Bioff, when the latter were on a cruise which read, 'Sorry we are not on the boat with you. We certainly could use it. Take it easy and have a good time. Kindest regards.'

Court then adjourned with the witness continuing on the stand under cross-examination yesterday (Tuesday).

Bioff's Brother-in-Law Details His Collections

Hearing on Wednesday (15) was featured by Bioff's brother-in-law, Norman Nelson, who had allegedly collected for the IATSE west coast representative from Metro. Nelson described his being called to California by Bioff in 1937, and of being told by Bioff that Metro owed him money which he could not collect being in an awkward position because he held down the union job. Designated the collector, Nelson received $125 weekly from Bioff and turned over the balance to him. All told Bioff received $55,820 from him, Nelson said.

Earlier in the day, Louis B. Mayer had told the court that up to early summer, 1937, he had been buying his raw stock film from Eastman Kodak. In June or July of that year he received a phone call from Nick Schenck, who asked if an offer to sell raw stock to Metro, made by DuPont, some time previous, was still open. Upon Mayer's assurance that it was, Schenck instructed Mayer to accept the offer and to establish a sub-agency for the purchase of the raw stock with Smith & Aller, DuPont's agents. The latter had offered a 7% commission to any agent nominated by Mayer who could sell their product to Metro. Schenck told Mayer to give this agency to a friend of Bioff. Mayar said he asked, 'Why,' and was told by Schenck, 'Because he can make us plenty of trouble, but I don't want to argue about it, just do it.'

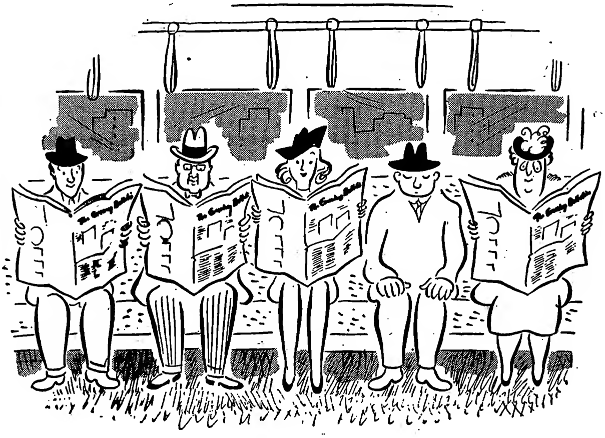
A short time later Bioff phoned to see if Schenck had communicated with Mayer and a meeting was arranged. The agency was then given to Nelson and 50% of Loew's raw stock purchases were turned over to the agency, which lasted until the time of the indictment in May, 1941. Harry Beatty was subsequently substituted for Nelson in 1939.

It was disclosed by Mayer that the 7% amounted to $70,000 yearly. Total payments to Beatty were $159,029, and $77,448 to Nelson. Average business received by DuPont from Metro jumped from $10,000 monthly to $100,000 a month.

Mayer Never Challenges Schenck

Mayer, who stated he had been in charge of the Metro studios for 17 years, was jumped on in cross-examination by defense attorney Breslin, who demanded to known why he had not questioned Schenck when told to put Nelson in charge of the sub-agency. The film executive answered that he never challenged the demands of his superior. He was then asked if it was not true that he was receiving three times Schenck's salary at that time, or in excess of $1,000,000 yearly. When questioned by the court as to the relevance of the inquiry, the defense counsel

(Continued on page 27)



In Philadelphia—nearly everybody reads The Bulletin

Money talks — but money doesn't always listen.

For 36 years, the best way to be sure of reaching the No. 1 Philadelphia Market is with the No. 1 Philadelphia Newspaper.

Today The Bulletin has a bigger lead in the Philadelphia newspaper field (based on general display advertising, in classifications acceptable to The Bulletin) than any daily newspaper in the ten largest markets of the country.

What's Your Temperature?

The motion picture is a business. It seems well to say this, because so much that we may read, hear, and see tends to an impression that it is a fever.

The United States has been built by business, ever improving business—conducted with sane diligence, working for profits and ultimately successful in just the degree with which it has rendered service with a level-eyed policy of producing and selling on terms that have delivered margins of satisfaction at each step from plant to customer—consistently, continuously.

Republic Pictures Corporation is a business.

This corporation was founded for the sole purpose of making reasonable profits for a long time. To make profits for a long time requires a consistent delivery of satisfaction to the customers. That calls for product that can be counted on, so made that it can be sold at prices consistent with the market, delivered on a policy which recognizes the mutual interests of buyer and seller, on the long pull.

Republic intends always to make money out of its customers, and expects to do that always because the customers have taken profits out of Republic product. Six years of Republic experience show that a great many showmen like to buy profits, that more every year recognize sound, staple product made on performance, even if the field does glitter with gilded promises.

Business is the American way of constructive service of the whole people. It is the American way to pay and get what it pays for.

Republic is a business because it serves, enables the theatre to be a business. There is no substitute for profit.

REPUBLIC PICTURES CORPORATION

BUY U. S. DEFENSE BONDS

Browne-Bioff Trial

Continued from page 25

stated that it wanted to show Schenck was not Mayer's boss. Judge Knox decided that this issue was irrelevent, and drew gales of laughter from the courtroom by pointing out that his salary was $10,000 a year, while court referees frequently made $30,000. 'That does not mean that I cannot give them orders which they must obey,' Knox remarked dryly.

Nick Nayfack, executive of the Metro west coast studios, told of receiving instructions from Mayer to place Bioff's man on the payroll. He said that he instructed Smith & Aller to fire Beatty after the indictment was filed.

John Westly Smith, of Smith & Aller, then told of meeting Bioff at Meyer's office and making the deal. Nelson came to collect the money monthly, the witness stated, when asked what the two men did, but Beatty after one visit asked that the checks be mailed to him at home.

Padded Expense Vouchers

The day's session had been opened with David Bernstein, Loew's treasurer, on the stand. He identified padded vouchers for expenses for Al Lichtman, Marvin Schenck, Charles E. Moskowitz, Leopold Friedman, J. Robert Rubin, Joe Vogel, and himself, which totaled $102,264. Of this amount $2,264 represented actual expenses, the balance being turned over to Bernstein.

Under cross-examination by Henry W. Uterhardt, Bernstein declared he is 59 years old, earns $2,000 weekly as a salary, and receives ½% of Loew's profits, after a $2 dividend on the common stock. Last year he received $246,000 from the company, with which he has been 36 years.

He said that he had learned accounting in school, and Uterhardt asked if he had learned to make fictitious entries there also. 'I think they were genuine as expenses of the company,' he stated. Bernstein declared that he had a deposit box since 1910 and for the past 15 years kept $200,000 in cash in it.

He withdrew $50,000 in 1936 to pay Bioff and Browne which was the first time he had withdrawn money to pay for company affairs. He denied making payments from this fund to any other public officials. The money was returned to him by padding expense accounts. Rubin was the only one of the executives who knew the reason for the larger expense accounts. When questioned by others as to 'why', he said, 'I need it for a certain purpose I can't tell you about.' He repeated he considered it a legitimate expense of the company.

Under re-direct by Correa, Bernstein said he advanced $25,000 on another occasion, on the plea of Charles C. Moskowitz who told him it was to pay off Browne and Bioff. This latter part was stricken from the record, following protests of the defense counsel. In answer to digs from Martin Conboy, who asked him not to be annoyed at questions, Bernstein stated, 'Im not annoyed, counsel; I'm just trying to help you.'

Kent and Beatty Both Excused by Illness

Thursday's (16) session feature was by the Government's inability to secure two key witnesses, due to tha same illness on the part of each, coronary thrombosis. Witnesses were Sidney R. Kent, president of 20th Century-Fox and Harry W. Beatty, reputedly successor as payoff man to Norman Thor Nelson, Bioff's brother-in-law.

Kent's illness was disclosed when Correa declared that he would be unable to appear, and called Dr. Harry Gold, N. Y. heart specialist. Dr. Gold testified that he examined Kent for the first time in 1939, and that he had never really been well since his heart attack that year. He had had at least three other attacks since then, the last coming 10 days ago, and he is in a very serious condition. Dr. Gold stated that in his opinion, 'it would be disastrous to hava Mr. Kent attempt to testify, or even to take his deposition at his bedside.' As a result of this testimony, which went unchallenged by the defense, Hugh J. Strong, supervisor of personnel at 20th-Fox since 1936, confidential worker for Kent, former police officer in Newark and Kent's personal bodyguard, took the stand.

He stated Kent called him to his office in April 1937, and asked him to accompany him (Kent) to the Warwick Hotel, N. Y. Before leaving, Kent placed some large bills in an envelope. On arriving at the Warwick, Kent phoned from the lobby and asked for Bioff. A short time later a bellboy arrived and Kent tendered the money to the bellboy in the envelope.

In September or October of the following year Kent again called Strong to his office, and drawing out another envelope filled with $100 bills, told Strong to deliver it to Bioff. Strong went to the Hotel Astor where he asked for Bioff and was told to come up. 'I handed him the envelope with $100 bills and he opened it and counted it. When he saw everything was OK I was told so, and I left,' Strong stated. Asked if he saw Bioff in the courtroom the witness pointed dramatically to the labor leader in the back of the attorneys' table. 'That's him,' he said.

Dr. W. Drew Chipman, of California, earlier in the day had stated that Beatty was suffering from heart trouble and said that he would be unable to make the trip east to testify.

The day was opened with Nelson, finishing his testimony and identifying income tax returns of his own, in evidence. He stated that in June 1939, Bioff called him in and told him, 'You're fired.' This was in Browne's presence, and no explanation was given. When he asked for an explanation, he was told, 'you are all through, so stay away from here.' He also said that Bioff had given his mother-in-law $20,000 for a house.

In rapid succession, Frank C. Olsen, secretary of the Chicago Theatrical Protective Union, Local 2, of the IATSE since 1926, told that Beatty was a member of the local since 1902, and Browne since Aug. 1915. Florence Rice, bookkeeper for the IATSE in N. Y., said that Beatty had drawn a salary of $110 weekly from the union from Aug. 4, 1936 to Feb. 10, 1939.

William McDermott, credit manager of the Waldorf-Astoria hotel, N. Y., testified that both Beatty and Browne had registered for a suite on April 29 and left April 30, 1936. Albert Podenhauer, auditor for the Hotel Warwick, said that Bioff and Beatty had registered together April 30, 1936; and on March 30, 1937, Bioff, his wife and Browne all registered at the same time.

Michel Told to Raise Cash

W. C. Michel, executive v.p. of 20th Century-Fox, told that in the spring of 1936 he was requested by Kent to accumulate money. 'I proceeded to find a way to raise the cash, and secured about $90,000 and gave it to Kent,' he said. This was from 1936-40. The money was raised through vouchers. The witness said that Kent invariably kept $50,000-$75,000 in cash on hand in a box at the 20th-Fox offices.

Last witness of the day was Major Albert Warner v.p. of Warner Bros. and in the U. S. Signal Reserve Corps for the past 10 years. He had barely time to start when the trial was adjourned to Monday (20).

Regents Bd. Upholds Ban Of 'They Must Be Told'

Albany, Oct. 21.

After a reviewing committee of three had seen a screening of 'Them Must Be Told' and after arguments had been presented by the appellant, Cinema Service Corp., and by a State Education Dept. attorney representing its motion picture division, the Board of Regents voted to uphold director Irwin Esmond in banning the picture.

Regents agreed with Esmond that the film is 'indecent, immoral and would tend to corrupt morals,' within the meaning of the education law. Esmond turned thumbs down on 'They Must Be Told' more than a month ago.

Joins the Gay Birds

Hollywood, Oct. 21.

Twentieth-Fox loaned Lynn Barl to RKO for the femme lead opposite George Sanders in the third picture of the 'Gay Falcon' mystery series.

Same producer, Howard Benedict, and same director, Irving Reis, continue with the series.

F-WC Buys Site In L. A. Suburb For 200G House

Los Angeles, Oct. 21.

Entire block in nearby Glendale was bought by Fox-West Coast as the site of a new theatre. When finished it will represent an investment of $200,000.

New house will be the seventh for F-WC in the Glendale district. Others are the Glendale, Capitol, Gateway, Glen, Alex and California.

Rio's 2 New Ones

The new 1,800-seat Metro Tijuca, luxurious nabe in Rio de Janeiro, Brazil, has been opened with Metro 'Hardy Family' picture.

Another modern house in Rio de Janeiro, the Cine Metro Copacabana, is also nearing completion, and will open shortly.

Portland's Newsreeler

Portland, Ore., Oct. 21.

A unit of the nationwide Newsreel theatres opened here Friday evening (10). The Newsreel, at present the Rivoli, will be operated by Hamrick-Evergreen.

Inside Stuff—Pictures

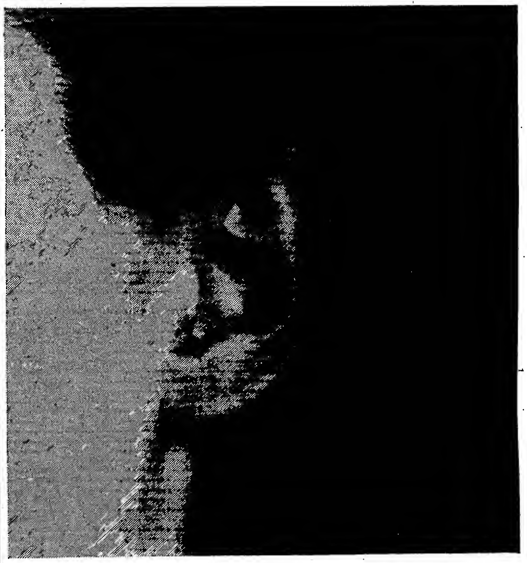
New State, Lincoln, Neb., replaces the old Varsity where Al Jolson was fired after his first appearance 35 years ago. Jolson, then on the Keith circuit, on his first vaudeville run, sang and storied as a blackface comedian at the Bijou, a made-over gravestone factory that grew into the Varsity, now a street-widening project victim. The Bijou manager, Frank R. Kimball, found Jolson's lines too risque for Lincoln audiences, paid him off in full for a week, and asked him to move on after one turn.

Jolson saw red, according to Kimball. He seized a brush, dipped it in the first pot of paint handy, which happened to be green, wrote his name on the wall and drew a caricature of himself on a window pane. Kimball recalls hearing Jolson in a curtain call speech at the Los Angeles Biltmore revel in the circumstances of his discharge in Lincoln, Neb.

Samuel Goldwyn's deal with RKO for the distribution of 'The Little Foxes' is the last to be made on that basis. Contract is for 17% straight on the sale of the product and provides that no parts of the selling costs be taken out until Goldwyn has retrieved his negative investment on the picture. If the film does not earn its production cost, RKO stands to lose, although current grosses indicate a profit. Company's sales forces are reported peeved because Goldwyn interfered with the marketing of the product by making direct deals over their head with exhibs.

Hearst papers in Los Angeles accepted their first ads on 'Citizen Kane' with a diplomatic runaround, deleting the title of the show and the name of the producer-director-writer-star, Orson Welles. Other L.A. sheets carried customary ads, mentioning Welles and his film, but the Hearst papers read: 'Starts Tomorrow. BIG SCREEN ATTRACTION. See it from the Beginning. Hawaii Theatre.' There is still an embargo on Welles, although ads find their devious ways into the Hearst papers.

An erroneous story emanating from Troy, N. Y., Oct. 21 and appearing in the dailies had the local undertaker 'unable to locate' Bert Wheeler to inform him of the death of his 'mother,' Mrs. Margaret Wheeler Griffin. Actually, she was the actor's stepmother, whom he had not seen for more than 25 years. Wheeler was on the Coast at the time of her death and couldn't come east in time for her burial here last Friday (17).



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Through making available many *basic contributions* that assured finer sound recording and higher quality reproduction, ERPI has been privileged for fifteen years to help you in pleasing the ears of theatre audiences throughout the world.

Electrical Research Products Inc.
195 Broadway, New York, N. Y.
Subsidiary of
Western Electric Company

First of a series of advertisements covering basic developments in the art of talking pictures.

ESTIMATED NETWORK PROGRAM COSTS: 1941-1942

(Night-time and Day-time Production Expenses [Not Radio Time], Inclusive of Actors, Musicians, Writers, Directors, Royalties, Prizes, Etc.)

PROGRAM	ACCOUNT	AGENCY	NETWORK	AIR TIME	PROGRAM COSTS
'Adventures Thin Man'	Woodbury	Lennen & Mitchell	Red	W., 8-8:30	$3,200
'Against the Storm'	Ivory Flakes	Compton	Red	M-F., 3-3:15	2,200
'Ahead of Headlines'	Newsweek	Tracy-Locke-Dawson	Blue	Th., 10:15-10:30	800
'Aldrich Family'	Postum	Young & Rubicam	Red	Th., 8:30-9	4,500
Fred Allen	Texaco	Buchanan	CBS	W., 9-10	†13,000-14,000
'Amanda Honeymoon Hill'	Cal-Aspirin, Haley's M-O	B-S-H	Blue	M-F., 3:15-3:30	1,500
'America the Free'	Anacin	B-S-H	Red	Sat., 10:30-11	1,500
'American Album'	Bayer Aspirin	B-S-H	Red	Sun., 9:30-10	3,000
'Amos 'n' Andy'	Campbell Soup	Ward Wheelock	CBS	M-F., 7-7:15	7,500
John J. Anthony	Ironized Yeast	Ruthrauff & Ryan	CBS	M-F., 3-3:15	1,000
'Armstrong Theatre'	Armstrong Cork	BBD&O	CBS	Sat., 12-12:30	2,000
'Jack Armstrong'	General Mills	Knox Reeves	Mutual	M-F., 5:30-5:45	1,700
'Aunt Jenny'	Spry	Ruthrauff & Ryan	CBS	M-F., 11:45-12	2,000
Gene Autry	Doublemint	J. Walter Thompson	CBS	Sun., 8:30-8:55	3,000
'Bachelor's Children'	Colgate dental cream	Ted Bates	Red	M-F., 10:15-10:30	1,800
'Backstage Wife'	Dr. Lyon's	B-S-H	Red	M-F., 4-4:15	1,500
'Battle of Sexes'	Molle	Young & Rubicam	Red	Tu., 9-9:30	1,250
Jack Benny	Jell-O	Young & Rubicam	Red	Sun., 7-7:30	18,500
Edgar Bergen	Chase & Sanborn	J. Walter Thompson	Red	Sun., 8-8:30	†11,000-12,000
Ben Bernie	Spearmint	Arthur Meyerhoff	CBS	M-F., 5:45-8	7,500
'Big Sister'	Rinso	Ruthrauff & Ryan	CBS	M-F., 12:15-12:30	2,000
'Big Town'	Rinso	Ruthrauff & Ryan	CBS	W., 8-8:30	8,500
'Blondie'	Camels	Wm. Esty	CBS	M., 7:30-8	2,750
Major Bowes	Chrysler	Ruthrauff & Ryan	CBS	Th., 9-10	18,000
'Bright Horizon'	Swan Soap	Young & Rubicam	CBS	M-F., 11:30-11:45	1,700
'Bulldog Drummond'	Howard Clothes	Redfield-Johnstone	Mutual	Sun., 8:30-7	2,800
Burns & Allen	Swan Soap	Young & Rubicam	Red	Tu., 7:30-8	7,500
Bob Burns	Campbell Soup	Ruthrauff & Ryan	CBS	Tu., 8:30-8:55	8,000
Eddie Cantor	Ipana-Sal Hepatica	Young & Rubicam	Red	Wed., 9-9:30	11,000
'Capt. Flagg'	Mennen	Russel M. Seeds	Blue	Sun., 7:30-8	3,000
'Capt. Midnight'	Ovaltine	B-S-H	Mutual	M-F., 5:45-8	1,800
'Carnation Contented'	Carnation Milk	Erwin, Wasey	Red	M., 10-10:30	2,350
'Cavalcade of America'	Du Pont	BBD&O	Red	M., 7:30-8	5,500
'Cities Service Concert'	Cities Service	Lord & Thomas	Red	F., 8-8:30	3,000
'Spotlight Bands'	Coca-Cola	D'Arcy	Mutual	M. thru. Sat., 10 p.m.	10,000
'Crime Doctor'	Philip Morris	Blow Co.	CBS	Sun., 8:30-8:55	2,500
'Cugat-Rumba Revue'	Camels	Wm. Esty	Red	Th., 7:30-8	2,500
'Stella Dallas'	Phillips' Magnesia	B-S-H	Red	M-F., 4:15-4:30	1,500
'Danger Is My Business'	20 Grand	McCann-Erickson	Mutual	W., 10:15-10:30	1,250
'Dear John'	Welch	H. W. Kastor	Blue	Sun., 9:30-9:45	1,800
'Dear Mom'	Spearmint	Arthur Meyerhoff	CBS	Sun., 6:55-7:15	1,200
'Death Valley Days'	Pacific Coast Borax	McCann-Erickson	CBS	Th., 8-8:30	1,850
'Dr. Christian'	Vaseline	McCann-Erickson	CBS	W., 8:30-8:55	4,000
'Doctor I.Q.'	Mars, Inc.	Grant Adv.	Red	M., 9-9:30	1,700
'Double or Nothing'	White Labs.	Wm. Esty	Mutual	Sun., 8-6:30	1,800
'Duffy's Tavern'	Shick	J. M. Mathes	CBS	Th., 8:30-8:55	4,000
'Easy Aces'	Anacin	B-S-H	Blue	Tu., W., Th. 7-7:15	3,500
'Famous Trials'	Oh Henry	Aubrey, Moore & Wallace	Blue	Tu., 9-9:30	2,200
Frank Fay	Tums	Stack-Goble	Red	Th., 10:30-11	4,500
'First Nighter'	Campana	Aubrey, Moore & Wallace	CBS	F., 0:30-9:55	3,000
'Fitch Bandwagon'	Fitch Shampoo	L W. Ramsey	Red	Sun., 7:30-8	†2,000-3,000
'Ford Concerts'	Ford Motors	McCann-Erickson	CBS	Sun., 0-10	†11,000
'Front Page Farrell'	Anacin	B-S-H	Mutual	M-F., 1:30-1:45	1,500
'Gang Busters'	Wm. R. Warner	Warwick & Legler	Blue	F., 9-9:30	3,500
'Gay Nineties'	Dill's Best	Arthur Kudner	CBS	M., 8:30-8:55	4,000
Gillette Boxing Bouts	Gillette	Maxon	Mutual	Fri., 10 p.m.	††175,000
'The Goldbergs'	Duz	Compton	Red CBS	M-F, 11:30-11:45 M-F, 5:15-5:30	2,750
'Good Will Hour'	Ironized Yeast	Ruthrauff & Ryan	Blue	Sun., 10-11	2,500
'Grand Central'	Rinso	Ruthrauff & Ryan	Red	F., 7:30-8	3,000
'Grand Ole Opry'	Prince Albert	Wm. Esty	Red	Sat., 10:30-11	2,500
'Great Gildersleeve'	Kraft Cheese	Needham, Louis & Brorby	Red	Sun., 6:30-7	2,500
'Arnold Grimm's Daughter'	Corn Kix	B-S-H	Red & Blue	M-F., 2:45-3	1,500
'Guiding Light'	Camay	Pedlar & Ryan	Red	M-F., 3:30-3:45	2,300
'David Harum'	Bab-O	Maxon	Red	M-F., 11:45-12	1,800
Helen Hayes	Lipton's Tea	Young & Rubicam	CBS	Sun., 8-8:30	7,500
Gabriel Heatter	R. B. Semler	Erwin, Wasey	Mutual	M., W., F., 9-9:15	1,500
Horace Heidt	Tums	Stack-Goble	Red	Tu., 8:30-9	3,500
'Helpmate'	Old Dutch	B-S-H	Red	M-F., 10:30-10:45	1,500
Edwin C. Hill	American Oil	Jos. Katz	CBS	M., W., F., 8-6:10	3,500
Hillman-Clapper News	Trimount Clothing	Emil Mogul	Blue	Th., 9-9:15	1,000
'Hobby Lobby'	Palmolive shave cream	Ted Bates	CBS	Sat., 8:30-8:55	2,500
'Hollywood Premiere'	Lifebuoy Soap	Wm. Esty	CBS	F., 10-10:30	5,000
'Sherlock Holmes'	Bromo-Quinine	Russel M. Seeds	Red	Sun., 10:30-11	2,750
Bob Hope	Pepsodent	Lord & Thomas	Red	Tu., 10-10:30	10,500
'Kate Hopkins'	Maxwell House	Benton & Bowles	CBS	M-F., 2:45-3	1,700
Hedda Hopper	Sunkist	Lord & Thomas	CBS	M., W., F., 6:15-6:30	1,000
'Hymns of All Churches'	Softasilk	B-S-H	CBS	M., Tu., Th., 10-10:15	850
'I Love a Mystery'	Fleischmann's Yeast	Kenyon & Eckhardt	Blue	M., 8-8:30	2,400
'Information Please'	Lucky Strikes	Lord & Thomas	Red	F., 8:30-9	8,500
'Inner Sanctum'	Carter's Pills	Street & Finney	Blue	Sun., 8:30-9	†1,500-2,000
'Johnnie Presents'	Philip Morris	Blow Co.	Red	Tu., 8-8:30	4,500
'John's Other Wife'	Edna Wallace Hopper	B-S-H	Blue	M., Tu., W., 3:30-3:45	1,500
Bess Johnson	Super Suds	Sherman & Marquette	Red	M-F., 10-10:15	1,800
'Johnson Family'	Inglehart Bros.	Young & Rubicam	Mutual	M., W., F., 4:30-4:45	700
'Lorenzo Jones'	Phillips' Magnesia	B-S-H	Red	M-F., 4:30-4:45	1,500
'Joyce Jordan'	Gen'l Foods	Young & Rubicam	CBS	M-F., 2:15-2:30	1,800
'Just Plain Bill'	Anacin	B-S-H	Blue	M-F., 3:45-4	1,500
Wayne King	Luxor	Lord & Thomas	CBS	Sat., 7:30-8	3,800
'Knickerbocker Playhouse'	Drene, Teel	H. W. Kastor	Red	Sat., 8-8:30	2,200

(Continued on page 30)

Big Time Radio Costs Up

Continued from page 1

tertainment by night (see separate estimate on daytime programs) is as follows:

Sunday	$137,000
Monday	62,000
Tuesday	72,000
Wednesday	74,000
Thursday	73,000
Friday	78,000
Saturday	32,000
Total	$526,000

Inclusive of daytimers the aggregate cost of commercial network entertainment has reached a new high of $871,000 a week for programs. as such, This figure when compared to the expenditures prevailing at the height of the 1940-41 season represents a boost of 24%. Aside from the increase in the total number of network shows the relatively big margin may be attributed to the replacement of the inexpensive quiz-audience participation show by considerably more expensive variety and dramatic programs.

The over-all cost for the night-time contingent of programs is $528,000, while the bill for the daytime sponsored schedule, which is still far predominantly dramatic serial, comes to $145,000. Outside of the Bob Hope show none of the holdovers has undergone any appreciable lift in the salary brackets. Hope's program figured $9,500 on the Pepsodent books last season. Since then it's gone up a grand. Jack Benny remains the top salary collector, namely, $18,500 a week for the half hour's package.

It's the second consecutive seasonal salary rise for Sunday night. The cost for the Sabbath night run of programs tallies $137,000, whereas at the peak of last season it was $112,000.

Friday's Status

Friday night has replaced Wednesday night as the most expensive of the week nights from the talent outgo angle. Not so long ago Friday night was rated in the trade as the stage-wait night of the week. Despite the heavy battery of comics to be found on the NBC-Red and CBS Tuesday nights the accumulative program expenditures for that particular evening are slightly under those prevailing for Thursday night, which tags Tuesday No. 4 of the week nights.

Again Monday night accounts for a marked change in the week's alignment of talent costs. Last year Monday ranked immediately after Wednesday. This season it's a not-so-close sixth night of the week. Saturday night continues to linger away behind the pack, although the outlay in program money is $6,000 better than it was about the same time last year. In contrast, the Saturday morning talent situation has perked up nicely, with Lever Bros.' 'Vaudeville Theatre' being a notable case in point.

Following is an estimate of the daytime program costs of commercial programs on NBC, CBS and Mutual:

DAY TIME

Sunday	$24,000
Monday	22,000
Tuesday	22,000
Wednesday	22,000
Thursday	22,000
Friday	22,000
Saturday	11,000
Total	$145,000

CHURCH-IN-POLITICS ISSUE

BACKGROUND OF BECKMAN TALK

In an atmosphere of hush and mystery and undercover conferences, the American radio industry and the Roman Catholic leaders in the east nervously waited all last week for the speech of Archbishop Francis J. L. Beckman of Dubuque, Iowa, who was scheduled to speak on the NBC-Blue network, on Sunday afternoon (19) at three. What lurked behind Beckman's radio date and the apprehensions it aroused was politics. Specifically it was feared that, unwisely for Catholics and unwisely for radio, a high dignitary of the church was to hurl himself through the medium of broadcasting into the controversy of the Roosevelt administration's foreign policy.

Insiders in the radio industry, the various liaison specialists between the networks and the three chief religions of America, Catholic, Protestant and Jew, were all buzzing with speculation as to the reasons for the apparent breakdown of the principle, heretofore considered vital

(Continued on page 44)

MUTUAL AGAIN ENDORSES FCC

The Mutual Network put out its so-called 'second White Paper' Monday (20). The booklet of 20 pages seeks to analyze the Federal Communications Commission's modified rules on chain broadcasting.

The pamphlet carries the signatures of Fred Waber, A. J. McCoskar and W. E. Macfarlane, general manager, chairman and president of the network, respectively.

The 'Paper' denies that the new regulations, by completely forbidding network option-time and by limiting network-affiliated station contracts to one year, have unduly disturbed the network broadcasting structure and makes note of the 'significance' that the only network that petitioned the FCC for amendments to the originally amended regulations was Mutual.

Mutual advances the assurance that the revised regulations will 'not only not have harmful effects ascribed to them but will benefit the radio industry, the public and the advertiser.' The 'Paper' points out that stations affiliated with a network do not have to clear time any longer under the 28-day clause in their network contracts, since less than 28 days remain between Oct. 20 and Nov. 15, the effective date of the revised regulations. Also that the regulations are binding as to any affiliate station which contracted with a network since May 2, 1941, either by way of a renewal or by way of a new or existing affiliation.

The pamphlet holds that in practice regulations affect cities having less than four stations and that Mutual opposes merely certain abuses of option-time privileges and that the non-exclusive options in the regulations assure (1) nationwide clearance and (2) equality of competition.

'EARTHBORN' SERIAL SOLD

WLW Show Sponsored by Coco-Wheats—18 Months Sustaining

Cincinnati, Oct. 21.

After 18 months as a sustainer on WLW, the rural folk serial titled Earthborn started under Coco-Wheats sponsorship last week. Program retains its Sunday 5 to 5:30 p.m. spot. Contract with the cereal concern was placed through the Rogers & Smith agency, Chicago.

Show is written and produced by Walter Hank Richards, Crosley staffer.

Hudepohl Brewing has renewed Roger Baker for a second year of sportscasts Monday through Saturday, 6:45 to 7 p.m., on Crosley's WSAI.

OPENING THE FLOODGATES

Men of goodwill, whether Catholic, Protestant, Jew or agnostic, have a natural and justified horror of the introduction of religious intolerance and hatred into partisan politics. Many such men will surely be puzzled by the apparently unnecessary, unwise and gratuitous surrender of its self-interest by NBC in permitting the dangerous precedent to be established that an obscure midwestern archbishop, famous chiefly as an admirer of Father Coughlin, may demand, and get, free time to fling unclerical invective at the President and the Government of the United States. Beckman got his time from a reluctant NBC apparently, as the endorsed friend of a United States senator. NBC, from reports, wilted under the hot glare of the senator's personality and persistence.

Archbishop Beckman could contribute only one thing to this running debate on America's foreign policy and that was sectarian prejudice. Catholics, with ample and just cause, complained bitterly in 1928 when sectarian prejudice was introduced into politics by Protestants. But what makes Beckman's rabid address so unfortunate is the magic and the free gift of a modern network hook-up. And why NBC felt obliged to make the gift even under senatorial pressure, will probably never be intelligible to a lot of persons in a business that only a little while ago got rid of Father Coughlin, who so often embarrassed many of them and who delighted in invidiously characterizing several dominant broadcasters.

It was established—and soundly—a long time ago by the RCA-NBC Advisory Board of distinguished citizens that NBC would clear its religious programs through responsible groups of Catholic, Protestant and Jewish laymen. Direct requests for time would not be entertained by NBC. This system has produced harmonious relations and practically no serious complaints for years except that certain Protestant groups not party to the Federal Council of Churches of Christ in America did occasionally assert that no proper provision was made for them as exceptional cases.

The Catholic Hour on NBC and various other Catholic programs resulting from this system have been marked by a high level of spirituality, tolerance and good taste. The National Catholic Laymen's League of Washington in the Beckman case adopted a policy of absolute dissociation and disapproval and definitely was heartbroken that the NBC lost the courage of its own convictions and chose to violate its own regular policy.

Rabble-rousing wildmen exist in all churches, but the floodgates have heretofore been closed against them with the blessing and gratitude of the responsible leaders of these denominations.

Protestants and Jews alike will probably do religion and their country and radio a service if they ignore the Beckman episode and do not, as they have a right, pressure NBC for free time to answer. They will thus not add the torch of recrimination to the kerosene of unfortunate senator-inspired religious attack upon the leadership of the Nation.

FIVE SINGERS ON ONE SHOW

Boston, Oct. 21.

WBZ is shooting the works on a program using Rakov and his orchestra plus five vocalists with the possibility of network sponsorship.

Started last week, it is now heard daily, Monday through Thursday, at 2:30 p.m., Rakov divides his orchestra into a string sextet and a dance group, playing popular and semi-classical music, and five girls who were winners in a recent talent quest here: Madeleine Savaria, of Worcester, concert soprano to be known as 'Madeleine;' Olga Pavlowe, of Boston, dramatic soprano; Charlotte Patten, of Wrentham, and Eve Suthern, of Boston, popular singers; Claire Whitney, of Brookline, billed as a 'continental stylist.'

The singers' schedule is staggered throughout the four days.

Edmund Chester, CBS Shortwave Director, To Visit Latin Countries

Edmund Chester, head of Columbia's shortwave activities, is due to visit South America in the next few weeks, and will probably be away from New York two months or more. Meantime CBS is shooting at a Jan. 1 start for its Pan-American hookup. Equipment priorities are not too promising, however, that this revised date can be absolutely kept.

Mrs. Chester, who is a Chilean by birth, will accompany her husband and her mother along with the Chesters' fours months old child for the purpose of exhibiting the new member to the rest of the family.

McNaughton-Wilson's 6th Straight on Rinso Show

Harry McNaughton and Ward Wilson have been booked on the Rinso-Spry 'Vaudeville Theatre' (NBC-Red) this Saturday morning (18) for their sixth consecutive appearance.

It's a week to week arrangement.

MRS. MILLIGAN'S LUNCH

As Retiring Chairman of Council On Children's Programs

Mrs. Harold V. Milligan will retire as chairman of the Radio Council on Children's programs at a ceremonial luncheon Oct. 31 at the Town Hall Club, New York. She will toss posies at her successor, Mrs. Nathanial Singer. The latter may toss a few back.

Meantime Mrs. Dorothy Lewis, the council's one-woman flying squad, was last reported in the outlands clearing her throat and about to make a speech.

'WHAT'S NAME?' IS SPONSORED

'What's My Name?' will have Fleischmann's Yeast as a sponsor after the first of the year. Deal was set last week between the Lyons office and Kenyon & Eckhardt, agency on the product.

Standard Brands, which owns the yeast company, used 'Name' for nine weeks this summer on the NBC-Red to plug its Royal desserts.

Hooper Figures' Contrast With Last Season Reveals Slow Level Pickup

Even though the pickup in listening levels in October was appreciable as compared to September, the general ratings on network programs show that set owners have been slow in getting back to fall listening habits. The listening graph this past summer took the lowest seasonal dive in years, but program checkers state that they haven't enough evidence at hand to indicate whether a similar leveling-off process will prevail this fall or whether listening will approximate last season's grades.

According to the C. E. Hooper reports for the Oct. 8-12 week Edgar Bergen (Chase & Sanborn) was again leading the list, with Fibber McGee and Molly (Johnson's Floorwax) second, and 'The Aldrich Family' (General Foods) third. Following is a comparison of the current Hooper ratings for the first 15 shows with the way the initial 15 stood the same time the year before (1940):

THIS YEAR			LAST YEAR	
No.	Program	Rating	Rating	No.
1	Edgar Bergen	28.3	28.8	1
2	Fibber McGee	27.7	25.9	3
3	'Aldrich Family'	25.8	21.8	7
4	Bob Hope	25.4	22.9	6
5	Maxwell House	25.2	15.0	15
6	Lux Theatre	22.3	23.2	5
7	Walter Winchell	21.4	25.5	4
8	Jack Benny	20.5	27.1	2
9	Eddie Cantor	17.0	18.8	11
10	'One Man's Family'	18.8	19.5	8
11	'Mr. District Attorney'	16.2	12.7	21
12	Major Bowes	15.8	19.4	9
13	Burns and Allen	15.3	10.2	24
14	Rudy Vallee	15.1	13.5	18
15	Kay Kyser	14.9	15.5	14

MISSING FROM LIST OF CURRENT 15

	1940	
'We, the People'	17.0	10
Fitch Bandwagon	15.9	12
'Information, Please'	15.9	13

RAP NBC FOR POLICY CHANGE

In telephone calls, mail and widespread criticism in and out of the trade, the National Broadcasting Co. began 'taking it' from about 3:20 p.m. last Sunday afternoon (19) as the result of its 'experiment' of permitting a prominent churchman, Archbishop Francis Beckman, to plunge into politics up to his mitre. After he had spoken, the Archbishop was echoed by a Catholic layman of his choosing, Joseph Scott of Los Angeles. Together, the two men went to extremes of abuse against the Roosevelt administration's foreign policy that veteran radio men believe have never been equalled over the air under any circumstances, even by Father Coughlin and Senator Wheeler.

The NBC staff was prepared for the outburst of criticism of religion mixing with politics that came in. Indeed there was a disposition to feel that the criticism, great as it was, was less in volume and more restrained in tone than the Beck-

(Continued on page 44)

WHODUNIT CLUE INSIDE HATS

San Francisco, Oct. 21.

Lundstrom Hat Stores has purchased eight 10:30 p.m. quarter hours on KPO Friday nights for a mystery serial starting Oct. 31. Each chapter will involve a different type of hat, with dialers required to visit the store and see the hat for clues in order to compete for prizes in solving slaying which will occur in each chapter.

Show is a Segall agency production.

Henry Fisk Carlton Is Due for Presidency Of Radio Writers Guild

Henry Fisk Carlton is slated to be next president of the Radio Writers Guild, succeeding Courtenay Savage, of Chicago. Nominating committee drew up its slate of candidates last week for the election to be held Nov. 7. Carlton will serve one year.

Nominees for the organization's New York council, to serve two years, include Stuart Hawkins, Harry Herrmann, Richard McDonagh, J. T. W. Martin and Addy Richton. Alternates, to serve one year, are George Corey Lowther, Vera Oldham and Helen Walpole. Ex-officio council members are Kenneth Webb, former president, and Knowles Entrikin, former local vice-president. Incumbent local vice-president, serving until next year, is Katharine Seymour.

RWG representatives to the council of the Authors League of America, the Guild's parent organization, include Norman Corwin, Elaine Sterne Carrington, Merrill Denison and Philo Higley. They will serve two years.

CORWIN MISSES NO. 24

Perry Lafferty Directs Repeat—Henry Morgan as Lead

Norman Corwin was ill Sunday (19), so instead of the scheduled 'Psalm for a Dark Year' as the 24th and '26 by Corwin' on CBS, the Columbia Workshop offered a repeat of his 'Descent of the Gods.' Perry Lafferty directed and was given billing at both opening and close.

Henry Morgan, announcer-comedian of WOR, New York, made his dramatic debut in the narrator-lead part of Nick, the Greek Expert of Trivia.

ESTIMATED NETWORK PROGRAM COSTS: 1941-1942

(Night-time and Day-time Production Expenses [Not Radio Time], Inclusive of Actors, Musicians, Writers, Directors, Royalties, Prizes, Etc.)

Continued from page 28

PROGRAM	ACCOUNT	AGENCY	NETWORK	AIR TIME	COSTS
'Kraft Music Hall'	Kraft Cheese	J. Walter Thompson	Red	Th., 9-10	†11,000-12,000
Kay Kyser	Lucky Strikes	Lord & Thomas	Red	W., 10-11	7,000
'Life Can Be Beautiful'	Ivory Soap	Compton	CBS	M-F., 1-1:15	2,800
'Light of World'	Gold Medal Flour	B-S-H	Red and Blue	MF., 2-2:15	2,250
'Lincoln Highway'	Shinola	Benton & Bowles	Red	Sat., 11-11:30	2,800
Guy Lombardo	Colgate dental cream	Ted Bates	CBS	Sat., 8-8:30	4,000
'Lone Journey'	Dreft	B-S-H	Red	M-F., 11:30-11:45	1,500
'Lone Ranger'	Corn Kix	B-S-H	Mutual	M., W., F., 7:30-8	2,000
'Lum & Abner'	Alka-Seltzer	Wade Adv.	Blue	M., Tu., Th., F., 6:30-8:45	3,500
'Lux Radio Theatre'	Lux Soap	J. Walter Thompson	CBS	M., 9-10	†8,500-11,000
'Ma Perkins'	Oxydol	B-S-H	Red	M-F., 3:15-3:30	2,500
'Man I Married'	Campbell Soup	Ward Wheelock	CBS	M-F., 11:15-11:30	2,200
'Manhattan at Midnight'	Energine	Young & Rubicam	Blue	W., 8:30-9	750
'Manhattan Merry-Go-Round'	Dr. Lyon's	B-S-H	Red	Sun., 9-9:30	2,750
'March of Time'	Time	Young & Rubicam	Blue	Th., 8-8:30	3,000-3,500
'Maudie's Diary'	Continental Baking	Ted Bates	CBS	Th., 7:30-8	2,200
'Maxwell House Coffee Time'	Gen'l Foods	Benton & Bowles	Red	Th., 8-8:30	9,500
'Fibber McGee'	Johnson's Wax	Needham, Louis & Brorby	Red	Tu., 9:30-10	7,500
'Meet Mr. Meek'	Lifebuoy Soap	Wm. Esty	CBS	W., 7:30-8	2,300
Metropolitan Opera	Texaco	Buchanan	Blue	Sat., 2 p.m. to finish	*See note
Metropolitan Opera Auditions	Sherwin-Williams	Warwick & Legler	Red	Sun., 5-5:30	3,000
'Michael & Kitty'	Canada Dry	J. M. Mathes	Blue	F., 9:30-9:55	2,200
Glenn Miller	Chesterfields	Newell-Emmett	CBS	Tu., W., Th., 10-10:15	4,850
'Millions for Defense'	Bendix Aviation	Buchanan	Blue	Tu., 8-9	†4,500-5,000
'Missing Heirs'	Ironized Yeast	Ruthrauff & Ryan	CBS	Tu., 8-8:30	2,200
'Mr. District Attorney'	Vitalis	Pedlar & Ryan	Red	W., 9-9:30	4,000
'Mr. Keen'	Kolynos	B-S-H	Blue	Tu., W., Th., 7:15-7:30	2,000
'Tom Mix'	Ralston Purina	Gardner Adv.	Blue	M-F., 5:45-8	1,800
'Philip Morris Playhouse'	Philip Morris	Biow Co.	CBS	F., 9-9:30	4,500
'Musical Millwheel'	Pillsbury	McCann-Erickson	Blue	Th., 10-10:15	750
'Myrt & Marge'	Super Suds	Sherman & Marquette	CBS	M-F., 10:15-10:30	2,400
'Nat'l Barn Dance'	Alka-Seltzer	Wade Adv.	Red	Sat., 9-10	3,250
'One Man's Family'	Tender Leaf Tea	J. Walter Thompson	Red	Sun., 8:30-9	4,000
'The O'Neills'	Ivory Soap	Compton	Red CBS	M-F., 12:15-12:30 M-F., 5:30-5:45	2,750
'Orphans of Divorce'	Dr. Lyon's	B-S-H	Blue	M-F., 3-3:15	1,800
'Our Gal Sunday'	Anacin	B-S-H	CBS	M-F., 12:45-1	1,500
'Parker Family'	Woodbury	Lennen & Mitchell	Blue	Sun., 9:15-9:30	1,800
Frank Parker	E. R. Squibb	Geyer, Cornell & Newell	CBS	M., W., F., 6:30-8:45	1,500
'Pause That Refreshes'	Cola-Cola	D'Arcy Adv.	CBS	Sun., 4:30-5	†8,000-7,000
Al Pearce	Camels	Wm. Esty	CBS	F., 7:30-8	8,500
Pearson & Allen	Serutan	Raymond Spector	Blue	Sun., 6:30-8:45	750
'Penthouse Party'	Camels	Wm. Esty	Blue	W., 9:30-10	3,000
'Plantation Party'	Bugler Tobacco	Russel M. Seeds	Red	W., 8:30-9	2,300
'Portia Faces Life'	Post Bran Flakes	Benton & Bowles	Red	M-F., 5:15-5:30	2,000
'Prudential Family Hour'	Prudential Insurance	Benton & Bowles	CBS	Sun., 5-5:45	8,500
'Quiz Kids'	Alka-Seltzer	Wade Adv.	Blue	W., 8-8:30	2,500
'Renfro Valley Folks'	Target Tobacco	Russel M. Seeds	Blue	Sat., 8:30-9	2,000
'Right to Happiness'	Crisco	Compton	CBS	M-F., 1:30-1:45	2,000
'Rinso-Spry Vaudeville'	Lever Bros.	Ruthrauff & Ryan	Red	Sat., 11:30-12	2,500
'Road of Life'	Chipso	Pedlar & Ryan	Red CBS	M-F., 10:45-11 M-F., 1:45-2	2,800
'Romance Helen Trent'	Edna Wallace Hopper, Kolynos	B-S-H	CBS	M-F., 12:30-12:45	2,000
'Mrs. Eleanor Roosevelt'	Pan-American Coffee Bureau	Buchanan	Blue	Sun., 8:45-7	2,000
Lanny Ross	Franco-American	Ruthrauff & Ryan	CBS	M-F., 7:15-7:30	2,500
'Saturday Night Serenade'	Pet Milk	Gardner Adv.	CBS	Sat., 9:45-10:15	4,000
'Screen Guild Theatre'	Gulf Oil	Young & Rubicam	CBS	Sun., 7:30-8	13,500
'Second Husband'	Bayer Aspirin	B-S-H	CBS	Tu., 7:30-8	2,600
'Service With a Smile'	D. L. Clark	Albert P. Hill	Blue	Th., 8:30-9	2,000
'The Shadow'	D. L. & W. Coal	Young & Rubicam	Mutual	Sun., 4:30-5	1,500
Red Skelton	Brown-Williamson	Russel M. Seeds	Red	Tu., 10:30-11	5,500
William L. Shirer	Sanka Coffee	Young & Rubicam	CBS	Sun., 5:45-8	750
Dinah Shore	Minit-Rub	Young & Rubicam	Blue	Sun., 9:45-10	1,000
'Silver Theatre'	Internat'l Silver	Young & Rubicam	CBS	Sun., 8-8:30	6,000
Ginny Simms	Kleenex	Lord & Thomas	CBS	F., 9:55-10	600
Mary Small	20 Grand	McCann-Erickson	Mutual	M., 10:15-10:30	1,250
Kate Smith Hour	Grape Nuts	Young & Rubicam	CBS	F., 8-8:55	10,000
Kate Smith Speaks	Diamond Crystal Salt Swans Down, Calumet	Benton & Bowles Young & Rubicam	CBS	M-F., 12-12:15	1,200
Phil Spitalny	General Electric	BBD&O	Red	Sun., 10-10:30	5,500
'Stars Over Hollywood'	Dari-Rich	Sorenson	CBS	Sat., 12:30-1	1,500
'Stepmother'	Colgate toothpowder	Sherman & Marquette	CBS	M-F., 10:30-10:45	2,000
Bill Stern	Palmolive shave cream	Sherman & Marquette	Red	Sat., 10-10:15	†1,500
'Stories America Loves'	Wheaties	Knox Reeves	CBS	M-F., 11:45-12	1,500
'Story of Mary Marlin'	Ivory Snow	Benton & Bowles	Red CBS	M-F., 11-11:15 M-F., 5-5:15	3,200
Raymond Gram Swing	General Cigar	J. Walter Thompson	Mutual	M., F., 10-10:15	1,200
'Take It or Leave It'	Eversharp	Biow Co.	CBS	Sun., 10-10:30	1,500
'Telephone Hour'	Bell Telephone	N. W. Ayer	Red	M., 8-8:30	†7,500-8,000
'That Brewster Boy'	Quaker Oats	Ruthrauff & Ryan	Red	M., 9:30-10	1,800
Lowell Thomas	Sun Oil	Roche, Williams & Cunnyngham	Blue	M-F., 6:45-7	3,500
'Three Ring Time' (Milton Berle-Chas. Laughton	Ballantine	J. Walter Thompson	Mutual	F., 9:30-10	7,000
'Time to Smile'	Ipana, Sal Hepatica	Young & Rubicam	Red	W., 9-9:30	11,000
'Treet Time'	Treet	Lord & Thomas	CBS	M., W., F., 11-11:15	900
'True or False'	J. B. Williams	J. Walter Thompson	Blue	M., 8:30-9	1,200
'Truth or Consequences'	Ivory Soap	Compton	Red	Sat., 8:30-9	1,800
'Uncle Walter'	Raleigh	Russel M. Seeds	Red	F., 9:30-10	1,600
'Valiant Lady'	Bisquick	Knox Reeves	Red and Blue	M-F., 2:30-2:45	1,800
Rudy Vallee	Sealtest	McKee & Albright	Red	Th., 10-10:30	†9,500-10,000
'Vic & Sade'	Crisco	Compton	Red	M-F., 3:45-4	2,100
'Voice of Broadway'	Band-Aid	Young & Rubicam	CBS	Sat., 11:30-11:45	750
'Voice of Firestone'	Firestone Tire & Rubber	Sweeney & James	Red	M., 8:30-9	3,500
'Vox Pop'	Bromo-Seltzer	Ruthrauff & Ryan	CBS	M., 8-8:30	2,500
'Waltz Time'	Phillips' Magnesia	B-S-H	Red	F., 9-9:30	2,500
Fred Waring	Chesterfields	Newell-Emmett	Red	M-F., 7-7:15	12,000
'We, the Abbotts'	Best Foods	Benton & Bowles	Red	M-F., 5;30-5:45	1,800
'We, the People'	Grape Nuts	Young & Rubicam	CBS	Tu., 9-9:30	†3,750-4,500
Orson Welles	Lady Esther	Pedlar & Ryan	CBS	M., 10-10:30	8,000
'What's in a Name?'	Vick	Morse Internation'l	Red	Sun., 5:30-8	2,300
'Wheeling Steelmakers'	Wheeling Steel	Critchfield	Blue	Sun., 5:30-6	1,500
'When a Girl Marries'	Calumet, Swans Down	Benton & Bowles	Red	M-F., 5-5:15	2,100
Walter Winchell	Jergen's	Lennen & Mitchell	Blue	Sun., 9-9:15	5,000
'Wings of Destiny'	Wings Cigarettes	Russel M. Seeds	Red	F., 10-10:30	1,800
'Woman in White'	Oxydol	B-S-H	CBS	M-F., 1:15-1:30	2,800
'Woman of Courage'	Octagon Products	Ted Bates	CBS	M-F., 10:45-11	1,700
Tony Wons	Hall Bros.	Henri, Hurst & McDonald	Red	Tu., Th., 1:15-1:30	850
'Young Dr. Malone'	Post Toasties	Benton & Bowles	CBS	M-F., 2-2:15	1,800
'Young Widder Brown'	Bayer Aspirin	B-S-H	Red	M-F., 4:45-5	1,500
'Pepper Young's Family'	White Naphtha	Compton	Red	M-F., 1:15-11:30	2,200
'Your Hit Parade'	Lucky Strikes	Lord & Thomas	CBS	Sat., 9-9:45	3,500

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* Lump sum of $250,000 paid for season of 18 broadcasts covering time, opera, commentator, etc. † Depends on salaries of guest stars. †† Covers 28 fights.

WEBS NOW SABOTAGE-WARY

Trustbusters Summon NBC, CBS, MBS; And Fly of the FCC Will Participate

Washington, Oct. 21.

Officials of NBC, Columbia and Mutual have been summoned to a meeting in the offices of Thurman Arnold and Victor Watters, assistant attorney generals in the trustbusting division of the U. S. Department of Justice, for Saturday morning (25). Chairman James Fly, of the Federal Communications Commission, will attend the meeting.

Indications are that the huddle will deal with network trade practices and the entire question of monopoly. The meeting anticipates the court action that NBC and CBS have threatened to take against the revised FCC rules on chain broadcasting.

There is a possibility that Fly will bring up at this gathering the details of a complaint that his legal division has received from the Mutual Network regarding the Coca-Cola series which starts on Mutual Nov. 3. Mutual is reported to have advised the FCC legalites that NBC has taken steps to prevent some 10 of its affiliates from taking the Coca-Cola programs by allegedly threatening to deprive them of their NBC sustaining service.

GROMBACH VS. WARING NOW BEFORE COURT

Trial of Grombach Productions' $60,000 plagiarism suit against Fred Waring was still on before Justice Norris Eder and a jury in N. Y. supreme court yesterday (Tuesday). Grombach charges that the band leader has been using without recognition or compensation a program idea which Gronbach alleges it submitted to Waring's office.

The idea in dispute has to do with listeners submitting letters in which they relate how certain songs are associated with incidents in their lives. Waring in defense states that the same idea had come from many others and that he used the idea as far back as 1928. Harry Salter has been exploiting the same idea in his program, 'The Song of Your Life.'

Grombach cites John O'Connor, Waring's manager, as the person for whom an audition transcription was played.

KATZENTINE SIGNS AFRA

$35 for Announcers, Commercial Fees and Vacations Covered

Miami, Oct. 21.

Negotiations which have been in progress for several weeks between the American Federation of Radio Artists, and station WKAT, Miami Beach, were concluded this week, with the signing of an AFRA contract by Frank Katzentine, owner of the station. Katzentine agreed to a $35 weekly minimum for announcers, two weeks' vacations with pay, commercial fees, while on duty, and all standard AFRA provisions.

Vic Conners, AFRA field representative, who successfully negotiated both the WIOD and WKAT contracts, will remain in Miami to open bargaining sessions immediately with WQAM.

Whiteman to Hollywood

San Francisco, Oct. 21.

Paul Whiteman, currently at the Palace here, from where he commutes weekly for the Burns & Allen show, moves into NTG's Florentine Gardens, Hollywood, Dec. 3. Maestro may also do a Warners band short while in Hollywood.

Deal for the batoner to do a special local commercial broadcast was kayoed last week by Young & Rubicam. Larry Allen of CRA had suggested Whiteman for a special one-shot underwritten by San Jose businessmen but Levers (Swan soap) said nix.

Network Premieres

Wednesday (22)

'American Melody Hour,' music, with Conrad Thibault, Vivian della Chiesa, Frank Munn, Frank Black orch, chorus; Wednesdays, 10:30-11 p.m., NBC-Blue (WJZ); Bayer asperin, Blackett-Sample-Hummert agency.

Thursday (23)

Frank Fay, variety, with Bob Hannon, Continentals, Harry Salter orch; Thursdays, 10:30-11 p.m., NBC-Red (WEAF); Lewis-Howe (Tumes), Stack-Goble agency.

Reps Vie For KQW, San Jose, Set for 50 Kw.

Scramble is on among station reps to add KQW, San Jose, to their lists now that the outlet is set to go 50,000 watts and become a Columbia affiliate. Mode of solicitations takes in telegrams, long distance calls and plane flights to the Coast for personal buttonholing.

(KQW replaces KSFO, San Francisco, on the CBS roster Jan. 1.)

Edward Petry and Free & Peters are reported as leading the reps in probabilities with the station management.

UNION CENTRAL LIFE BUYING LOCAL SHOWS

Union Central Life Insurance Co. is buying local package programs.

It's both early morning and evening periods.

MORE LIGHT ON THE BOMB SCARE

Despite Denials FBI Investigators Reported Alert to Possibilities as International Tension Increases—Dossiers on Web Employees Known to Have Been Prepared

NBC FOUND ACID

Container of acid, large enough to burn out the wiring in the master control, was found recently in a corridor just outside the NBC control rooms in the RCA building, Radio City, N. Y., it has now been learned. It was the discovery of the acid which caused the 'bomb scare' of two weeks ago and led NBC officials to bar from the studio anyone without an employee card or a pass. Since then, no one has been permitted on the fifth floor, where the control rooms are located, without a special pass. Pinkerton guards are on duty there 24 hours a day.

Network executives and detectives figure those responsible were possibly plotting to get into the master control room unnoticed and, lifting a floor board, toss the acid on the mass of wiring there. The amount of acid in the container was sufficient to burn out much of the vital wiring and put both the Red and Blue keys off the air for weeks and possibly months. Rewiring would be fantastically expensive, according to engineers.

If someone actually was planning to wreck the wiring system, he may have been frightened away before entering the control room, and not have had time to dispose of the acid, so had to leave it in the corridor. On the other hand, it's thought that someone may have been

(Continued on page 37)

Trade Sees Possible Revival Of Kid Shows Through Disc Placement; Sponsor Views Change

Attention, Stations

Seattle, Oct. 21.

KOMO-KJR has distributed a bulletin listing all studio produced programs to all military and naval service men's clubs in Seattle.

So that service men may know what and when they can see and hear radio programs being broadcast.

COMPTON SCANS NAMES FOR P. & G.

Compton agency is inquiring around for names that will be available after the first of the year for a variety show which Procter & Gamble is considering putting on one of the networks in behalf of Ivory soap.

Swan soap, a competitor to Ivory, has been represented by the Burns and Allen-Paul Whiteman combination on the NBC-Red for the past three weeks.

LUDEN TAKES 'WORLD TODAY' SERIES ON WABC

Luden's (cough drops) started sponsorship last week of the Saturday edition of 'The World Today' news series 6:45-7 p.m. on WABC, New York. Account bankrolled a 20-week news series on the same CBS outlet last season.

J. M. Mathes is the agency.

Purchase of recorded versions of 'Terry and the Pirates' by Libby, McNeill & Libby and 'Don Winslow' by General Foods swung some broadcasters to the belief last week that a boom in subsidized kid shows may be under way. Also it appears that advertisers may finally have changed their coverage thinking on the subject of juvenile programs and that henceforth sponsors will give much more sympathetic consideration to the use of transcribed versions of such shows.

Because of the small hookups they require usually and the numerous rebroadcasts necessary for a kid show as a result of the time differences across the country, NBC and Columbia haven't in recent years been anxious about getting this type of business. Columbia hasn't had a commercial kid show on in three seasons, while the NBC Blue and Red have but two juvenile programs between them, 'Tom Mix' and 'Jack Armstrong.'

From the point of view of the costs the kid show sponsor should, according to these broadcasters, find no disadvantage in the recording route. Talent expenditures can figure less than those prevailing for live broadcasts because in the case of the kid show there are two to three rebroadcasts and under the AFRA contract it's an additional 50% of scale for each airing beyond the original one. As for time costs the same class of sponsor has to consider that it's not only the stations he's paying for in the various hookups but the extra line charges for his several rebroadcasts.

As for the alignment of stations under a spot arrangement the sponsor of a kid show would, it is pointed out, have the advantage of picking the time that is best suited for his program.

CBS PAGE BOYS DO PROGRAM AT WBNX

Page boys at CBS are doing a weekly half-hour show on WBNX, the Bronx. Called 'Half Hour Before Midnight' (Sundays, 11:30 p.m.), it is entirely written, produced, directed, sound-effected and cast by the boys, headed by John Hugh and David Pelham.

CBS provides studio space for rehearsals and an engineer. Possibility that it may carry the show itself as a sustainer if it works out, but meantime it will remain on the small Bronx outlet, which has no connection with CBS.

CLAUDE MORRIS AT KDKA

Last With Mrs. Kermit Roosevelt's Your Secretary, Inc.

Pittsburgh, Oct. 21.

Claude Morris has come back to Pittsburgh and KDKA, where he got his start in the early days of broadcasting, to join production staff. He succeeds Don Dixon, who left to accept a new post at WCAE.

For last eight years, Morris has been freelance actor, producer and writer and was with Mrs. Kermit Roosevelt's Your Secretary, Inc. in New York.

Participations Loaded

San Francisco, Oct. 21.

With purchase of Monday and Tuesday broadcasts of 'Bess Bye' on KFRC by Junket via Mitchell-Faust, Chicago, the daily 5-minute strip is now 100% sold. New account kicks off Oct. 27. Two days belong to Sunnyvale Packing for Rancho soup and the remaining two plug Stokley canned foods, a branch of Van Camps.

Same outlet's Housewive's Protective League, which has a maximum capacity of 15 sponsors, now has 11.

Questionnaires In Mail

This Week

1941 VARIETY Annual

Showmanagement Survey and Awards

DEFINITION

'Showmanagement'—The art of shrewdly blending the best practices of modern business 'management' and 'showmanship' in terms of (1) the Public, (2) the Government, (3) the Advertiser.

* * *

GENERAL PRINCIPLES

A station report should explain what the station did during 1941.

(a) To become a more interesting station to listen to.

(b) To become a better public service medium.

(c) To become a better advertising buy.

Deadline For Returns: Nov. 8

BUENOS AIRES STATION'S 'DEBUNKING' PRIMER FOR VISITING GOODWILLERS

Memo Embodies Views of One Group of Argentine Broadcasters on Yankees with Radio Proposals —It's Blunt

(Exercised by its belief that citizens of the U. S. A. too often visit South America and take away, as they came with, many false and distorted notions about the country and radio, one of the leading radio stations of Buenos Aires has prepared a semi-confidential memorandum on the subject. Any visiting Yanqui open-minded enough to welcome such info is allowed to read the memo. But the station itself wishes no publicity. VARIETY has permission to quote verbatim as follows and offers the document for the edification of those persons in New York, Washington, San Francisco, Schenectady, Cincinnati, Boston and elsewhere who are concerned with shortwave propaganda. The point of view expressed and the facts given should, taken together, disabuse a lot of American 'amateurs in propaganda' of many of their notions—Ed.)

By RAY JOSEPHS

Buenos Aires, Oct. 14.

After a meeting of the Board of Directors of Station X............. permission was granted to the VARIETY representative to make and to use a verbatim copy of its memo for visiting 'radio experts' from New York. With a few deletions because of repetition it reads as follows:

'Majority of observers who have visited South American countries investigating broadcasting conditions have arrived with a set of preconceived notions and have been loath to part from these. In a great many cases their stay in each country has been confined to a week or even days and moreover many of them have been confronted with language difficulty, so its not surprising that they should have been somewhat misled in their findings.

'Their chief error is that of believing that totalitarian countries and Moscow have these territories well covered with their broadcast propaganda. Undoubtedly Berlin, Rome and Moscow broadcast extensively for Latin-America. But the question seems never to have occurred to the investigators as to whether Latin-Americans actually listen.

'As regards Argentina, we can state without any hesitation that practically no Argentines listen, or have ever listened to them. This is due principally to the fact that the Argentine is not a short-wave fan. DX listeners in this country are, in the majority, members of the various foreign communities, i. e. expatriates anxious to listen to their own countries.

'Argentines who possess short-wave sets are:

'Camp (or country) people in districts outside the range of long-wave stations who use short-wave to tune in to Buenos Aires.

'Very wealthy people in Buenos Aires city and on the estancias who may possess short-wave receivers but rarely listen to radio at all and then only to tune in some determined feature such as news or dance music.

Invalids who listen because they are bedridden and have nothing else to do.

Short-wava enthusiasts who are more concerned with picking up outlandish stations than with the subject matter of what they tune in to.

Members of the intelligentsia, who have lived abroad too long and are out of touch with local atmosphere, so listen to European programs to avoid commercials.

Taken Aback

It is only natural that the average Argentine should feel slightly taken back by recent countless suggestions for inter-change of programs, intensification of cultural relations, etc. They recall that all foreign artists have always been welcomed here. That many who have came on tour have remained to work permanently. No limitations have ever been placed in the way of their working or developing their art. The same cannot be said of those of our artists who have sought engagements in the U. S. This is true even to the extent that singers have been denied opportunity of amateur appearances because union rules have stood in the way of their accompanists (guitarists, etc.) working with them.

Any sympathy for the totalitarians which may exist in Argentina has been worked up by other propaganda media, not by radio.

Station giving a list of leading officials whose broadcasts it has carried, adds 'our Army and Navy may be pro-Fascist in principle, due to the fact that the majority have completed their training in Germany. But it would be rather exaggerated to believe that there are any quislings among them. Their favoritism is toward a system of government not for the governments themeselves.

'Journalists and others who have visited the country, invariably write about pro-Nazi sentiment and Nazi subversive activities.

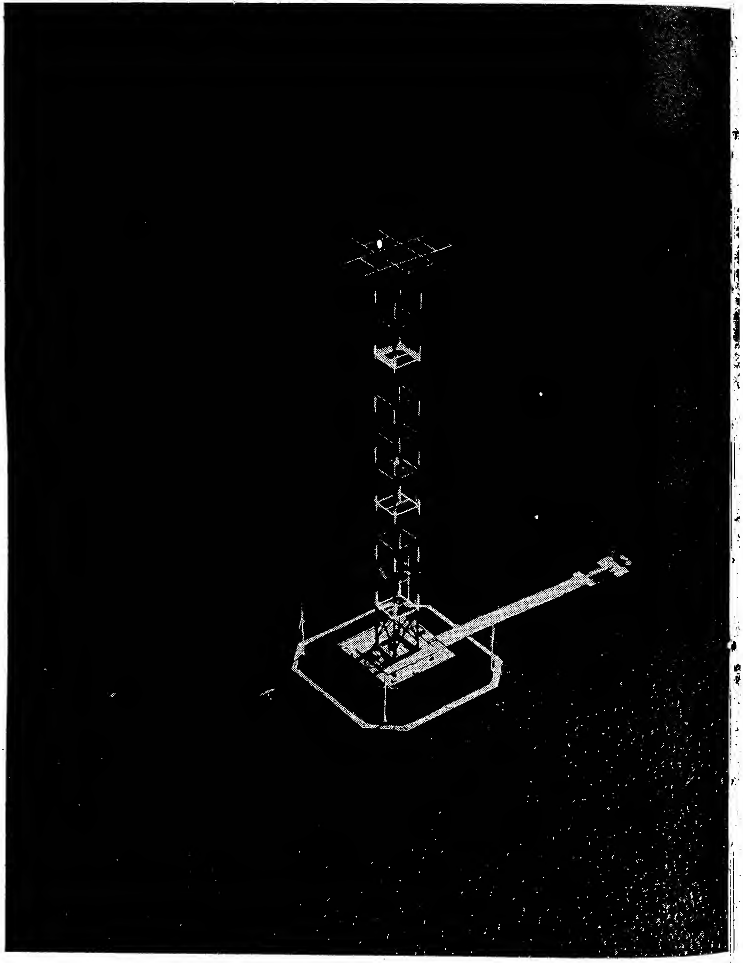
'But little mention is ever made of the other and much stronger side of the picture. The majority of the Argentine press is anti-totalitarian. There are Nazi papers, but their influence is small. Some commentators have gone to the length of asserting that the Latin-American republics are not the best of neighbors among themselves. This statement we feel is actually very wide of the mark. Any catastrophe, such as the Chilean earthquake, unites them immediately. Concerted action by all of the other republics was instrumental in bringing about the Paraguan-Bolivian peace. When Bolivia recently threw out the Nazi Minister no other country harbored him. The Peru-Ecuadorian squabble was settled through the intervention of other countries on the continent.

Why U. S. Aid?

Why should South America require U. S. assistance in controlling its radio system? Surely the countries are capable of doing it for themselves. And they might with some justification consider any U. S. interference as an unwarranted invasion of their affairs.

North American commentators have also referred to a supposed strict government control of radio in Argentina. This is a decided exaggeration of fact. There is ordinary government control through an organization under postoffice direction. It is similar to that of the Federal Communications Commission in the U. S.

Robert Lyons is addition to WKAT, Miami, announcing staff.



BRITISH SHORTWAVE SHOCK

SALESWOMAN CLOSES BIG TIME CONTRACT

Albany, N. Y., Oct. 21.

After six years of Montgomery Ward sponsorship hour-long 'Musical Clock and Jamboree' on WOKO is now devoted to John G. Myers department store, makes the largest radio-time purchase by such an Albany concern.

Florence Walter, who handled two programs for the Myers Company under other ownership, landed the new account and will write the advertising copy.

Baum Bengue Starts Nov. 3

Baum Bengue starts its spot announcement campaign Nov. 3. It will be a three-a-week schedule for 17 weeks.

William Esty is the agency.

Lee Strahorn Telegraphs KGO-KPO His Regrets

San Francisco, Oct. 21.

Lee Strahorn, KGO-KPO producer, resigned by telegram from Chicago this week. He joined the Lord & Thomas agency, Chicago, while on a visit.

Returns here just long enough to pack his bags.

Brad Ansley, has joined the staff of WIOD, Miami, as news editor.

WEATHER FORECASTING CARTOON ON TELE

Latest addition to NBC's television schedule is a cartoon program featuring a weather-forecasting lamb, of which Botany Wrinkle-Proof Ties is the sponsor.

Douglas Leigh is the cartoon's creator and Alfred J. Silverstein is the agency on the account.

FIND DX MEANS LITTLE IN U. S.

BBC Check-Up in Recent Months Has Finally Convinced London Yanks Just Don't Have Shortwave Listening Habits

3% AT BEST

By ROBERT J. LANDRY

After two years of wartime programming the British Broadcasting Corp. is apparently about ready to admit that its shortwave programs to the United States have failed to build up any appreciable audience among Americans. This was the reluctant conclusion of British investigators who were in the U.S.A. during the past summer. They discovered what American research has long known, that the DX 'feature' on receiver sets is wholly deceptive. Not 3% of the total listening in the States is to shortwave.

The British brought over the same kind of illusions about the U.S.A. and its radio habits that Yanks take to South America as a Buenos Aires radio station cites in a semi-confidential memo which is quoted in the opposite page. BBC could not credit the disinterest in its shortwave. The same disinterest Argentines have in U. S. shortwave. This was not, it must be emphasized, a disinterest in Britain or what Britain had to say but simply the plain common sense of people's habits. Shortwave has always been too much trouble. It takes an expert to work the dials. It is annoyingly sensitive to every cross-current in the cosmos. Only when no other radio is available do people regularly and faithfully turn to shortwave.

BBC's Highlights

BBC has sent across some splendid programs. Handsful of esoterics have hailed J. B. Priestley, Vernon Bartlett, etc. But so far as any of this influencing the American opinion it simply hasn't meant much. And now that they are inclined to admit this to be true the BBC feels rather frustrated and baffled.

What seems to be dawning gradually upon the 'amateurs' of foreign propaganda (and the Yanks are equally amateur in this field) is that shortwave is useful in a major sense only as one possible way to introduce information into areas from which tyrants have excluded any but their own versions of events and prospects.

BBC officials have become especially aware that if shortwave listening was piddling in the eastern seaboard states it was sunk without a trace in Indiana, Illinois, Iowa, Kansas, et al. They have even been disillusioned about the supposed 'sure thing' that residents in the U. S. areas nearest Canada would at least be hearing the Canadian pickups and rebroadcasts of BBC. It appears that it works the other way. Canadians tune in the States, not vice versa.

Rexall Discs Nov. 2

Rexall transcriptions will be carried this season on over 230 stations. The quarter-hour discs, produced for 10 years by Walter Craig, will be run off Nov. 2, 4, 6 and 8. Talent consists of Ken Murray, Kenny Baker, Meredith Willson and Harlow Wilcox.

Street & Finney is the agency.

James Kelley's New Connection

Chicago, Oct. 21.

James E. Kelley has joined the Radio Advertising Corp. as manager of the Chicago office.

He was formerly with Knox Reeves, Minneapolis agency, as buyer of baseball broadcasts for General Mills.

FOR 15,000,000 LISTENERS

A *mile* from shore, in the middle of Long Island Sound, stands a man-made island—sea-born foothold for a giant tower with a giant's voice. This is WABC's new 50,000-watt transmitter—the perfect voice of radio, serving 15,000,000 listeners as they have never been served in the past. Serving 10,000,000 of them with a signal two to ten times stronger than before!

The secret?

The secret is *that mile*—the most important mile in radio—the mile of salt water which surrounds this engineering miracle *on all four sides.*

That "salt-water-start" for a radio program, that first perfect mile, is like the first perfect skip of a stone—which sends it true and far.

WABC is the only 50,000-watt station on the eastern seaboard with this over-water start in *all* directions—east to both shores of the Sound—south through Queens and Brooklyn—north through New York and Connecticut—west through the heart of Manhattan and the homes of New Jersey.

Key station of the Columbia network, feeding CBS programs to 124 network stations and 120,000,000 listeners from coast to coast—the new WABC delivers those programs to the 15,000,000 *nearest* listeners with new strength, new clarity, new brilliance!

The New WABC, New York

KEY STATION OF THE COLUMBIA BROADCASTING SYSTEM

'MONDAY MERRY-GO-ROUND'

With Phil Ducy, Bea Wain, Evelyn McGregor, Alan Holt, Marion McManus, Ford Bond, Rappaport Chorus, Victory Arden Orch
30 Mins.
DR. LYONS TOOTH POWDER
Monday, 10 p.m.
WJZ-NBC Blue, New York
(Blackett-Sample-Hummert)

Patterned after the Lucky Strike Hit Parade idea, this show apparently expected the ASCAP-radio embroglio to be settled by the time it hit the air. It was searching around for hit tunes when caught Monday (20). Show bases its selections on requests for a certain tune in night clubs in various sections of the country, which report by wire. For instance, the opening melody was 'Two in Love,' reported by the Cocoanut Grove, Los Angeles (the territory of Meredith Willson, who wrote it).

Stork Club, N. Y., liked 'World on Fire'; College Inn, Chicago, pulled 'Mama' out of the hat. It's a novelty tune, recorded only by Horace Heidt. Will Bradley's band, a boogie-woogie-jive outfit, is current at the College Inn, and it's hardly likely he'd be requested to play 'Mama.' He wouldn't know what to with the request if he got it.

At the finale a melody of requests was advanced. Among them was a tune called 'So Ends Our Night.' Maybe it's new and increasing in popularity (we've never heard it and it isn't among VARIETY's 'Most Played') or maybe it was being given a helping hand toward some rating.

Whatever the shortcomings on the melody angle of this show, the talent with which it's studded does a capable job. Bea Wain (Hit Parade alumna) works solo and satisfyingly on ballads, and the Phil Ducy-Evelyn McGregor duo is an asset. Alan Hale-Marion McManus are used similarly, and easy to take. Victor Arden's orchestra and Rappaport Chorus provide fine backgrounds.

Ford Bond's spiels are delivered much in the same tone and manner as the Hit Parade announcements. His commercial copy is short and crisp and sticks to Dr. Lyon's usual 'unattractive smile,' 'Your dentist, too, uses powder' formula. *Wood.*

'AMERICAN RADIO WARBLERS'

Singing Canaries, Jesse Kirkpatrick
15 Mins.
AMERICAN BIRD PRODUCTS
Sunday, 1 p.m.
WOR-MBS, New York
(Weston-Barnett)

This novelty organ-canary singing series from Chicago, resuming for another season, is a sentimental-merchandising mid-day Sabbath stanza. It's hardly the sort of fare to draw mass listening, but it should appeal to those who love canaries and mellow nostalgia and are in the market for bird food, or those who might be potential canary-buyers and birdseed purchasers. Certainly anyone who delights in the canary's song should revel in this chorus of trills, chirps, etc., by the studio-full of birds. For when the organ begins to play, the little fellows apparently cannot contain themselves. They sound about to burst with melody.

Jesse Kirkpatrick reads the affectionate continuity about the birds, introduces the 'bird of the week' and each program's guest chirpers. He also spiels the numerous blurbs about how Hartz' Mountain Bird Food provides a 'balanced diet' and contains the necessary vitamins to keep the listener's little feathered chums healthy, contented and melodious. There's a money-back guarantee. *Hobe.*

'RIVER BOAT REVELS'

With Kay Carlisle, Old Timers Quartet, Joseph MacPherson, Minnie Pearl, Frank Marlowe, David Cobb, Peitro Brescia Orch.
30 Mins.
Sustaining
Saturday, 11:30 p.m.
WEAF-NBC, New York

Originating at WSM, Nashville, this show is one of the type that NBC intends using on its Red net as a substitute for remote pickups of dance bands. It was an in and out half hour that seemed to have more possibilities than was gotten out. Opening with neatly styled introductions of various people, it promised much, then bogged down via three over-long interludes. First, a vocal of 'Shortenin' Bread' by baritone Joseph McPherson; 'I'd Like to Go Down South Once More' by Old Timers, and a 'Dixieland Jazz Band' piece by the studio band.

Minnie Pearl, backwoods-accented comedian and singer, perked show up with too short, but light moments of chatter and a song. Kay Carlisle chipped in with 'Braggin',' which didn't seem to fit her voice. Sounded like she'd do better on ballads. Also, band was too heavy behind her. Capt. Frank Marlowe, master of the Riverboat (sound effects gives impression of a steamer underway) slightly overdid the goatee-bow legs-corn cob pipe brand of emcee. At one point a set of tired gags interrupted band's playing of 'Band Played On.' Dialog was much in the same groove.

All in all, however, this program showed entertainment possibilities. With more even distribution of talent and improved gagging it could perhaps hold the responsibility. *Wood.*

'TOWN HALL OF THE AIR'

With George V. Denny, Jr., Lynn Stambaugh, Sen. D. Worth Clark
Forum
60 Mins.
Sustaining
Thursday, 9:15 p.m.
WJZ-NBC, New York

'Town Hall of the Air' moved back into its customary niche on the NBC-Blue last Thursday night (16) and out of the event came an hour of fairly sustained mental and emotional fireworks. It was a timely subject under debate, namely 'Should Congress Repeal the Neutrality Act?' Currently limelighted pair of antagonists, Lynn Stambaugh, National Commander of the American Legion, and Senator D. Worth Clark, of Idaho. Partisanship at times reached ungloved personal recriminations. It was an 'open forum,' in the free-for-all sense.

It was again proved that Town Hall is something that politicians and other advocates of causes should not approach unless primed with knowledge and facts. Once the audience is permitted to cut loose with their questions the speakers' pretenses, half-baked theories, thinly concealed bigotries, carelessly made allegations are ripped away and the plight of a chap like D. Worth Clark can often become pitiful. The glare of light produced by a probing citizenry makes it tough for many a good hater who is a poor debater. The classic case of Verne Marshall, the Iowa bombast-thrower, will be recalled.

Senator Clark, who recently garnered himself a mess of dubiously profitable publicity as an inquisitor of the film industry on the propaganda issue, found himself badly cornered twice during last Thursday night's exchange and his rescue came first by the charity of the suave-mannered George V. Denny, Jr., and then by the clock. Clark had charged that the American Legion convention which upheld the President's foreign policy had been 'controlled.' When pressed by the legion's head for elucidation of this statement the Idahoan sparred and squirmed until Moderator Denny stepped in with the suggestions that perhaps the senator had meant the word 'influenced.' Clark pathetically grabbed at this kind-hearted proffer of aid as would a drowning man at a raft.

The other moment that proved embarrassing for the senator occurred when a questioner from the floor, asked that the Idahoan answer by either 'Yes' or 'No' whether he favored the defeat of Hitler. Clark retorted that he couldn't be expected to answer that one directly. After a momentary pause his voice became raspy with resentment and he rejoined that the question contained four questions, and as the audience broke forth in a chortle of amusement at his cornered embarrassment the senator shouted that the question wasn't even an intelligent one. The audience thereupon booed. With that Denny again moved in and remarked that time was up.

As is the usual pattern of these debates Denny took over the interludes following open speeches to direct at each of the antagonists questions founded on statements contained in their prepared arguments. *Odec.*

'A HELPING HAND'

15 Mins.
IRONIZED YEAST
Daily, 3:15 p.m.
WABC-CBS, New York
(Ruthrauff & Ryan)

John J. Anthony, who sells real-life domestic troubles with his 'Good Will Hour' for Ironized Yeast Sunday nights, last week started a five-weekly daytime series of fictionalized heart-throb stuff on CBS for the same sponsor. Purporting to be based on actual cases, 'A Helping Hand' hasn't the life-in-the-raw aspect of the 'Good Will Hour' and it lacks the latter's unintentional pathetic comedy. But it's still revolting drivel and, if successful, a shameful commentary of popular taste

Introduced as the 'friend of millions,' Anthony announces that in a fast-changing world 'human emotions and human frailties remain constant.' He quickly gets down to cases, explaining, on the chapter heard Thursday (16), that 'It was fear that led Jessie Rail to say . . .' whereupon Virginia Brown, the AFRA version of fictional Jessie, cut in with an agonizing 'I don't want to give up my baby, but I've got to.'

Organ theme came in on her final words, swelling up and fading for the announcer to chirp a long blurb about how Ironized Yeast contains vitamin B and iron, how you may be weak, pallid and tired, but Ironized Yeast will bring new pep and new popularity. Another organ theme and Anthony discloses that the ensuing dramatization 'mirrors life itself,' after which there's an embarrassingly hokey yarn about thwarted motherhood, an adopted baby and a super-villainous grandfather. Closing plug is a yeast testimonial from a policeman and the teaser tag tells about how 'tomorrow you will hear of Mrs. Wilkins' brave fight to keep the baby.'

Presumably Anthony has a large ready-made following for his domestic anguish packages, but he's a stilted, self-conscious narrator for a dramatic series. Considering the brand of hokum she must dish, Ruth Borden does a credible job of scripting, while John Loveton's direction is skillful and Elsie Thompson's organ bridging is expert. Don Hancock is announcer and on the show caught a cast of AFRA regulars got through the stuff without strangling. Series moves forward a quarter-hour to the 3-3:15 niche next Monday (27). *Hobe.*

20 Winks

Last week's radio strike certainly seemed to mean little or nothing to the public. Maybe the indifference finally convinced the networks as to what a lot of listeners have been doing the past year after 11 p.m.—dialing in the phonograph stations....C.A.B. gave the World Series a rating of 32.8. The leading three to five commercial programs generally show a C.A.B. figure somewhere around 35. Which means that more people listen to the name shows than the Series. You can get a bark out of us on that one, friend....Mary Boland was on Fred Allen's program last week. When two such performers get together it amounts to a lesson in the delivery of comedy dialog, and this episode could well serve as an example....It's about time Jerry Lawrence stopped apologizing for Morgan every time he introduces him on WOR at 3:15 a.m. Lawrence is still saying that the mail isn't sufficient to be decisive. Morgan has only been on there since early summer....Isn't Ozzie Nelson in a good spot now to turn loose that guy in the size 37 suit?....Vaughn Monroe has been jumping all over on late night publicity stints. For instance WHN, WOR, and WEVD, one right after the other, on only two of which he told about the time he was a little boy and the drum....What do you think Red Grange would have accomplished if radio had been broadcasting football in his day on the scale it does now? With or without radio, before or since Grange, he remains head man as regards publicity. Go back 16 years for a minute. In the fall of '25 Grange was coming to the close of his football career. For a long time the east had only read about this miracle ball carrier in the midwest, exploding that Saturday when he scored four touchdowns in the first quarter against Michigan—and not a microphone in the joint. And now he was coming to Philadelphia to play Penn. The east's first look at Grange. What happened? The first time Grange carried the ball, he cut in through right tackle and went 60 yards to score. Then Penn, maybe because it was muddy, chose to kick off. And who did they kick to? Sure! Grange! They caught him on Penn's 10-yard line. And not a mike in the joint. Oh, there was more that day, too. A lot more. But three years of tremendous publicity culminated commercially a few weeks later in Grange's pro-football debut at the Polo Grounds. Grange and the Chicago Bears versus the New York Giants, plus a perfect weather break. Nobody appears to know yet what that actual attendance figure was except that the Polo Grounds has never held its equal. It must have been near 65,000. And Grange spent a quiet afternoon on the gridiron that day doing little or nothing. What brings all this to mind is the Harmon-Kimbrough pro debut at the Yankee Stadium just last Sunday (19). Each of these players had radio throughout his college years and here they were, like a double feature, on the same team. They drew 25,000 people with perfect weather break. Over at the Polo Grounds the same day the Giants and the Pittsburgh Steelers were playing to 25,000. At Ebbets Field the Brooklyn Dodgers and Chicago Cardinals had 12,000 in the stands. A lapse of 16 years during which radio has become such a factor, and still three pro games, combined, couldn't outdraw Grange.

Shudders of the week: The all-night announcers continue to emphasize their lack of nimble tongues via the interviews they persist in doing. But they are not alone. Mel Allen drooling over a football coach is not one of radio's prettier verbal pictures.

METROPOLITAN AUDITIONS OF THE AIR

With Mario Berini, Rachel Carlay, Edward Johnson, Milton Cross, Met orchestra under Wilfred Pelletier
Operatic Auditions
30 Mins.
SHERWIN-WILLIAMS PAINT
Sunday, 5 p.m.
WEAF, NBC, New York
(Warwick & Legler)

The Met auditions got under way Sunday (19) to a fairly auspicious start. The two singers appearing, while not of a sort to evoke hurrahs vocally, had extremely pleasing voices, and were sufficiently good musicians to make for a pleasant half hour.

Mario Berini, tenor, is a Curtis graduate, and has sung with some of the lesser companies in the U. S. He displayed a nice lyric quality in 'Recondita Armonia' from 'Tosca,' but came close to cracking on the top 'A' in the concluding phrase. His subsequent 'B flat' was hard driven and brittle with a complete change of vocal production evident above the staff. The voice is fundamentally an excellent one, if these faults are corrected, and he showed up to much better advantage in his part of the third act duet, 'Amero sol per te,' in which the 'O dolci mani' was included. Here both the top 'B flat' and 'B' natural were better, but the voice is obviously one not suited to the heavy demands of Mario's music.

Rachel Carlay, substituting on 24 hours notice for an ill singer (Leta Flynn), is the possessor of a lyric soprano which has been heard frequently on 'Manhattan Merry Go Round.' The aria, 'Vissi D'Arte,' was belatedly learned and the role of 'Tosca' is not for her, but she took the rap for the emergency. She was especially good in the uppermost register, where 'B's' and 'C's' were emitted with ease, but her middle 'C' was but a grumble. In 'Manon' or 'Boheme' Miss Carlay may find her true worth. Encores included Grieg's 'Ich liebe Dich' in English, for the soprano, and 'Cecella' for Berini.

Edward Johnson, Met general manager, spoke briefly concerning the merits of the audition winners, and Milton Cross handled announcements and an effective plug for Sherwin-Williams paint in his usual exemplary fashion. Anne Erskine writes the continuity for the program itself.

'THE LITTLE RED SCHOOLHOUSE'

With Eddie Flynn
Quiz
30 Mins.—Local
D.&H. COAL
Wednesday, 7:30 p.m.
WGY, Schenectady
(Leighton & Nelson)

'Little Red Schoolhouse' faces an acid test. It is held in WGY's audience studio just before famous 'Quiz Kids'—which local program resembles in certain respects—rides into a nearby-city station. Spotting is not deliberate, sponsor taking an open nighttime block instead of Sunday afternoon period available last season. On basis of first broadcast in new series, WGY show does not suffer too much from inevitable comparison with webber. Youngsters on teams representing competing 'Schoolhouse' cities do not probably possess as high I. Q.'s as Quiz Kids. Also some of questions asked the Quiz Kids are less difficult. Balancing this is fact that while smart locals seem less precocious, less exhibitionistic than one or two of the Chicago regulars. Listeners may consider them more normal youngsters and easier radio company. 'Schoolhouse' is more of a team proposition and more of a play on community pride.

Flynn kept initial broadcast moving at a rapid clip. He wisely held the reins on answers, four boys and two girls (13 to 15) getting little chance to become prolix or gabby. Kids compete for cash prizes.

One flaw on broadcast seemed to be over-use of studio organ on musical questions, this instrument sounding a little draggy. Impact of advertising message was rather strong, although not a knockout by Schenectady standards. *Jaco.*

DAVID KESSLER

'Today and Yesterday'
News Analyst
PLANTERS PEANUTS
15 Mins., Local
WHAM, Rochester

David E. Kessler, who enters the news analyst field with his current assignment, got away to a good start with prospect of building a regular following. A former newspaper man, drama and music critic, sports writer and managing editor, he brings to the new field a sense of news values, drama in the news and varied personal interests.

Despite the difficulty of presenting vital views on the war's developments from this distance, Kessler does a creditable job in making his comments sound important and thought-inspiring. He devoted most of his time to the war, then touched on Congress, a longevity clinic and the death of Helen Morgan, the latter starting like a drama-packed item, but fizzling out, perhaps for lack of time.

Three plugs centered on a dictionary deal for peanut buyers. *Cord.*

WABC DEDICATORY PROGRAM

With Kate Smith, Mayor Fiorello LaGuardia, Ted Husing, Howard Barlow, Louella Parsons, Bob Burns, Roger Pryor, Andre Kostelanetz, Ed Gardner, Bob Ripley, Alexander Woollcott
60 Mins.
Sustaining
Saturday, 10 p.m.
WABC-CBS, New York

Columbia's New York key turned the juice on for its new 50,000-watt transmitter last Saturday night (18) and the event was accompanied by a fanfare of talk and music in which the predominant note was the awe that the 'magic of radio' could still inspire. There were pickups from Hollywood and London and before the switch of signals from the old to the new transmitter, located on a small island off New Rochelle, N. Y., actually took place brief greetings were heard from Mayor Fiorello LaGuardia and the mayor of New Rochelle, Stanley Church. New York's mayor departed twice from his prepared script for a bit of twitting. Talking about the various services rendered by the medium, Mayor LaGuardia said, 'The world's greatest entertainers stand at your radio door every day,' and then he parenthetically added, 'Some of them are good and some of them are not so good.'

Bob Ripley struck the program's theme of bigness with a recital of the facts and figures involved in this 'miracle of modern science'—250,000 pounds of steel went into the transmitter, 2,500,000 pounds of concrete were used for the antenna's island base, etc. Later on in the hour Ripley did a 'believe-it-or-not' predicated on his own broadcasting experiences. E. K. Cohon, CBS' chief engineer, completed the mechanistic phase of the program by calling the signals for the turning off of the old transmitter in Wayne, N. J., and the introduction of the new transmitter to receiving sets.

Kate Smith, first of the entertainers, recalled her first appearance before a CBS mike, then sang a pop number. Howard Barlow also did some reminiscing, his going back to 1927, and he batoned the symphony combination through the prelude to the third act of 'Lohengrin.' Edward Gardner, another item on the New York end of the program, produced some laughs with some notions of his 'Archie' character. Ted Husing was to have taken off on a Pan-American clipper and to come into the program from aloft but weather conditions made this impractical and so he told the listeners of his disappointment from a studio mike. Andre Kostelanetz rounded out the contributions from the New York contingent with a highly pleasing Stephen Foster medley.

Hollywood was represented by Louella Parsons, Bob Burns and Roger Pryor, the last pinch-hitting for Orson Welles, who for unexplained reason failed to show. Miss Parsons gave her blessing to wedding of the twin media, radio and pictures, while Pryor spoke of the 'amazing cooperative spirit of the people in radio' and wound up with a salute to the freedom of speech. The essence of Burns' routine was that he had had no easy time going up the ladder of success.

Alexander Woollcott, originating from London, was the finale speaker. He mixed reminiscences of his broadcasting days with a tribute to British fortitude under fire. *Odec.*

'HERE'S LOOKING AT YOU'

With Richard Willis, Dan McCullough
15 Mins., Local
BARBARA GOULD, INC.
Mon.-Thurs., 2:45 p.m.
WOR, New York

This novel beauty-advice series by Richard Willis, former reporter, actor, advertising man and Warner Bros. eastern studio makeup man, returned last week for its second season as a local sustainer over WOR, New York, airing on a four-times-weekly schedule. It's now being sponsored three times a week (Monday, Wednesday; Thursday) by Barbara Gould, Inc., cosmetic firm, but will continue the Tuesday sustaining shot.

Format of the show remains as before, with Willis offering beauty analysis and advice to two applicants from the studio audience. He rates them on the following points: hair-do, use of powder-rouge, use of lipstick, eyebrows, neck-line and use of jewelry. Total number of points for the various classifications gives them a general percentage.

Probably such a show is interesting to women dialers, although the more squeamish may be embarrassed at the blunt questions and suggestions offered by Willis. Also, the program's main appeal to the individual listener would seem to be in dealing with her particular type of looks. Thus, a femme would probably have to hear a succession of other (and therefore irrelevant) types before Willis would get around to her own case. Willis asks for plenty of studio visitors and suggests that those who cannot attend in person send him photos and let him prescribe beauty hints for them gratis.

It's probably a better program in the studio than via the air. Dan McCullough is the announcer *Hobe.*

Follow-Up Comment

'Against the Storm' last Wednesday afternoon (15) offered one of the most distinguished and stirring broadcasts in the history of commercial daytime radio. It was not only far above daytime serial level, but for timeliness, maturity of theme, eloquence of expression and emotional impact ranked with the best of evening material. Piece was a flashback account of the arrival in New York nearly two years ago of Kathy, the story's refugee-heroine. Her ship-board friend, a lifelike American reporter, tells her about America as they steam up the harbor through the morning mist and, pointing out the Statue of Liberty, quotes part of the inscription on it:

'. . . Give me your tired, your poor,
Your huddled masses yearning to breathe free.
Send these the homeless, tempest-tossed to me.
I lift my lamp beside the golden door.'

It was sincere, reticent and enormously moving and, with a brief explanatory introduction, would provide a pungent dramatic spot for an evening variety show. It was certainly extraordinary for daytime serial writing.

Raymond Massey, Sylvia Sidney and Flora Robson struggled heroically Friday night (17) to give full dimension and reality to an adaptation of Emily Bronte's 'Wuthering Heights' on the Philip Morris dramatic series. Massey was by voice and temperament miscast as the headstrong Heathcliffe, and in the fragmentary role permitted in a half-hour re-write, his sincerity and trouping skill were of little avail. Miss Sidney was properly intense as Kathy, while Miss Robson artfully paralleled the housekeeper role from youthful vibrance to aging disillusionment. Parts of the children were read as if by rote, but Isabella, Heathcliffe's wife, was convincingly played except in the distraught emotional scenes. Charles Martin's production was elaborate and the cast apparently large, but Martin's presence as m.c. seemed ostentatious.

Helen Hayes demonstrated her throat-catching thesping virtuosity again Sunday night (19) in a repeat of Therese Lewis's acceptable adaptation of the pioneering novel, 'Let the Hurricane Blow.' Although the piece provided several opportunities for her emotional playing and poignantly-edged comedy, the effect was in Miss Hayes' playing, rather than inherent in the script. Herbert Rudley was direct and believable as the stalwart pioneer husband, but was limited by the fact that the show's strongest scenes were solo ones for the star. Mark Warnow's musical bridges, particular the choral ones, were atmospherically helpful.

Barbara Stanwyck, Robert Taylor and James Gleason, guesting Sunday night (19) on the Gulf-Screen Guild program, breezed through a briefie version of the picture of a couple of seasons ago, 'Nothing Sacred,' but despite their efforts, the piece failed to come completely to life. Apparently the yarn, hilarious on the screen, couldn't be satisfactorily condensed into half-hour length, or else the adaptation was faulty. Miss Stanwyck and Taylor were plausible as the romantic leads, but Gleason's meager part didn't bring him out of the background. As sometimes happens with this program, the star names and familiar vehicles draw the audience, with actual performance not up to expectations.

Edmund Gwenn, Heather Angel, Norah Howard and George Sturgeon re-created their stage parts in the air-raid scene from 'The Wookey' (at the Plymouth, N. Y.) in a two-way short-wave broadcast Sunday (19) to England and heard late the same night on WOR, New York, via recording. Although the frantic welter of shouted speeches and screams of terror tended to blur the actual dialog, the realistic sound effects of sirens, roaring planes, screeching bombs and anti-aircraft fire helped contribute excitement. Diana Forbes-Robertson, London-born wife of Vincent Sheean, was m.c. of the show from New York, while John Snagge, one of BBC's announcers, had the similar assignment from London. Also participating were London air-wardens, firemen and a tugboat skipper. Robert Louis Shayon produced for WOR, from a script by Alvin Josephy.

Ilona Massey and Alan Curtis guested Friday night (17) on the Kate Smith show, playing the leads in a sentimental dramatic capsule, 'Swan Song,' supposedly based on an incident in the life of Anna Pavlowa. Script was shallow and transparent, while Miss Massey seemed stilted as the tragic heroine and Curtis rigid as an ardent admirer. Sketch was confused in the writing and confusing in the playing. Charlie Hall and Pat C. Flick, also guesting on the show, were paired as a new comedy team. Hall straighted and Flick was the accented gag man. Material was commonplace and seemingly the two need considerably more work together to acquire proper timing. Pick and Pat, vet blackface comics, also had a spot on the stanza, with Miss Smith playing interlocutor. Laugh results were mild. Nan Rae and Maude Davis, who started the season on the program, weren't on at this catching.

Gloria Swanson was slipped into 'Duffy's Tavern' (CBS) last Thursday night (9) for a few moments of fluffy chatter that she carried off nicely. As posed by the script, Archie (Ed Gardner) confounded his cronies by 'proving' that Miss Swanson was not only a visitor to his beerstube, but that she was that way about him.

Mary Boland, who has often been an in-and-outer in entertainment points on guest shots, probably hit the high of her radio career Wednesday (15) when guesting with Fred Allen. It was needling in the fast, flip and funny sort, and Miss Boland played the lines for maximum values both in the exchange with Allen himself and with tenor Kenny Baker. The latter, incidentally, whammed over a warm reading of 'Do You Care'. Allen had three socko sequences, with Miss Boland, with the Ohio State collegiate and with the hokey murder mystery in the burlesque theatre, wherein the accused, in protesting his innocence, said he'd fight the case right up to the 'Good Will Court'.

Richard Watts, Jr., guesting last week on 'We, the People,' via CBS, gave an interesting account of Chungking air-raids and of general conditions in China in 'the bloodiest war in all history.' New York Herald Tribune drama critic, who recently returned from a summer in the Far East, was unsure of his breath-control, but displayed a pleasant voice and an engaging manner despite nervousness. He and Eddie Dowling, m.c. of the program, engaged in mild banter about the critics' severity toward Dowling's production two seasons ago of 'Madame Capet.' Watts said that his appearance on the air had made him realize how actors are under a nervous strain in giving a performance.

Harold M. Coulter, formerly with WKRC, Cincinnati, has been named promotion manager of KYW, Philly, succeeding Lambert B. Beeuwkes, now in Detroit at WXXZ.

WOR's Critical Jam Session

Jerry Danzig, of WOR, New York, is experimentally holding a 'critical jam session' on Tuesday afternoons at which recordings of WOR programs will be played for the benefit and possible interest of those radio columnists who go in for reviewing. There is more published program comment in Manhattan lately, probably due to the stimulation provided by John K. Hutchens, new radio editor of the New York Times.

WOR believes this policy may prove a method to get radio notice—and notices—for programs that are missed in the ordinary routine because of conflict with other programs. It remains to be seen whether (1) enough radio columnists will care or (2) whether radio programs can be successfully reviewed in a room populated by rivals. The Milton Berle-Charles Laughton duo, 'The Timid Soul,' and the Morgan-Bolton 'Go Get It' shows were the first recordings offered via the critical jam session.

On this point it may be of interest to tha trade that, except in extremely rare instances for extraordinary reasons, VARIETY has never reviewed radio programs anywhere except over a regular radio receiver. Although no longer practical to adhere to the policy as concerns motion pictures the traditional view of this publication has been that films are best reviewed in theatres before a normal audience rather than in projection rooms.

One objection to the professional group being exposed to an entertainment in artificial seclusion is that the wisecrack tendency of the trade-wise gathering can rapidly destroy that essential seriousness which is the very bedrock of criticism.

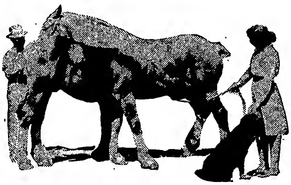
"YES...we listen to WLW

. . . every last one of us," say the Harvey Hoewischers, whose farm is located near Sidney, Ohio.

Prize Winners! These ribbons have been won by Harvey Hoewischer's Belgian horses this year at Ohio, Indiana and other state fairs.

DAD SAYS:
"I've listened to WLW for a good many years, and if there's ever been a loyal booster of the Nation's Station, I'm one of 'em. Even tho' I am quite an active member in the Belgian Breeders Association, much of my work centers about the farm. And so, I'm naturally interested in all the new methods of farming. WLW makes it possible for me to get these new Ideas, gives me the market and weather reports. Why . . . I don't think I've missed that Weather Observer, Jim Fidler once . . . since he's been on the air."

MOTHER SAYS:
"Well, I'm quite a stay-at-home. I enjoy sewing and listening to the radio. And when I say Radio . . . I mean WLW for I hardly ever listen to any other station. I have lots of favorite programs. One that I like especially well, 'Boys Town.' I never miss it. I know that there must be thousands of Mothers like myself who are mighty grateful to WLW for their fine programs."

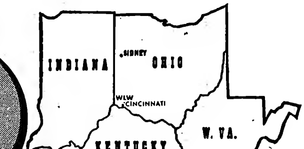


SON SAYS:
"I graduated from Ohio State last year, majoring in Agriculture. I thought when I left school that I'd really have the 'jump' on Dad when it came to new farming methods. But . . . WLW had the jump on me. I soon found out that Dad was 'right on his toes' . . . when it came to employing time-saving devices on the farm. Since then, I've got an 'earful' of sound farming ideas by listening to 'Everybody's Farm Hour.' "

DAUGHTER-IN-LAW SAYS:
"I'm being quite frank when I tell you that I wasn't accustomed to getting up at the crack of dawn when I came to live on the farm. But now . . . I really look forward to Hal O'Halloran and 'Top Of The Mornin' on WLW. I'm sure that in a few short weeks I'll be as WLW-minded as the rest of the family because we listen every day."

YES—PROGRAMS WITH A DISTINCTIVE SECTIONAL FLAVOR PLUS CLEAR CHANNEL FACILITIES MAKES WLW A FRIEND TO FARMERS IN THE MIDWEST!

CLEAR CHANNEL
WLW
THE NATION'S MOST MERCHANDISE-ABLE STATION



REPRESENTATIVES: New York—Transamerican Broadcasting & Television Corporation. Chicago—WLW, 230 N. Michigan Avenue. San Francisco—International Radio Sales.

MAJOR MARKET GROUP'S CHI MEETING PRODUCES INDEPENDENT B'CASTERS, INC.

New Trade Association Bars Networks and Clear Channels From Membership — Rejects All ASCAP Alternate Plans of Payments

Chicago, Oct. 21.

With station owners from the major markets in for the meeting, a new group was organized here last week. Known as the Independent Broadcasters, Inc., group will be restricted to stations affiliated with networks but not owned or operated by networks, and not on a clear channel.

It marks a furthering of the trend of isolation of self-interest within the industry. This latest group is a trade association of those whose situation precludes boosts in wattage to any great extent.

Known when summoned as the Major Markets Group the broadcasters came to Chicago primarily to discuss three major subjects: ASCAP, super-power and labor unions. As far as ASCAP is concerned, the group here was irrevocably against the present ASCAP deal with the networks, feeling that the networks were passing too large a burden of payment-at-source back to the affiliates. The group also is opposed to the blanket contract offered by ASCAP, contending the blanket agreement does not suit the needs of the stations which are also being served by BMI and other music sources. The stations are inclined towards the acceptance of the per program and per piece contract with ASCAP but are balking at that contract because of the mess of bookkeeping, auditing and logging involved in the proper functioning of this type of ASCAP deal.

On super-power the group is completely, definitely and utterly emphatic. They are agin it. They want 50,000 watts fixed as the top limit of power for all stations. Their feeling is the stations on clear channels can run wild if allotted super-power and the networks with a few stations spotted across the nation with super-wattage, could set up a claim to effectively service the entire country on network shows and eliminate large numbers of their present affiliates.

As to unions, the group will not deal with any of the trade unions as a radio group. Musicians, performers, engineers, and others will not be negotiated with as a radio group; but each situation will make its own deal with the locals. Broadcasters feel that to negotiate as a unit with any union would leave the entire radio field at the mercy of a general walk-out.

Independent Broadcasters, Inc., will have 12 members on its board of directors; three each from stations allied with Columbia, Mutual, the Red and the Blue. Should there ever be another national network, there will be three more directors for stations on that network. This is to ensure that no one network will have a greater voting power than a rival web.

Eugene Pulliam of WIRE, Indianapolis, served as chairman and organizer at the initial meetings, and it is indicated that Pulliam will be one of the top figures in the new group known as IBI. Organizational and membership committee chosen is headed by Walter Damm of WTMJ, Milwaukee and includes Henry Slavik, Ronald Woodyard, William O'Neill, Campbell Arnoux. Copyright committee which met with ASCAP leaders in New York late last week is comprised of Hoyt Wooten, John Gillin, Stanley Hubbard, Ed Craney and Hulbert Taft. On the super-power committee are John Shepard, John Kennedy, William Scripps, Ed Craney and Luther Hill.

There were 46 affiliate station men in for the meeting in the Drake Hotel last week, and these men represented 63 stations.

Elections and a new general meeting will be held in Chicago within the next two weeks, and all affiliated station men in the classifications necessary for membership will be invited to attend the meeting and have a full voice in the proceedings.

Falstaff to Blackett

Chicago, Oct. 21.

Blackett-Sample-Hummert agency has been awarded the Falstaff Beer account.

Lining up full campaign of radio and newspaper copy, with plenty of stress on the ether.

AFRA PRESSES WBYN, WAAT

Meeting in New York Endorses Roosevelt's Foreign Policy

American Federation of Radio Artists is currently negotiating for contracts at WBYN, Brooklyn, and WAAT, Jersey City, N. J. Union recently signed renewals with WHN and WMCA, New York. National board is still considering the question of a uniform rule regarding admitting program producers to membership. Meanwhile, each local is handling the matter in its own way. Cincinnati and Los Angeles locals admit producers and the New York chapter takes in those at Columbia's key station, WABC, New York. Latter policy is a hang-over from AFRA's absorption of the American Guild of Radio Announcers and Producers.

At last week's annual meeting of the New York local, the following were elected to membership on the local board: William Adams, Clayton Collyer, Ted de Corsia, Eric Dressler, Betty Garde, House Jameson, Anne Seymour, Mark Smith and Ned Wever, actors; Everett Clark, Gordon Cross, Phil Duey, Felix Knight, Evelyn MacGregor, Alex McKee and Walter Preston, singers; Ben Grauer, Ken Robers, Sid Walton, Alan Williams and Foster Williams, announcers.

Meeting also passed resolutions approving President Roosevelt's foreign policy and the Government's current efforts to provide army camp entertainment.

Frank Owens Scouts For Maxwell Local Shows

Benton & Bowles is making inquiries for local shows in behalf of Maxwell House tea.

Agency's scout in this particular instance is Frank Owen.

Amerado Cigars Buying Chainbreak Blurbs

Amerado cigars is buying chainbreak announcements at the rate of three a week for 13 weeks starting Oct. 27.

The Feigenbaum agency, of Philadelphia, has the account.

Move Back for Pall Mall

'The Modern Design' transcriptions for Pall Mall Cigarettes, which have attracted comment in trade circles and among radio listeners because of their ear-splitting sound effects, are, here and there, being given special pre-announcement 'treatment.' One conductor of a musical clock was heard informing listeners that a 'Modern Design' platter was to be turntabled and suggesting they draw a bit away from their radios. Another morning, he also gave a sort of 'warning' that one of the 'on land, on sea and in the air' discs was to be broadcast. The third morning he tabbed the record in straight fashion.

That people outside the metropolitan area laugh at the discs was demonstrated when the quizmaster on an upstate N.Y. station asked contestants to identify the product sloganned 'Modern Design.'

Brennan Hires 12 Men for WJAS

Pittsburgh Impasse Ends and With It Petrillo's Strike on Network

Before radio listeners could get the full affect of harmonica group after harmonica group on sustaining programs H. J. Brennan, operator of WJAS and KQV, made his peace with the Pittsburgh musicians union Friday (17) and the American Federation of Musicians revoked entirely the walkout order it had issued for CBS and NBC house orchestras in New York, Chicago and Hollywood. Brennan agreed to employ regularly 12 staff musicians on WJAS.

The AFM, after pulling the network sustaining units in Chicago and Hollywood, advised the webs that the men would be permitted to go back providing their programs were not fed to Pittsburgh. The Hollywood studios, apparently acting on instructions from the home offices, declined to abide by this condition and the men didn't come back until the entire controversy was settled.

Meeder Awaits Signature

Pittsburgh, Oct. 21.

Truce between H. J. Brennen, owner of WJAS and KQV here, and Claire Meeder, president of musicians Local 60, over weekend put sustaining music and remote band pickups back on both major networks following a suspension of several days. Meeder yesterday said he and Brennen had agreed on major points of controversy but stated he didn't want to reveal terms of agreement until contracts were actually signed, probably some time tonight (21).

Original bone of contention was at WJAS, local CBS outlet, where Meeder insisted contract for Benny Burton's staff band had not been carried out to the letter. Brennen claimed he had used band during 44 weeks called for, but Meeder denied this, saying station had come through with only 29 weeks, altering starting date of deal.

Miriam Wolfe, actress at WGR-WKBW, Buffalo, getting 20th-Century Fox screen test this weekend (25) in New York on basis of work in recent 'Star Spangled Theater' drama on NBC.

Southern Papers Use 'Quiz of Two Cities' Format for Stunt

Atlanta, Oct. 21.

WSB has borrowed Noxzema's pattern, 'Quiz of Two Cities,' for a weekly show involving the staffs of the Atlanta Journal and the Birmingham News-Age Herald.

Journal team operates from its own studios (WSB) while the Herald bunch answers its questions in the studios of WAPI, Birmingham. Latter outlet, like WSB, also broadcasts the event.

Noxzema in Pittsburgh

Pittsburgh, Oct. 21.

Bankrolled by Noxzema, new quiz show between teams from two cities, Pittsburgh and Philadelphia, has been launched over a twin-station hook-up, KDKA here and KYW in Philly. Started last Sunday and sponsor had station reps line up heads of city government, Mayor Cornelius Scully of Pittsburgh and Acting Mayor Bernard M. Samuel of Philly, for speeches on inaugural show.

Telephone lines between two outlets permits one end to thear the other, except answers to questions inasmuch as both teams have the same set, and while program airs from KYV 3:30 to 4 each Sunday, KDKA makes a transcription of it and puts it out three hours later. Earlier time had previously been sold to another sponsor by local Westinghouse outfit.

Pay-off is in silver dollars, each contestant being assured of $5 and an extra $5 if he hits the jackpot question. For first program, Noxzema had a line-up of name newspapermen from Pittsburgh Post-Gazette and Philadelphia Bulletin.

GREENE, RYND HAVE NEW POSITIONS AT NBC, N. Y.

NBC last week split its sales service staff into separate departments for the Red and Blue networks. F. Melville Greene, formerly sales traffic manager, was appointed head of Red network sales traffic, reporting to Roy C. Witmer, vice-president in charge of Red sales. Charles Rynd was made Blue network sales service chief, reporting to Keith Kiggins, Blue sales head.

Other NBC executive changes included the appointment of Elmer Lyford, formerly of traffic, as executive assistant in charge of station relations promotion, succeeding Bert Adams, who was recently made assistant to Sheldon B. Hickox, Jr., manager of the Red network station relations. Robert Jones, formerly a clerk, was upped to succeed Lyford in traffic, while Daniel Tuohy was hired to take the job vacated by Jones.

DENVER'S STANDOUT STATION

Affiliated In Management With The Oklahoma Publishing Company And WKY — Represented Nationally By The Katz Agency, Inc.

WDRC
CONNECTICUT'S PIONEER BROADCASTER

Take Good Aim

Score a bull's-eye in Connecticut's Major Market by using WDRC in Hartford. Get all three on WDRC—coverage, programs, rate! Write Wm. Malo, Commercial Manager, for further information.

BASIC CBS FOR CONNECTICUT

IN PHILADELPHIA
Win Friends Influence Listeners
SELL THROUGH WFIL

Betty Winkler Latest of Dramatic Talent to Quit Chicago for N. Y.

Chicago, Oct. 21.

Exodus of radio performers from Chicago, and all headed for New York, has reached a high point within the past few weeks, and there is no indication that this trend will abate in the near future.

Some of the top radio acting names in town have switched east suddenly, though they were doing excellently in Chicago as far as standing and coin are concerned. Betty Winkler goes to New York to take a role in 'Man I Married,' though apparently big here. Janet Logan, who has been at the forefront for several years in Chi radio and for some time tops in 'Stepmother,' is quitting the show to move to New York.

Spencer Bentley left 'Betty and Bob' for New York and a Paramount Newsreel announcing job sometime back. Others who have gone eastward include Bess Johnson, Anne Seymour, Patricia Ann Manners, Elizabeth Reller, Dan Sutter, Fran Carlon, David Gothard, Ethel Owne, Margaret Hillias, Catherine McCune, Kay Brinker, Dolores Gillen, Paul Luther. There are plenty more, besides.

There is more money in New York for performers. There is a better chance for the big break that will mean, maybe, Hollywood, though a number of performers have gone to the Coast directly from Chicago radio, as Don Ameche, Amos 'n' Andy, Lum 'n' Abner, Fibber McGee and Molly, Red Skelton, Kay Kyser and a flock of bands.

But the trend of the drama performers to New York is now running high. Many of them feel that their one big opportunity is in legit, and with Chicago legit production a fable of the dim past, these performers are going east.

Sabotage-Wary

Continued from page 3!

planning some sort of practical joke or plotting some other action.

Bullets Also

About the same time the acid was found in the NBC studio building, a package of bullets was found in a cable conduit at the WEAF transmitter. Although the bullets were only 22-calibre, there were enough of them to blow up the cable and put the station off the air. With network officials declining to discuss the matter, it isn't known what method the supposed saboteurs intended using to explode the bullets.

NBC executives deny that FBI agents were on the premises the day the two 'bombs' were found or have been there since. However, reports persist that the G-men are investigating the situation. Despite the presence of the Pinkerton men on the fifth floor and the requirement that all persons entering must have passes, network execs continue to worry about possible sabotage in the control rooms, particularly with visitors constantly being taken through the building on sight-seeing tours.

Whether G-Men are guarding the building or not, it is known that FBI agents have for months been checking the histories and background of all foreign-born employees at both NBC and CBS, particularly those in the international short-wave divisions of the two networks. Fact that the Government sleuths apparently have copies of all past short-wave scripts, including those in English and foreign languages, has surprised broadcasters the G-men have interviewed. Understood some of the scripts of broadcasts to European countries a couple of years ago have aroused considerable interest. So far, no accusations against any of the broadcasters has been lodged with either NBC or Columbia.

Edythe Melrose on WXYZ

Detroit, Oct. 21.

Edythe Fern Melrose, former woman station manager in Cleveland and Akron, returned to the air last week via WXYZ, Detroit, in the role of 'The Lady of Charm,' in which she is developing a woman's market for Chrysler.

The series goes from 11:15 to 11:30 a.m. Monday through Friday.

GOVERNMENT URGING STOPS XEBP STRIKE

Mexico City, Oct. 21.

A strike set for Oct. 15 against radio station XEBP (5,000 watts) at Torreon, leading Mexican cotton center, to enforce demands for more coin and less work, was averted by action of the labor ministry in inducing the help to accept arbitration of their grievances.

The ministry declared that these are not the times for any radio station in Mexico to be closed by a strike.

CBS feeds the N. Y. press this noon (Wed.) to meet its Harry Flannery, just back from Berlin, Germany, and in need of a feed.

Opera Dressing Room Interviews Sponsored By Frisco Dep't Store

San Francisco, Oct. 21.

KYA has signed I. Magnin, department store, for a nightly quarter-hour originating from War Memorial Opera House. Kicking off Thursday (16) for a nightly run-of-season airing, show will feature dressing room interviews with opera principals.

Pegged at 7:45 p. m., it will tie in with Pacific Gas and Electric's 8-to-10 p.m. Evening concert, KYA Manager Harold Meyer having arranged for the transcribed symph sesh to use waxed arias by the stars who face the interviewers in person. Eric Boden and Al Zitcer producing.

Vallee Cast Optioned

Hollywood, Oct. 21.

Entire cast on the Rudy Vallee show has been renewed by Sealtest.

Carries through next April.

NBC Hires Two Publicity Specialists, One of Them Biographer of Great

NEAL HOPKINS GETS TOUGHIE FROM VICK

Neal Hopkins, NBC staff writer, takes over the scripting assignment on the Vick dramatic series on NBC-Red (WEAF) with this Sunday's (26) edition. Show, tentatively called 'How to Win $5,000,' will be retitled this week. Hopkins will collaborate on the script with Claire MacMurray Howard, author of the 'And Beat Him When He Sneezes' stories from which the program is adapted.

Milton Geiger was the original scripter on the series, but was replaced and several other writers have had a crack at it in the last few weeks. Lewis Titterton, NBC script head, set the deal for Hopkins to take over the authoring assignment.

NBC last week hired two publicity specialists. John McKay came into the New York office as manager of the press department. Arthur D. Howden Smith went on the payroll to do confidential public relations. McKay is a publicist from WFIL, Philadelphia. Smith is the author of 'Men Who Run America' a series of essays on financiers and industrialists and also of biographers of the Vanderbilts, the Astors, Winfield Scott and Col. Edward M. House of whom he was an adopted son.

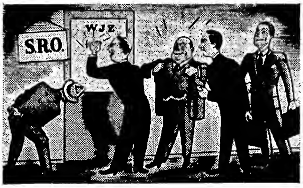
Smith recently returned from Hollywood where he freelanced.

McKay as manager of the press department succeeds Bill Kostka who resigned some weeks ago.

Charlie Dameron, who left WLW a year ago to do hillbilly recordings for tobacco and snuff sponsors, joined WCKY, Cincinnati, last week.

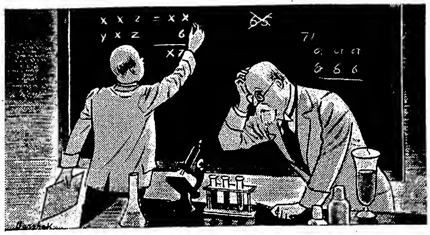
"Science says I Cheated!"

...BUT NANCY BOOTH CRAIG, WJZ's FAMED "WOMAN OF TOMORROW" FINDS A WAY TO PUT 45 MINUTES INTO A HALF-HOUR...MORE OR LESS!



1. "WOULD-BE SPONSORS SNORTED when I explained that we couldn't pack more than a bare 30 minutes into *any* half-hour! There *must* be a way, they insisted: Call in the Scientists! You see, they wanted to participate in *The Woman of Tomorrow* 9 to 9:30 morning program on WJZ . . . and we *had* all the sponsors we could really talk about in 30 minutes! Besides, *The Woman of Tomorrow* is a *very short* half-hour (our listeners tell us) . . . one of the shortest on the air! We've been sold out for some time!

2. "THOUSANDS AND THOUSANDS OF WOMEN had been writing in for months about the products I mentioned, these indignant late-comer buyers reminded me. They wanted to get *their* products in. Edgewise, even! They were very flattering. They said I had a Golden Touch that had skyrocketed sales for over 40 sponsors, in the world's richest market. They said females *simply stormed* the stores, after hearing *The Woman of Tomorrow!* *Do* something, they added . . . or ELSE!



3. "SO SCIENCE TO THE RESCUE . . . but Science *failed*. And then—I worked it out all by myself! Like this: We've added ANOTHER QUARTER-HOUR! From 12 noon to 12:15, Monday through Friday, in fact! Maybe that's not exactly the same as getting 45 minutes into a half-hour. Science says I cheated . . . but it *works*, doesn't it—? And besides—*noon* time is a *grand* time* to reach women! Already, some new contracts have been signed for this new period . . . but there's still room for a *few*** non-competitive products, as we go to press!"

*Nancy's right—80% of all woman in the area are available for listening, 12 to 12:15 P.M.

**Nancy's right again—but better work fast! Phone or wire your nearest NBC Spot Sales Office. First come, first served!

1921—1941
WJZ
NEW YORK'S
PIONEER STATION
50,000 WATTS · 770 KC.

KEY STATION OF THE NBC BLUE NETWORK

Represented Nationally by National Broadcasting Company. SPOT Sales Offices in New York • Chicago • San Francisco • Boston • Cleveland • Denver • Hollywood • Washington

From the Production Centres

IN NEW YORK CITY . . .

THE RADIO TRADE IS DISCUSSING: *Whether a U. S. senator actually forced Archbishop Beckman on NBC—what is happening, if anything, in shortwave—Columbia Island—the return of Frank Fay—*

Lucille Webster, business manager of Ted Bates radio department, back at the job after a four months' absence for an operation...She was formerly assistant to Tom Revere, Benton & Bowles radio head... Guy and Carmen Lombardo wearing expansive grins over news of an oil strike on their holdings in Ontario.

Howard Nussbaum, NBC staff producer, leaves Saturday night (25) for a vacation in Mexico....he's been directing 'Defense for America,' which goes off the air with the Saturday stanza....Basil ('Bud') Heatter, radio scripter-son of Gabriel Heatter, has enlisted in the Navy....WWRL has started construction of news transmitter in Greenpoint....With the completion of the Norman Corwin series, '26 by Corwin,' the 10:30 spot Sunday nights on CBS resumes Nov. 16 with 'Columbia Workshop' under the production supervision of Davidson Taylor.

'The Virginian,' current yarn in the 'Stories America Loves' series, runs 10 weeks, with 'Dodsworth' (two weeks) and 'So Big' (three weeks) slated to follow....Edna Ferber may personal on the inaugural episode of 'So Big'....Howard Teichman adapts stories.

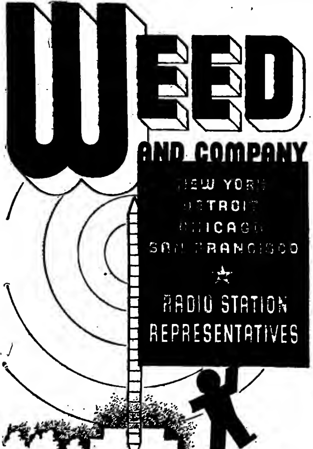
Virginia Dwyer, ingenue lead of 'Front Page Farrell,' and James Fleming, announcer of 'John's Other Wife' and 'Mr. Keen,' planning December marriage....Oscar Polk added to 'Our Gal Sunday' cast....Jone Allison replaced Pat Peardon in 'Orphans of Divorce' cast, with Miss Peardon slated for a lead in Max Gordon's 'Junior Miss' legiter....Selena Royle, no longer held to the 'Woman of Courage' exclusive, Joined 'Second Husband' troupe....So did Charles Dingle and Edgar Stehli....Dickie Van Patten added to 'David Harum' cast and Thelma Ritter ditto to 'Lorenzo Jones'....Parker Fennelly joined 'John's Other Wife' company, Lucille Wall with 'Our Gal Sunday' and William Adams with 'Young Widder Brown....Morris Gilbert, assistant to Raymond Gram Swing, has resigned to join the staff of the Office of the Coordinator of Information, Government service, headed by Col. William J. Donovan....No successor selected yet....Jay Sims became announcer on the Drew Pearson-Robert Allen series with the Sunday (19) edition....Stan Shaw, of WNEW, to Baltimore last week to be with his seriously-ill mother.

Ken Dyke, promotion director of NBC, tied up all month on Federal Court jury duty . . . Terry Martin opposite Patricia Ellis last Friday (17), on NBC's television serial . . . meantime Mrs. Martin (Polly Shedlove) is in retirement from broadcasting since motherhood.

IN HOLLYWOOD . . .

THE RADIO TRADE IS DISCUSSING: *Recording of the Jack Benny program on the coast repeat in which the disk bounced around and the needle stuck in a groove on Dennis Day's number, embarrassing all around—NBC order from east to get tough with comics who run over a few seconds.*

Connie Boswell is pulling out of Kraft Music Hall within the next few weeks to make a personal tour of theatres where the pickings are more luscious than on the solo kilocycle job....Horace Heidt brings his 'Treasure Chest' program here Nov. 4 for an indef pitch. Bandman lonesome for that ranch in the valley he bought last trip out....Upon Close making his observations of the Far East from NBC's listening post in North Hollywood....Chief Milani, long time on KFWB, moves over to NBC's blue net ....Betty Fraser handling script on the Red Skelton show after moving out of NBC's literary rights department....Hal Rorke, KNX press head, trying to clear his throat of strep bugs....NBC sizing up the talent at Camp Roberts for a weekly program over the network....Bing Crosby goes back on the Kraft show Oct. 30....Danny Danker back from J. Walter Thompson conferences in N.Y.....John Whedon, scripter on Old Gold show, had to move out of his hotel because the manager's monicker is the same and the usual complications ensued....Greer Garson and Basil Rathbone are teamed Oct. 25 in Screen Guild dramatization of 'Good-Bye Mr. Chips.' Other futures on the Gulfer are Mickey Rooney and Judy Garland in 'Babes in Arms' Nov. 9, and Irene Dunne and Cary Grant in 'Penny Serenade' Oct. 16....Sid Sutherland and Jose Rodriguez are sustaining on KFI after being alienated from their sponsors....Richfield Reporters (John Wald and Don Forbes) finally have competish in the 10 p.m. news spot. Ford dealers are sponsoring Bob Garred on KNX....William Esty agency still shopping around for a producer to handle the four-week Shirley Temple series for Elgin watch. Charles Vanda, producing 'Hollywood Premiere' in that spot on CBS, will pass December in New York turning out some prestige programs for Columbia....NBC is pretty proud of its Far East listening post these days. Nearly two weeks before the story was substantiated, network's Coast eavesdroppers (Jap, Russian and a multi-linguist) picked up the info that the Japanese cabinet was on the brink of chucking it. As is customary, the tip was passed along to the news services, who shrugged it off as something picked out of thin air. Faces reddened when the story broke and hereafter the service lads won't be so eager to toss off a good lead....Peregrinating execs, Lewis Allen Weiss and Harrison Holliway, are back behind their mahoganys.



IN CHICAGO . . .

THE RADIO TRADE IS DISCUSSING: *Significance of network distrust by local affiliates as dramatized here by the successive N.I.B. and Major Market Group Meetings the development of previously inactive Eugene Pullian of WIRE, Indianapolis as a radio trade politician-Betty Winkler commuting from New York.*

Jayne Walton, singer with the Lawrence Welk orchestra, doubling to WGN to participate in the Bob Elson-Bill Anson show, and is set on the show until Nov. 25....Ben Bernie doubled for a charity appearance at the Victory Round-Up Rodeo for the British War Relief.

Jim Kane, who recently went to Chicago as head of midwestern publicity for CBS, was a victim of a drug store holdup during a visit to New York the weekend of Oct. 11-12. While Kane was making a purchase in the drug store three bandits entered the place and, at gunpoint, locked him and the druggist in a closet. Robbers forgot to search their victims, however, so Kane didn't lose any money.

Radio serial producer Blair Walliser sworn in as junior grade lieutenant in Coast Guard Reserve and will be assigned to public relations department here . . . Edith Davis added to cast of 'Right to Happiness' . . . Myron Wallace announcing on 'Road of Life' . . . Arthur Kohl back from Coast and once more in 'Right to Happiness' cast . . . Janet Logan is going to New York as the eastward trend continues.

IN SAN FRANCISCO . . .

THE RADIO TRADE IS DISCUSSING: *KSFO's loss of the CBS franchise to KQW . . . KSFO's gain of a 100,000 watt shortwave permit . . . Larry Keating's break in landing the Bob Hope commercials (he's a local announcer just gone south) . . . Hope's local appearance at the Auto Show . . . the curse of interoffice politics.*

Arnold Marquis, KGO-KPO producer until last month, has been assigned to handle the Signal Carnival out of Hollywood, a program which originated in Frisco years ago as Carefree Carnival....The exodus from KSFO continues with announcer Dick Wynne, writer Paul West and I. V. Newlin off the payroll....Station has also effected another preparation for loss of CBS Jan. 1 by having the Farm Journal editor double on publicity. Work previously had been done by Columbia's Marie Houlahan, who will be lost to KSFO when the web shifts to KQW....KSFO's new shortwaver will broadcast in English, French, Dutch, Spanish, Portuguese, Japanese, Chinese, Thai, Russian and Korean....Dick Bertrandias, KGO-KPO producer, has joined the Navy....KYA is local outlet for the Saturday Evening Post's 'All American Dance Band' poll tieup with KRO's 'Syncopation' ....new program tabbed 'Why?' has been parked on the 6:30 a.m. sked of KYA with Clarence Leisure assigned to give out with weather, time and temperature data between discs.

CBS' $600,000 Transmitter Isle

Created 600 Feet of 16-Foot Seawall Off New Rochelle

Another 50,000 watt transmitter, that of WABC, is brand-new to the metropolitan New York area. This is in addition to WHN's plant at East Rutherford, N. J. CBS key station has its towers on an artificial island built on a reef a mile off New Rochelle in Long Island Sound. Its towers go up 410 feet. It stands the network about $600,000 and went into use Saturday (18) with the usual ceremonies.

CBS built a seawall 600 feet long and 16 feet high to create what is now Columbia Island, destined to be a landmark to yachtsman.

Steel cable carries 4,000 volts of juice from shore to island. Transmitter can quarter a 10-man engineer crew.

WABC, Columbia's New York key, had to drop one of the stunts it had scheduled for the celebration because contracts had not been signatured with ASCAP by last Wednesday (15). Arthur Godfrey was slated to do an a.m. broadcast from the transmitter site in which there would have been included phonograph records of dance bands that rose to fame from the Glen Island Casino, which is located near the transmitter. The music on all the records selected for the program fell within the ASCAP repertoire.

Full page advertisements in the N. Y. dailies Friday and Saturday pictured the big cement island with a wharf and a huge unusually-designed single tower rising above the juice house. CBS signal will be vastly clarified and strengthened.

Oddities of construction problem: workmen could not work at high tide. Drinking water comes from a well 900 feet down under the sound, a fleet of 21 small craft plied from island to shore while the building went on.

WINS OFF AIR DUE TO PILOT'S CRACK-UP

Station WINS, New York, was forced off the air Monday morning (20) when an army training plane crashed in a field near Rutherford, N. J., where the WINS transmitter is located, striking and breaking a main transmission wire. Repairs were immediately undertaken and the station was on the air again after 46 minutes' silence.

Pilot of the plane was killed and a student flier seriously injured in the mishap.

KGO's 66 Newscasts

San Francisco, Oct. 21.

KGO now carries a sked of 66 news broadcasts per week, or more than nine per day, according to a check of listings.

KPO, NBC's sister station, pumps out 46 news periods weekly.

Pitt 'Plays Down' Football But Not Broadcast Fees

Pittsburgh, Oct. 21.

It's all right for tha University of Pittsburgh itself to de-emphasize football, but it doesn't want any de-emphasizing from outside sources. That's why the Atlantic Refining isn't broadcasting the exploits of Pitt on the gridiron this season; that's also why WCAE is doing the play-by play accounts from the Pitt stadium as a sustaining attraction.

Atlantic's three-year contract with Pitt, at $18,000 per annum for the privilege, ran out last fall. That was just a few months after Pitt had announced that football would be less important at Pitt than it was during the coaching days of Jock Sutherland. So the sponsor of tha grid broadcasts took the university at its word. It offered the school another three-year contract, but at $12,000, a cut of $6,000. James Hagan, director of athletics, insisted that would never do.

He pointed out that while Pitt might be doing some de-emphasizing on its own part, certainly it had for 1941 the most attractive home schedule it had come up with in years. And so it had, too—clashes with such big-time schools as Purdue, Duke, Ohio State, Fordham, Penn State and Carnegie Tech. Hagan told Atlantic it would have to be the same price as before, $18,000, or nothing. The refining company said it would be nothing then. And so it is.

FRITTS DROPS ACTION

Owner of 50 Shares Opposed CBS Artists Service Sale

Calvin E. Fritts, holder of 50 shares of common of Columbia Broadcasting System, Inc., dropped his action against the corporation Friday (17) in the N. Y. supreme court. Fritts, protesting the sale of the Columbia Artists Service and Concert Bureau by CBS, had sought to have the court make CBS evaluate his stock so he could sell it.

Argument on this plea had been held before Justice Peter Schmuck Sept. 26 with a reserved decision still in effect.

Bailey Replaces Geiger

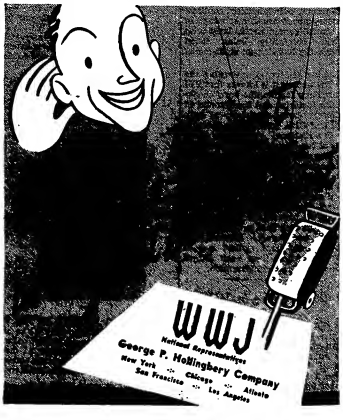
Vick Chemical has changed writers on its 'What's in a Name?' serial (NBC-Red) after two installments.

Milton Geiger is out and Harry Bailey wrote last Sunday's (19) show.

Cooper on 'Johnson' Script

Wyllis Cooper starts scripting 'Story of Bess Johnson,' next Monday (20).

He's currently is writing CBS' 'Spirit of '41' and 'Good Neighbor' on NBC-Red.


WWJ
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Starting Thursday, Oct. 23 • 10:30-11 p.m.

WEAF *and* NBC *Red Network*

Coast-to-Coast

☆ **FRANK FAY**

☆ **BOB HANNON** - *Young Man with a Song*

Personal Mgt. PAUL KAPP

☆ **BEVERLY AND HER BOY FRIENDS**

Personal Mgt. RAY BLOCH

under the musical direction of

☆ **HARRY SALTER**

and his Celebrated Orchestra

☆

Created and Produced by

MUSIC CORPORATION OF AMERICA

LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS

Cuban News Program That 'Might Have Changed History' Is Forgiven

Havana, Oct. 21.

After eight months suspension by the government, 'Voz del Aire,' a radio news program formerly conducted over station CMCD, has been given permission to resume activities by Government Radio Director Juan Govea. CMCD's troubles started on Feb. 4 of this year during the 'little revolution' in which President Batista ousted rebellious Army Chief Jose Pedraza and his police chief stooge, Bernardo Garcia, along with Navy Chief Angel Gonzalez, all of whom are in luxurious exile in Florida.

Late at night on Feb. 4 when Batista started for Camp Colombia to grab the reins from Pedraza, 'Voz del Aire' broadcast that Batista had just left the presidential palace for the camp without a guard.

This might have changed the course of history had Pedraze been listening instead of being home in bed where he was arrested a few minutes later.

The next day the government visited CMCD and found its equipment 'inadequate to continue in public service.'

'Voz del Aire' will continue with purchased time on the Cuban 'Red Chain' until a wave length is found for CMCD, her old channel having been awarded to the Ministry of Education. Rumor has it they will soon be back at the old stand because Senator Miguel Suarez will have a hand in the administration of the station.

Bob Hope's Frisco Stand

San Francisco, Oct. 21.

Bob Hope does his Pepsodent show from the Community Playhouse via KPO tonight (21), being in town currently for the Frisco Auto Show where he opened a nine-day run Saturday (18). Also held his Sunday and Monday previews in the Playhouse.

At the Auto Show, Hope is supported by his wife, Jerry Colonna, Six Louisiana Belles, Nan Wynn, Ames and Arno, the White Guards (8) and Skinnay Ennis orchestra of 14 men augmented by 16 local tooters to make up the Civic Auditorium minimum of 30 specified by the musician's union. Larry Allen booked.

The 'Y' to the Rescue

Wichita, Kans., Oct. 21.

New program at radio station KFBI is 'Get-In Step,' originated because 32% of draftees turned down in Sedgwick County were rejected because of physical defects.

Phil Cope, physical education director at Y.M.C.A., conducts program exercise, which also includes music, at 9:45 p.m.

GAELIC TONGUE ON CANADIAN WEB

Montreal, Oct. 21.

Probably for first time anywhere outside Irish Free State a 'Gaelic Hour' is now heard over the Canadian Broadcasting Corp. network across the Dominion. It will be continued indefinitely, if response is satisfactory, each first Saturday of succeeding months.

Ian Mackenzie, Federal Minister of Pensions, as honorary president of the Federation of Gaelic and Highland Societies of Canada, opened the series with address in Gaelic and English from Vancouver where program originated with continuation from Winnipeg, Toronto, Hamilton, Ottawa and Sydney, Nova Scotia.

Gaelic belts in Canada ara in the Maritime Provinces in tha east of the Dominion, Central Canada and British Columbia and these sections will be thoroughly covered by the network.

Carter Ringlep Joins KMOX

Kansas City, Oct. 21.

Carter Ringlep is leaving station KMBC sales department to begin a hitch in St. Louis, where he will perform for KMOX and for Radio Sales, Inc.

Departure ends five years of service with KMBC.

★ ★ ★ ★ ★ ★ ★ ★ ★

THESE BARONS ARE KINGS!

★ ★ ★ ★ ★ ★ ★ ★ ★

CLEVELAND is "that way" about the Barons. Didn't they win the American Hockey League championship last season? Drew more than 254,000 rabid fans, too—more than any city in the league.

So this season, as for the past five, WGAR will air the doings of the Cleveland Barons, provide the most consistent radio coverage of local hockey.

Final periods of home games will be broadcast play by play. Every out-of-town game covered by a 15-minute resume. Championship play-offs by direct wire from point of play. Bob Kelley, the town's ace hockey broadcaster, will be at the mike, carrying on WGAR's year-round sports coverage.

Soon, the sound of toe against pigskin will be silenced. But the slap of sticks against a fast-scudding puck will hold the ears of thousands of sports fans throughout Northern Ohio until next spring.

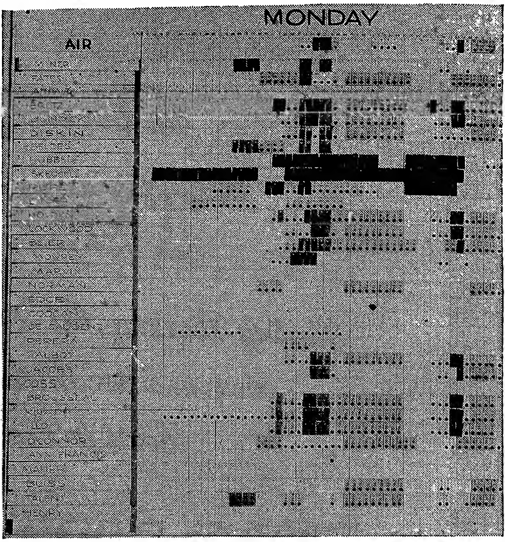
Yes, the Barons are kings of sport out here. And with a faithful following to which some wise sponsor will want to tell his story!

WGAR THE FRIENDLY STATION

CLEVELAND . . . BASIC STATION, COLUMBIA BROADCASTING SYSTEM
G. A. RICHARDS, PRES. . . . EDWARD PETRY & CO., NAT'L REPR.

★ ★ ★ ★ ★ ★ ★ ★ ★

CBS TELEVISION STUDIO CHART



Columbia television operations (still experimental) at Grand Central terminal, N. Y., have resulted in the creation by Len Hole of a new kind of program and staff assignment board. One day, Monday, is pictured in the accompanying cut. Varicolored tags represent the scheduling of the various employees and programs througout the business day.

Tags symbolize such orders to staff as these: air, blank, run on floor, run off floor, conference, preparation, set, strike, film review, stand by, audition, color, log, check camera, pattern. CBS television planners are enabled through the use of 168,000 small tags to symbolically chart any and every situation. With the aid of 14,052 nails, on which to hang the tags, a complete schedule of every 15-minute program and all the steps and people involved is visually created.

It sounds complicated, but is reported to work smoothly.

MEXICO'S BOWES DIES

Julio Osorio, Former Rotary President, Victim of Typhus

Mexico City, Oct. 21.

Julio Zetina Osorio, 50, originator of Mexico's first radio amateurs contest, died of typhus Oct. 9. Osorio some years ago sold XEW, Mexico City, the idea of presenting American-styla contests for amateurs. These programs were sponsored by Bristol Myers for Ipana-Sal Hepatica.

Osorio, under the air-name, 'Don Leandro,' became Mexico's Maj. Bowes. He had been a shoe manufacturer, newspaperman, and former president of the local Rotary Club and governor of the third Mexican Rotary District.

Burial was here. Surviving are tha widow, a daughter, three brothers and four sisters.

Alexander's Court May Be Ahead Of 'Good Will'

True Story Magazine will probably return to the air Nov. 30 with a 45-minute version of A. A. Alexander's 'Court of Arbitration.' Mutual has made available the Sunday 9:15-10 p.m. period to the account. The NBC-Blue has also put in a bid. If the mag accepts the Mutual niche the show will come just before 'Good Will Hour' which Ironized Yeast supports on the Blue.

Arthur Kudner is the agency.

Yarrington's Showing

Springfield, Mass., Oct. 21.

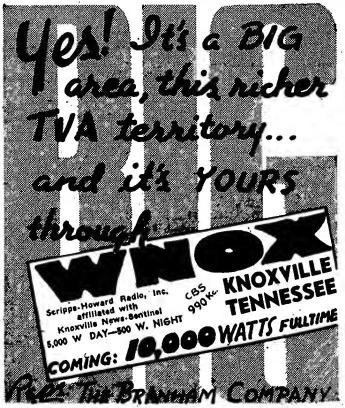
George A. Yarrington, WMAS scripter, took a flier in politics last week, running for an aldermanic nomination on the Democratic ticket. Ended up third in a field of four.

'Experimental Drama' in Canada Draws 60-40 Praise-Censure Ratio

Montreal, Oct. 21.

'Experimental Drama' is being tried out in Montreal and across Canada on the Canadian Broadcasting Corp. web under direction of Rupert Caplan. It started Oct. 3 with 'Who're You Pushin', Brother?', which continues every Friday night to Oct. 31, being followed by 'The Withering Stare of Amelia Peck,' another Ranald MacDougal opus. Caplan reports good audience reaction with praise and censure about 60-40.

Also directed by Caplan is tha war effort quarter-hour spot on tha network 'Be Prepared' which is running indefinitely Saturdays.


Yes! It's a BIG area, this richer TVA territory... and it's YOURS through
WNOX
Scripps-Howard Radio, Inc. affiliated with Knoxville News-Sentinel
5,000 W DAY—500 W. NIGHT
CBS 990 Kc.
KNOXVILLE TENNESSEE
COMING: 10,000 WATTS FULLTIME
Rep.: The Branham Company

Press Reconciled to Broadcasting

FCC Investigators Hear Joe Connolly of INS—Herb Moore Tells of His Difficulties

Washington, Oct. 21,

Newspaper hostility to radio news, on the whole, is a relic of the old days before the Associated Press finally gave in to the inexorable march of events, the FCC was assured last week. More wails about those hard-fought battles between the press and broadcasters went into the record during the marathon search for a policy governing publishers' stake in radio.

There are cases where both stations and dailies have exclusive right to International News Service reports, Joseph V. Connelly, president of the Hearst wire service, conceded but these are few and isolated. In general, publishers have abandoned their 'death on radio' attitude because they found out the original fears were unfounded. The conversion was complete when the AP began furnishing its report to transmitters.

As the Commish attorneys still tried to make capital of every instance of discrimination or onesidedness, Connolly added his denial of a newspaper conspiracy. Previously officials of AP and United Press had told of the change of heart, though acknowledging that now and then a newspaper owner kicks over the traces when a press association proposes to add a broadcaster to its clientele. Exclusive contracts between INS and newspapers are a thing of the past, as far as new transactions are concerned, while few long-time customers yelp any more about having a local outlet carry the same news.

Exclusive ties never have prevented a station from getting satisfactory news reports from some source, the INS president declared, for rival wire services are eager to serve any radio customer unable to buy the report from a competitor. With four services available, stations cannot be gagged.

To knock down Connolly's contentions, Marcus Cohn, the Commish attorney steering this phase of the inquiry, trotted out incidents involving the Bloomington (Ill.) Pantagraph, the Des Moines Register & Tribune, and the Savannah Evening Press, all INS clients who fussed at the prospect of having radio competitors carry the same reports. In the end, the Commish learned there are four stations which can veto any INS deal with a newspaper just as an equal number of newspaper-radio clients have the same privilege.

Examination of Connolly disclosed INS fixes an 'asset value' to its service in each case and may have to fork over a substantial premium if it takes on a competing customer without consent of the other party to its contracts. In the case of the Bloomington rag, the penalty was $10,000; the Des Moines Register & Tribune was entitled to $50,000 balm. Rather than ante up to the Pantagraph when WJBC, Bloomington, was taken on, INS slashed its rate from $50 to $19 weekly for the two months before the agreement with the rag was cancelled and a new pact written. If INS had started serving WHO, Des Moines, it would have been liable to Register & Tribune demands for $50,000.

Service finally was extended to WSAV, Savannah, after a reduction in the rate charged the Evening Press, which had upset an impending deal with WTOC.

In a number of cities where INS has publisher clients, independent broadcasters were denied the report or could get it only through special arrangements with the papers, Connolly conceded under sharp questioning by the FCC inquisitor. The situation is much less tight now than in the past, though, the INS head contended. Indication of prior restraints was contained in the report with the Savannah sheets, where the paper was entitled to 'exclusive radio broadcasting rights' even while not then having an outlet.

Tracing the development of INS radio news policy, Connolly said service to broadcasters was inaugurated about five years ago when there was strong publisher opposition. The newspapers felt, he said, that sale of the report for broadcasting would hurt circulation and give broadcasting stations a competitive advantage. As time went on 'experience in the use of news on stations convinced most of the publishers that broadcasting of news helps rather than hinders circulation of newspapers,' he appended.

A civil suit under the antitrust laws—laying offenders open to triple damages if a monopoly or restraint is proved—was required before Transradio could get equal privileges with press services, Herbert Moore, the radio news service head, declared. Gradual growth from a cuffed-around stepchild position to manhood was delineated during Moore's stay in the witness chair when he said the attitude of the established news agencies was 'sell out, join, or perish.'

Various attempts were made by the United Press and other groups to acquire his outfit, Moore said, but instead the newcomer fought back until a $125,000 indemnity and an 'open door' promise resulted in admission to full equality.'

Engaging in 'rumor-mongering' and even harsher tactics, the newspaper fraternity did its best to force Transradio's surrender,. Moore related. Pressure exerted by the press associations for a long time blocked tie-ups with foreign services, such as Havas, Reuters and Exchange Telegraph, he said, and forced TR to employ various subterfuges in order to gain entree. He recalled the fight to open the Congressional galleries and the White House to radio legmen. For a time, it was necessary to hire newspaper reporters on a part-time basis in order to get copy, he admitted.

WRRN Turned Down

Warren, O., Oct. 21.

The Warren Board of Education has refused permission to WRRN, new station here, to broadcast Warren High School football games.

Fears broadcasting would interfere with attendance at the contests.

Expanding 'Art of Discussion'

New NBC Forum Avoids Eastern Telephone Towns —Has Other Cautions As Part of Policy

The 'Wake Up America Forum' on the NBC-Blue Sunday afternoons, 2-3, is following the policy of avoiding eastern towns in picking its 'telephone city' of the week. This is to elicit comment from the midwest as against the east. The eastern viewpoint is somewhat discounted on many issues of the day, notably as regards foreign policy.

Actual broadcasts of the forum originate in New York at Studio 8G, Radio City, with a capacity of around 200. NBC handles ticket distribution entirely, this being likewise a deliberate policy to obviate the possible charge of 'dressing the house.'

Questions asked of speakers by persons in the audience are first censored by NBC production officials for conformance with policy and FCC rules. If acceptable, the question is written out for its originator to read. Questions from the telephone, city of the week are received in the control room and also looked over by NBC.

'Wake Up America Forum' has adopted other 'art of discussion' devices since going network. Now uses a white light to signal over-long replies be terminated. Speakers exchange premises a week ahead and each prepares five questions for his opponent to answer after the preliminaries.

Originally launched on WHK, Cleveland, by the American Economic Foundation, this newest forum is presided over by Fred G. Clark, who headed the anti-prohibition Crusaders some years ago. Contributions are entirely from individuals, it is stated in denial of a trade rumor that the National Assn. of Manufacturers was interested in the Forum.

Flo Seidel, WCCO, Minneapolis, staff songstress, is suffering from throat ailment and hospitalized.

Duluth Stations Join In Defense Program

Duluth, Minn., Oct. 21.

WEBC, KDAL and WDSM will jointly produce a national defense program (27) to be carried by all three stations to promote local interest in defense work.

Writers, producers and staff members of three stations will work in show.

Calls General Tire Advertising Claims Bit on Loose Side

Washington, Oct. 21.

Claims about the fast-stopping ability of General Dual tires were challenged Saturday (11) by the Federal Trade Commission in a formal complaint charging misrepresentation in radio scripts and newspaper advertising. General Tire & Rubber Co. was directed to answer allegations the blurbs are false and misleading.

Squawk was directed at statements the 'Dual 8' will stop automobiles 'quicker at 60 in the rain than ordinary tires stop at 50 in dry weather' and 'Dual 10' eliminates 'skid, swerve or tailspin.' Complaint also said the manufacturer falsely represented the quality, material and type of construction, failing to tell customers the number of plies.

Rissling Is WTAG Nominee

Worcester, Oct. 21.

Announcer Robert Rissling is WTAG's candidate for the H. P. Davis National Memorial Announcer's Award. He was chosen in a three-day poll of Central New England and by aditors of the Worcester Telegram and The Evening Gazette. Rissling, who is also a singer and a composer, has been with WTAG one year.

_wise men look twice

Wise men who have something to sell look twice at the gigantic "little" market called New England. They find the rich heart of this market is WEEI-land, an area inhabited by over 4,500,000 busy, prosperous people spending nearly two billion dollars a year.

They learn that WEEI-land is actually two markets in one—the "Inside" (Metropolitan Boston with over 2,000,000 people)—the "Outside" (fourteen important additional counties from Cape Cod to Maine—2,500,000 *more* people). These two markets they discover are combined and delivered by a single station—WEEI.

"Look no further," say the wise men—for competent surveys prove WEEI to be the most-listened-to station in this rich prosperous market.*

*For even more detailed information about WEEI's performance in this rich New England Market, write for a copy of the new brochure "Wise Men Look Twice."

WEEI

COLUMBIA'S FRIENDLY VOICE IN BOSTON

Operated by CBS. Represented by Radio Sales with offices in New York

Chicago • Detroit • San Francisco • Los Angeles • Charlotte • St. Louis

Nat'l Ass'n of Manufacturers Fights Arbitration Award to Ex-Employe; L. Hammond Lawyer Into Court

The National Assn. of Manufacturers, which recently lost an American Arbitration Assn. decision involving the 'Defense for America' program on NBC-Red, has refused to abide by tha terms of the award. Paul D. O'Brien, of O'Brien, Driscoll & Raferty, attorney for Laurence Hammond, the plaintiff, has filed the AAA decision with the N. Y. Supreme Court ond moved to have the judgment sustained. Case will probably be heard Friday (24).

As reported in VARIETY last week, the AAA ponel of three impartial orbiters ruled that the N.A.M. must pay Hammond $4,875 as producer of the 'Defense for America' series during the time he had been replaced, plus $325 a week, beginning Oct. 4 and os long as the program remained on the air. It folds with this Saturday's (25) chapter, bringing the total amount of the award to $6,175. The N.A.M. offered a partial settlement of the sum last week, but refused payment in full.

Although the parties to a case before the American Arbitration Assn. are not legally bound by the arbitration award, they must both agree in advance to do so before the dispute is heard before the impartial tribunal. In nearly all cases, AAA decisions are final. However, if either side refuses to abide by the AAA award, the other side may use the arbitration decision as evidence in any subsequent court proceedings. Such evidence normally carries considerable weight with the court.

William V. Lawson, director of public relations for the N.A.H., represented that—organization in its dealings with Hammond. Walter B. Weisenburger, N.A.M. executive vice-president, signed the contracts.

Mutual Swells by Six

Six more stations joined tha Mutual network last week. They are WHDF, Calumet, Mich.; WSAU, Wausau, Wis.; KFIZ, Fond du Lac, Wis.; WFHR, Wisconsin Rapids, Wis.; WHBY, Appleton, Wis., and WHBL, Sheboygen, Wis. Additions brings the total number of Mutual outlets in the U. S., Canda and Hawaii to 190.

Also, WRNL this week replaced WRVA as the Mutual affiliate in Richmond, Va. Because of telephone line availabilities, the addition of KAST, Astoria, Ore., to the network has been postponed until Nov. 3.

F. W. Borton, president of WQAM, Miami, is in New York for a round with the agencies.

Three-Day Course For Teachers Organized By WLW, Cincinnati

Cincinnati, Oct. 21.

Plans for a spring short course of study of practical radio station operation for Ohio's elementary and high school teachers evolved from a meeting in Columbus lost week of heads of the state's educational departments and executives of Crosley stations. It was thought to be the first such get-together of educators and broadcasters.

The project grew from an idea of James D. Shouse, general manager of WLW, WSA1 and WLWO, thot was developed by Kenneth C. Ray, state director of Educotion; Dr. Keith I. Tyler, director of the radio division of the Bureau of Rodio Research; Cecil Carmichael, assistant to Shouse, and William Barlow of the WLW public service staff.

They worked out a comprehensive schedule covering a three-day period to start June 17, utilizing educators and heads of Crosley's broadcasting division.

Ray, recently appointed to his state position by Governor John W. Bricker, formerly was superintendent of schools in Zanesville, where he established a radio forum for teachers that is being copied by other Ohio cities. He contacted many school boards on the advantoges of radio in educational systems.

Velvet Hillbillies Pend

Newell-Emmett agency is working on a transcribed hillbilly series for Velvet tobacco (Liggett & Myers). The discs will run 15 minutes.

Re: Hammond's AAA Verdict

New York.

Editor, VARIETY:

An article in your issue of Wednesday, Oct. 15, 1941, on page 24, concerns an arbitration award in the matter of Laurence Hammond and the National Association of Manufacturers. The headline of this article states that a Board of Arbitration has ruled that Laurence Hammond was 'unfairly fired' from an NAM-NBC show which he originated. The body of the article seeks to support this interpretation of the arbitration award.

The interpretotion placed upon the award is erroneous and it is unfortunate that your reporter did not see fit to interview representatives of the NAM before this article was printed. Notwithstanding this fact, however, the article carries intrinsic evidence thot the terms of the award were before your reporter when the article wos written. We call your attention to the specific provision of the award reading as follows:

> *'National Association of Manufacturers is sole owner of the radio program known as 'Defense for America,' including all manuscripts and rights to produce, by radio or otherwise.'*

From the language of the award you will note that the arbitrators did not find or suggest that Mr. Hammond 'originated' the NAM show and the quoted language from the award confirms the fact that NAM is the sole owner of the radio program 'Defense for America,' together with all manuscripts and all rights to produce by radio or otherwise.

Yours very truly.
NATIONAL ASSOCIATION OF MFRS.
W. B. Weisenbruger,
Executive Vice-President.

Reprise of Case

VARIETY'S story clearly stated that 'NAM was given property rights to the program formula.' The implication that the NAM disregarded Hammond's rights to compensation, i. e. 'unfairly fired him,' is the arbitrators' not VARIETY'S. Present ownership of the program formula is a legality that does not necessarily deny that Hammond did originate the program and waived his rights as a condition of employment. It is known to tha radio trade, if not to Weisenbruger, that Hammond had offered this program around well before the consumation of his deal with NBC and the NAM. Evidence was introduced at the hearings to show the NAM, in its own publicity, had identified Hammond as the program originator. VARIETY reported the facts last week partly in the following words:

> 'Under a decision handed down last week by the American Arbitration Assn., Laurence Hammond, originator of the 'Defense for America' program, is reinstated as producer and must be paid in full by the National Assn. of Manufacturers for tha entire time he was off the show. Arbiters instructed the trade association to pay Hammond a total of $4,875 up to and including Sept. 27 and $325 a week, plus living and incidental expenses, thereafter as long as the program remains on the air... the AAA ruled that Hammond's deal with the NAM 'is a valid and existing contract which has been and still is in full force and effect.' It further ordered that 'Hammond's services are retained for such period as the program is broadcast' and observed that 'Hammond did not breach or renounce the contract or fail to perform his obligation thereunder, but held himself available and willing to negotiate.'
>
> '. . .Apparently the decision to discontinue the series after tha Oct. 25 edition docs not stem from the AAA ruling. NBC-Red is understood to have given a commercial option on the 7-7:30 period Saturday nights, so 'Defense' was first slated to fold with the Sept. 27 stanza. However, the prospective sponsor didn't pick up the option on the time, so 'Defense' was continued four more weeks and then, on a special request from the NAM, for an additional week to permit a program about sulphur production from one of the Gulf ports.
>
> 'It's considered likely that tha NAM will soon present another series in cooperation with NBC, though probably under another title and with a different format. That is merely tentative, however. Meantime, the NAM has 'The Defense Reporter' series on Mutual.
>
> 'Three-man arbitration panel for the AAA consisted of E. H. Hill, vice-president, of McCann-Erickson; Holgar J. Johnson, an insurance executive; and Alexander C. Nagle, a banker. Hammond was represented by Paul D. O'Brien, of O'Brien, Driscoll & Raftery. The NAM was represented by Albert R. Connelly, of Cravath, De Gersdorff, Swaine & Wood.'

HAMMOND IN HUDDLES WITH WASHINGTON

Laurenca Hammond, radio writer-producer, was in Washington last week to huddla with officials of tha communications division of the offica of Coordinator of Inter-American Affairs regarding a radio idea for South America.

He will probably visit the Capitol again late this week to continue tha confabs.

New Hampshire, Georgia Stations to J.H. McGillvra

Joseph Hershey McGillvra has been appointed exclusive national representative for WHEB, Portsmouth, N. H., and WRLC, Toccoa, Ga. Both stations are managed by Bert Georges.

WRLC is soon to become affiliated with the Mutual network.

"Test tube land"...out West!

The best place to test radio advertising . . . programs, copy appeals, offers, merchandising!

AS DIVERSIFIED AS THE NATION "Test Tube Land"—the Far West—representing in its diversified peoples and industries all the types your nation-wide campaign will later have to sell. Big cities, small towns, remote hamlets—a nation in miniature.

ISOLATED FOR EASY SALES CHECKS Here, isolated by the Continental Divide, test results are easy to check—either from your own records or by Nielsen and Facts Consolidated. And Hooper's *Pacific* Ratings measure your audience, month by month.

With these dependable guides you can work out every detail of your new radio advertising campaign—submit it to every test of strength and weakness—until you have a *sure* success to go coast-to-coast!

BIG ENOUGH FOR ACCURACY...SMALL ENOUGH FOR ECONOMY A big market, this "Test Tube Land"... 500,000 square miles, 3,500,000 families, $5,000,000,000 annual retail sales...ample for dependable indications of nation-wide results. Yet time-costs for regional networks...that are "basics" in miniature...are only one-tenth of full nation-wide costs!

Insure your radio investment. Pre-test...economically...via

Columbia Pacific Network

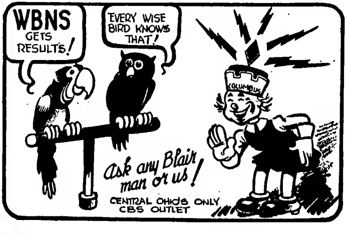
A DIVISION OF THE COLUMBIA BROADCASTING SYSTEM

Palace Hotel, San Francisco • Columbia Square, Los Angeles • Represented nationally by RADIO SALES with offices located in New York, Chicago, St. Louis, and Charlotte

CBS

WBNX NEW YORK
... THE MOST INTIMATE AND EFFECTIVE SALES APPROACH TO AMERICA'S LARGEST MARKET.
5000 WATTS

—SCRIPTS WANTED—
Half-hour radio plays complete in one broadcast needed immediately for national syndication.
Radio Writers Laboratory
49 S. Duke St. Lancaster, Pa.


WBNS GETS RESULTS!
EVERY WISE BIRD KNOWS THAT!
COLUMBUS
Ask any Blair man or us!
CENTRAL OHIO'S ONLY CBS OUTLET

Inside Stuff—Radio

When the musicians walked out at Columbia last Thursday (16), the network had only a short time to find a substitute for a scheduled sustaining musical program. William Spier, CBS script editor, took a book of short stories from his desk and, selecting a yarn at random, estimated its length according to the number of pages, arbitrarily cut it to fit the 15-minute time limit of the scheduled show. He then ran upstairs and read it over the air. Piece was 'The Lady and the Tiger.' Although he was familiar with the idea of the story, it was the first time he had actually read it.

Later the same day, in place of the Columbia Symphony program scheduled, the Four Clubmen, vocal group, was aired. Director, arranger and pianist of the outfit, as well as one of the singers, is Lyn Murray. He's a member of the musicians' union, but was not prevented from going on as a vocalist.

Station reps have become the recipients for so many bids for contributions to various causes that before opening an envelope with an ad agency imprint they speculate as to whether it contains an order or another request for a contribution. How they happen to be the target for so many solicitations is something, the reps say, they figured out a long time ago. The head of a particular agency is appointed chairman of the advertising division for a particular fund-collecting cause. The boss passes a memo around the office asking his executives if there is anything they can do to make his assignment a heaping success? The time buyer responds enthusically to the call of hand-raising and out in the mail goes a letter to station reps urging them to aid the buyer in showing the boss that his (the time buyer's) friends never let him down in a pinch.

WBNY, Buffalo, began urging its dialers last weekend to notify the 250-watter if its reception is being drowned out by new 50,000 watt plant being tested here by WKBW. Station said its action was based on complaints that WKBW's transmitter, first such powerful plant hereabouts, was beclouding smaller station's signal. WBNY is on 1400 kc. and WKBW on 1520.

WKBW, now sole CBS outlet here, is dedicating its new transmitting equipment and site at Hamburg, N.Y., with big hubbub at month's end. Station formerly shared CBS schedule with sister-station WGR, now a basic Mutual outlet.

The president and two vice-presidents of Transradio Press Service, Inc., were ordered to submit to an examination before trial in the N. Y. supreme court Friday (17) by Justice Louis A. Valente in connection with Transradio's $730,000 libel suit against Time magazine.

Transradio charged that Time printed it was pro-Nazi, and accepted many news items of Nazi origin. The result was that many customers have refused to renew accounts, it is alleged. Executives to be examined are Herbert Moore, president; Wallace Quisnberry and Dixon Stewart, vice-presidents.

On the originating end of 'The Lone Ranger' and 'The Green Hornet' over the NBC-Blue, WXYZ, Detroit, now is on the receiving end of NBC-Blue, Michigan Radio Network, Mutual and NBC-Red. With a basic schedule on the blue, WXYZ is carrying Burns & Allen, The Great Gildersleeve and Tony Wons from NBC-Red, and 'Three Ring Time,' Boake Carter and Raymond Gram Swing from Mutual. Several are rebroadcast on a different day from the original network show.

Selena Royle couldn't take the offered assignment on 'The Helpmate' serial because the Colgate outfit included in the release she was asked to signature a clause banning her from taking a competitive soap opera for six months. Colgate later gave her the release she asked from 'Woman of Courage' with this clause eliminated but by that time the role on 'Helpmate' had been filled.

Most unusual time buy on the Coast in years is the half hour on KNX bought by Vultee aircraft last Saturday (18) to exploit a special event. Occasion was the mass delivery of 125 training ships to the Army and Navy, which took off from the field at Downey at 20-second intervals. Ordinarily stations would stiffly compete to tie up such a program as a sustaining feature.

NBC is giving the financial editor of the N. Y. Post, Sylvia Porter, a build-up on June Hynd's 'What Can I Do?' series. She's only financial editor of sex in country.

American Federation of Radio Artists reps are due in Boston the latter part of this month to organize the various radio stations' staffs.

Steeplejack Escapes Death In Fall of WAYS Tower; Stations Starts Nov. 1

Charlotte, N. C., Oct. 21.

WAYS, Charlotte's third radio station, will take the air on Nov. 1, despite the setback caused by the collapse of one of its 260-foot antennae towers during construction here this week. Harold Thoms is general manager of the new station.

Learden Eberhardt, local steeplejack, miraculously escaped death in the collapse of the tower on which he was working when he managed to unbuckle himself during the fall and throw himself free of the falling tower. He suffered shattered legs, but is expected to recover.

Personnel for the 1,000-watter, in addition to Thoms, includes Ron Jenkins, program director, formerly with WGAC in Augusta, Ga.; Don Mack (Don McSwain), formerly of WDNC, Durham, and one more announcer, yet to be selected. Robert Rigby, formerly of WFBC, Greenville, S. C., will serve as chief enginear, with two more engineers to be selected. Salesmen will be Tom Pierson and Bill Lindsay, formerly of WROL, Knoxville, Tenn.

General manager Thoms also is head of WISE, Asheville, N. C.

'THE O'NEILLS'

By JANE WEST

NOW RADIO'S MOST POPULAR
FAMILY BRINGS YOU MORE
LAUGHTER TEARS AND HEART-THROBS

Presented by Ivory Soap · 99" [illegible]

LISTEN IN TWICE DAILY
NBC Red Network, 12:15 to 12:30 P.M., EST
WABC—5:30-5:45 EST—CBS
COAST TO COAST

Dir. COMPTON ADVERTISING AGENCY
MGT. ED WOLF—RKO BLDG., NEW YORK CITY

Impatient Stations Sell Away From Agency Musterole Reservation

Erwin-Wasey agency ran into a little difficulty last week when it started to tie up the loose ends of Musterole's announcement campaign for this season. The agency found in some instances that stations became tired of waiting for orders on time reservations made for the account last August and September and sold the availabilities to other advertisers. The agency had apparently considered the word 'reservation' to be synonomous with 'order.'

The campaign starts Nov. 3 and it's mostly for daytime chain breaks from Monday through Friday.

KXA Remotes

Seattle, Oct. 21.

Station KXA is airing a daily remote from Bremerton, the booming Navy Yard city across the Sound (which has no commercial radio station). Runs from 12 to 1:15 p.m. with Bremerton firms sponsoring.

Ralph Trathen handles the commercials from a studio in the Elk's Club.

ACA Negotiates With Stations

WOV Labor Board Hearings Now On — Recently Organized WSNJ, Bridgeton, N. J.

The American Communications Assn. (CIO), concluded presentation of its evidence Monday (20) in the hearings of its Labor Board charges against station WOV, New York. Rebuttal arguments and summing up are expected to be completed in a couple of more days, after which the referee will make his report to the three-man board in Washington. Decision is expected in about a week. Case has been pending for more than a year, with the ACA charging the station with firing members for 'union activity' and 'lock-out' of strikers.

WHOM and WBNX Pend

Union is negotiating for renewals of contracts with WHOM, Jersey City, and WBNX, Brooklyn. About 15 men are involved at each station. Those at WHOM are technicians only, while the 15 men at WBNX include technicians and announcers. Union is asking 10% wage increases at both outlets. Minimum at WHOM is now about $55 a week for technicians, while that at WBNX is $50 for the same classification.

Negotiations for a renewal of the contract at WHN, New York, reached a deadlock some weeks ago. Contract was renewed with WBNY, Buffalo, giving the 10 men involved a wage boost to $40 a week.

Lou Littlejohn, president of ACA Unit 1, recently organized WSNJ, Bridgeton, N. J., taking in about 20 technicians, announcers, salesmen and office employees. Union will seek to open negotiations for a contract within the next few days. ACA has also completed organizing activities at WBAL, NBC-Red-affiliated Hearst outlet in Baltimore. About 25 technicians and announcers are claimed by the union, but no attempt at negotiation will be made until settlement of a Labor Board complaint against the station for the discharge of two union members.

The Southernaires, NBC colored quartet, played Wichita East High School auditorium last week.

4 out of 5 come back to WJSV

The satisfaction of customers is what makes two purchases grow where one grew before. Which is why WJSV considers its rate of renewals by advertisers a robust proof of selling power.

On local and national spot programs, for example, WJSV renewals are currently a plump 83.3%.

And on Arthur Godfrey's "Sundial"—WJSV's most popular participating show—the renewal rate stands at a healthy 76.5%.

Results that bring such consistent renewals are particularly significant in our case—because WJSV, Columbia's 50,000-watt station in Washington, D.C., serves the country's wealthiest per-capita market.

WJSV

Ask us about the "Magic Carpet." It is a time-proved feature (quarter hour) now available.

50,000 WATTS • COLUMBIA'S STATION FOR THE NATION'S CAPITAL

Owned and operated by CBS. Represented by Radio Sales: New York, Chicago, St. Louis, Detroit, Charlotte, Los Angeles, San Francisco

Church-In-Politics Issue

Continued from page 29

man-Scott duct might have been expected to draw. NBC apparently had gone into the whole delicate venture with its eyes open and its fingers crossed and after something very close to a feud between high executives of NBC had prevailed all week ahead of the talks. The whole organization had braced itself in advance for the shock both from the Dubuque prelate's extremism and the public's reaction to a churchman-turned-politician.

NBC's Defense

NBC's defense of its experiment as given to complaining listeners seemed to amount to this:

1. *An Archbishop is hard to turn down.*
2. *Radio should be open to even the most violent spokesmen.*
3. *Radio let's the public judge for itself and fanaticism will always cancel itself out in the bright glare of maximum publicity.*

Threats of angry listeners to write to the FCC were countered by NBC representatives with the suggestion that it would help more to write to the Roman Catholic hierarchy.

Hitler Gets Off Easy

While Beckman may or may not have drawn an especially large listening audience among the general public, it is understood that he probably had a record throng of 'in the know' tuners-in who had been tipped off that something sensational was coming. Politicians and students of affairs were almost as aware of the significance of 3 p.m. on the Blue as was the NBC staff. The archbishop's most telltale remark, these listeners thought, was the careful distinction ha drew between Joseph Stalin and Adolph Hitler.

For Stalin he had only words of tha utmost contempt and hatred. The Russian was 'the mouth of the devil.' President Roosevelt had been guilty of 'insulting implications' in associating the names of 'the Holy Father and the tyrant of Moscow.' Hitler was not directly mentioned, but he came off with an inferentially much higher moral rating because, although Nazi 'indignities' to churchmen were mildly chided, the Archbishop was comforted by the continued functioning in Germany of an organized clergy.

'It is dynamite to attempt to compromise religion,' Beckman declared at one point and here, if nowhere else in the script, radio men were reported to have figuratively mumbled 'you said it!' This was what the argument was about at NBC all last week.

Charging President Roosevelt with 'downright hypocrisy' and 'ruthless cunning' to lead a 'peace-loving people into an unjust war,' and stating that an already 'betrayed, despoiled, disillusioned' people should 'stand up to the Government and fight,' Beckman claimed that the objective in arming ships was 'to create the incidents' that would justify a declaration of war upon Germany. He asserted that repeal of the Neutrality Act would lead to 'deliberate Governmental murder.'

Won't Do the Same

Fight For Freedom Committee, one of whose high officials is the Episcopal Bishop Hobson of Cincinnati, has let it be known that it will make no attempt to take advantage of NBC by demanding 'equality' of religious spokesmen.

Committee members state that they are 'horrified' by the dangerous procedure and will not emulate it.

The United States constitution was, declared Beckman, being 'hypocritically evaded' by President Roosevelt. The administration wanted war 'to cover their own mistakes.' Present trends he termed 'the revolting spectacle in Washington today.' He was 'unwilling for the sake of decorum' to refrain from injecting his office and influence into politics.

He urged the people to 'bombard their representatives' in opposition to 'the revision, modification or repeal of the neutrality law' and 'the monstrous policy of inching us into war.' Praise was owing to 'the gallant men fighting for us' (the anti-intervention bloc) who were, in the archbishop's phrase, 'brothers in Christ.'

In his speech following tha prelate, Joseph Scott, who has a rich Irish brogue, twitted Supreme Court Justice Frank Murphy for 'abuse of an invitation' extended him (Murphy) by the Knights of Columbus; said the President and Cabinet should get down on their knees and pray for forgiveness and guidance; that the American press misrepresented the Spanish civil war.

1,500,000 IN MEXICAN AIR AUDIENCE

Mexico City, Oct. 21.

Mexico has 292,383 radio receiving sets in service, of which 136,760 are in the Federal District, which includes this city and has a population of 1,750,000, finds an official checkup. This source estimates that Mexico's 108 active radio stations have a national audience that averages 1,500,000 daily.

Mexico's population is 20,000,000.

California Ballyhoo on DX

San Francisco, Oct. 21.

KGEI, GE shortwaver, has added a new Spanish show to its Latin-American beam, a round-table discussion on California life by Los Panamericanistas, study group of 50 Friscans.

Spotted Fridays at 6:30 p.m. PST, inaugural kicked off (17).

Background of Bishop's Talk

Continued from page 29

to broadcasting and religion alike, to keap the passions and prejudices of politics out of broadcasts by churchmen. Tha Protestants, too, have recently been having soma embarrassaments with clergymen who had recently visited England and wanted to coma out thumping for an immediate daclaration of war against Germany. Protestant leaders felt this was most questionable as a precedent. Meantime, the more conservative Jewish leaders were also urging caution on hotheads among them.

Entanglement of religion and politics is in contradiction not only to general American dictum on tolerance, but strikes squarely at the best opinion of broadcasters themselves who have for years forced evangelists of the high pressure type to hold their venom against other peoples, creeds and political views.

But No Line Charges

On one issua NBC put its foot down. It refused to back down from its insistence that Bishop Shaughnessy, of Seattle, must broadcast from a radio studio. Shaughnessy was to hava been Beckman's second of three speekers. NBC belatedly discovered this bishop was to be in Tacoma, not Seattle as stated. It would have cost $450 to pick him up.

Because NBC will have to indulge in all kinds of 'squarer' time gifts to Protestants, Jews and others, it felt that the additional precedent of costly wire charges had to be avoided.

Anti-Semitism

Setting the tone of last week's apprehensions was an article in the Episcopalians' magazine, The Churchman (Oct. 15 issue) entitled 'The Nazi Vocabulary' and sub-captioned 'Hitler to Coughlin to Beckman'. This piece constituted a blistering attack on the Iowan. Meantime the Catholic leadership in N. Y. and Washington was apparently acutely distressed by developments and by the possibility that Father Coughlin's anti-Semitism would be revived by the Dubuque Archbishop.

William C. Kernan, chairman of the refugee committee of the Newark (Episcopal) diocese, wroto the article on Archbishop Beckman, saying, in part:

'. . . Hatred of the Jews is used to accomplish the destruction of free society and to make way for the Nazi tyranny based upon the myth of the supremacy of the pura 'Aryan' race. Thus, in tha Nazi vocabulary democracy means a society controlled by Jews; international banking means a financial system controlled by Jews. And the war is nothing mora than the attempt of the international bankers (Jews) to perpetuate their control by using democratic society to that end.

'This Nazi vocabulary is so well underatood that it may now ba used without specific reference to the Jaws and lose not an iota of its meaning.

'This was clearly illustrated in a radio broadcast on July 27, 1941, by tha Most Rev. Francis J. L. Beckman, Roman Catholic Archbishop of Dubuque, Iowa.

'He, too, excused Hitler of all responsibility for the war, even as Hitler excuses himself, by asserting that, (this was is nothing more or less than a struggle to reestablish the boundaries of international finance, and othar things international, in countries which have had their fill of them and do not want them any more. To thosa who underatand the Nazi vocabulary this means the Jews.

'He too maintained that tha paople are under the control of a few adroit schemers. Ha said, 'Too long in this country the American people have been led around by the nose, told what to do, robbed, kicked, and abused *by the high-and-mighty masters of international finance* . . .' (Italics mine). Again, the Jews—if you understand the Nazi vocabulary.

'The archbishop became bold. He warned Congressmen of the United States against war and said that, 'there are powerful figures moving in the background'; that 'The stakes are high, and a few in this country would pay almost any price for the vindication of their monstrous greed, hatred and deceit—any price, that is, in the blood and treasure of the American people.' When Adolph Hitler spoke like that—and he has so spoken often—he made it clear that he meant the Jews. So did Father Coughlin.

'The Nazi contempt for decocracy was also evident in Archbishop Beckman's speech. Quoting William Cardinal O'Connell, he referred to phrases like 'make the world safe for democracy' as 'slimy slogans.' He referred to the 'four freedoms' as having a 'phoney ring' abroad.

'The Nazi press in America understood the archbishop and spoke well of his speech. *They* recognize the Nazi vocabulary. And Time magazine for Aug. 4 took cognizance of the import of the archbishop's remarks by stating, Archbishop Beckman's speech set another precedent: he is the first Catholic of his rank openly to show himself an anti-Semite.' Archbishop Beckman has since written to Time denying that he is anti-Semitic, and that magazine has published his letter.

'This denial is meaningless. Father Coughlin also denies that he is anti-Semitic. Hitler denies that he is responsible for the war. The only theory upon which denials like these can be accepted is that which admits incitement to anti-Semitism while denying that it is anti-Semitism; that admits aggression leading to war, while denying that it is aggression; that admits the right of the Nazis to extend their mastery further, while denying that any such thing is happening at all. This kind of confusion is tantamount to madness. And we do not intend to be driven mad by the Nazis at home or abroad.'

'Holy War' Angle

John T. McManus, radio editor of PM, reported the Beckman broadcast in the following language:

'The forces which hope eventually to convert World War II into a holy war against Russia instead of a world alliance against Fascism drove their opening wedge into the American radio system's long-standing front against irresponsible demagoguery. Without the backing of his church or the sponsorship of any constituted anti-war group Beckman broadcast an anti-Russian, pro-Nazi hour that gave radio audiences their first whiff of the real venom.'

Gene Shumate, KSO-KRNT rapid fire sports announcer for 5 years, has THE sports following in Central Iowa.

Don O'Brion is new this season to WNAX. He has years of sports experience and WNAX area fans like his style.

Mac McElroy is the popular sports announcer who handles baseball and other local sports events on WMT.

Sports fans listen to the Cowles Stations because they get sports broadcasts aimed at their special interests. Localized programming has built regular Cowles Stations listeners in this great $2,000,000,000 market.

In the Cowles Stations, you buy a group of stations individually tuned to the likes of a million and a half radio families. You buy active local loyalties. You buy regular audience built by individualized station planning.

The Cowles Stations give you broad, productive coverage—created through the intensive impact of localized station performance.

WMT
CEDAR RAPIDS-WATERLOO
KRNT
DES MOINES

THE Cowles STATIONS

KSO
DES MOINES
WNAX
SIOUX CITY-YANKTON

W
I
N
S

Ann Tenna says:

Slow-motion sales clogging up your outlets? Pour a little WINS into the works. It works!

(Use a few of my hot spots, as directed, and watch 'em thaw out that frozen sales-jam!)

M. S. *

(See Page 55)

He's Got Those Crisis Blues

Jack Teagarden has kept track of his bad breaks in being knocked off radio time in practically every location his band has played since it was formed. Frustrated broadcasting dates started back to Sept., 1939, when he opened a stay at Meadowbrook, Cedar Grove, N. J. No sooner was the band settled than Hitler teed up World War II—out went band remotes.

Succeeding stymles:

May, 1940—(Schenley hotel, Pittsburgh). Hitler's move on Low Countries.

Summer, 1940—(Sea Girt Inn, Sea Girt, N. J.). Republican-Democratic Conventions, NBC-CBS music strike.

Dec., 1940—(Arcadia Ballroom, New York). Hitler vs. Greece.

Jan., 1941—(Brunswick hotel, Boston). Air-time, called for in contract, couldn't be delivered by hotel.

Oct., 1941—(Syracuse hotel, Syracuse, N. Y.). To get five NBC-Red shots weekly—Red went on strike; shifted to Blue for one shot weekly, got in one then Blue went on strike.

Only time the band was undisturbed on broadcasts was from Casa Mana, Culver City, Cal., last April. It's last day there, however, Mutual signed with ASCAP. Most of Teagarden's own material, for which he's best known, is in ASCAP catalogues.

Or It Can Happen This Way

Minneapolis, Oct. 21.

With 15 minutes left of the assigned time for WLOL to feed the last half of the Illinois-Minnesota football game to the rest of the Mutual network, the Verne Rooney orchestra, a local outfit on the program, thought it was getting its big chance to be heard from coast to coast by filling in the time. While the orchestra was playing like mad and Larry Dupont was putting on his best network voice and nine of the 15 minutes consumed, the WLOL control room telephone rang. It was the telephone company to inform the station that someone in Des Moines had miscued and cut the feed at the end of the football game. The orchestra might as well stop because they weren't being heard anywhere, the station was told. Chicago was playing records on the network.

Nobody had the heart to tell the Rooney men they had been playing into a dead line and they went ahead and finished their 'coast-to-coast show.'

Stream-of-Consciousness Report On Whiteman Going to His Broadcast

By WILLIS WERNER

San Francisco, Oct. 21.

On a bus with a band...It's one a. m. and Paul Whiteman's boys deploy from the Rose Room after Monday night's terping, holding instruments high over heads of the after-Opera crowd in a dash for the sidewalk...where coffee, sandwiches and a sleeper bus awaits...Personal Manager Jack Lavin hovers like a mother hen shooing the boys into their compartments...Father Whiteman examines the narrow cubbyholes and exclaims 'I can't sleep in one of those...'so climbs into the chair bus which will follow, empty, as a spare in event the sleeper breaks down...his faithful valet prepares a bed on the long rear seat and the King of Jazz prepares to retire...at 1:20 a.m. the busses roll...Mike Pingatore, banjoist, crawls up with the driver...some of the boys hit the hay even as the sleeper rolls over the Bay Bridge and swings down the Valley route...a few more retire after munching sandwiches...one compartment has a noisy good time far, far into the dawn...it's a sleepy bunch which struggles back into uniforms around 10 a. m....and stumbles off the bus at NBC's artists' entrance in Hollywood at 11:15...instruments and baggage are wheeled into Studio B...Whiteman climbs out of his coach...and the rehearsals begin.

Murray McEachren, man of many instruments; is a man sans trousers...half of his uniform is still on the bus, which has been hauled away for servicing...he has to substitute dark dress pants for the red of his fellows...somebody else has lost a mute...Lavin continues the wrangle eternal with the polite but oh so firm musicians' union which has managed to find a new regulation way back in the book...the 4:30 Burns & Allen show goes off okay except that singer Cash uses the wrong mike and somebody forgets a page of the King's script...the 6 o'clock repeat is finally over, and more handshakes all around...and so to the Brown Derby.

Ed Fishman of the Morris office hustles Whiteman to the Florentine Gardens for a huddle with N.T.G. on his opening there in December...then there's the Jimmy Dorsey opening at the Palladium and bows to be taken...the Derby again with Whiteman, quipping wise and being handshook for the 1,198th time that evening...2 a. m. and the boys begin to assemble at the artist's entrance...Whiteman decided to take a train...and the boys agreeing the idea is good when they discover the return trip is to be by chair-coach...3 a. m. and the driver gives 'er the gun...tired musicians sprawl over the seats, clutching elusive pillows but sans blankets, sleeping, or trying to sleep, in their clothes...a nip in the night air adds to the squirming...but by dawn all is quiet from sheer exhaustion...the day's heat begins again...an early morning stop for rest and cokes...and finally, at noon, San Francisco....tired, rumpled, unshaven, but still able to quip...free to rest until dance time at 8...with the cheering thought that it's all over for another week...and there are only eight trips in all...and anyway the pay is nice...

Dick Stabile Has Another Dent on His Bankroll As Philly Dance Hall Folds

Dick Stabile's band had another location job blow up in his face last week. Set to play a stretch at the New Aragon Ballroom, Philadelphia, he was blacked out Wednesday (8) when the spot folded and went on the unfair list of the American Federation of Musicians. Stabile was to start the next night, in fact, some of his men were on their way to Philly before they could be informed.

Stabile was prevented from opening the new Arrowhead nitery, Cincinnati, Oct. 1, because the spot-operators couldn't secure a liquor license. Aragon booking was ironically, one of those set up to fill the time left by the band being unable to open in Cincinnati.

Aragon shuttering came a week after it opened. Reason it is now on the AFM's unfair rolls is that it sunk owing Bobby Byrne, whose band played the first week, more than half his salary. He came out with only the $500 deposit put up when the booking was made.

BILL LETTS QUITS MUSIC

Will Manage Hotel Owned by His Bride in Miami

Cleveland, Oct. 21.

Bill Letts, guitarist with the Ambassadors since the co-op band was organized by Thixton Sprenger, is the second one to quit it for the hotel business. With his bride of several months he's moving to Miami to manage a hotel she owns.

Sprenger, himself, recently gave up baton to become manager of Hotel Carter's Petite Cafe, where outfit is now playing, but still doubles in it occasionally for a vocal solo. Place taken by Charles Wicks, local pianist-composer, while Billy G. De'Arango is replacing Letts.

Frank Bellizia Gets Top Job at Hub's WEEI

Boston, Oct. 21.

Frank Bellizia, who acted as arranger and assistant to Charles Hector, late musical director at WEEI, succeeds him.

For several years he was arranger and producer of musical extravaganzas for Fabien Sevitzky at the Metropolitan theatre, here.

Wins Gamble: Len Malvern Now Can Hear

Pittsburgh, Oct. 21.

Totally deaf in one ear and threatened with loss of hearing in the other, Len Malvern, local band leader, underwent a delicate operation here recently and came out of it with sense of hearing restored. Malvern's musical career was gradually coming to a close on account of his ailment and he decided to take a chance on a 100-to-1 shot surgery job and it worked for him. Now convalescing at home, his orch is now jobbing around the territory waiting for him to get back in action again.

Only other person in show business known to have gone through a similarly successful operation is Jane McKenna, of knockabout team of Joe and Jane McKenna, who had hearing in one ear completely restored couple of years ago.

GRAY GORDON SQUARES HIMSELF WITH CASH

Chicago, Oct. 21.

Gray Gordon goes back to work here Friday (24) at the Merry Gardens Ballroom, after a layoff of several months, during which he had been suspended from the American Federation of Musicians. Gordon recovered his membership card last week, after making a down payment of $1,000 to Consolidated Radio Artists, whose claims ousted him from the union, and has agreed to weekly payments until CRA's demand for approximately $4,000 is satisfied. Latter cash represents his debt to them and price of buying his contract back.

Gordon's stand at the Merry Gardens is for six weeks and he is starting out anew with four men who were with him when his outfit broke up. They are: Chep Bruce, trumpet; Bill North, guitar-arranger; Lee Harold, drums; Howard Davis, sax. Gardens is the spot where Gordon's original Tick-Tock rhythm originally got started six or seven years ago.

OBERSTEIN BACK

His Imperial Platters May Sell at 25c.

Eli Oberstein intends putting a new record company in the works in the next couple weeks. Calling it the Imperial Record Co., he figures to put out only one two-sided disc a week, grooved with the top song hits of that stanza. Since he says it will undersell the current 35c. platter of the major companies, but refuses to reveal the price, it will probably be a 25c. disc.

There's no dope on where Oberstein will do his recording and what factory will press his output, though it's likely to be the U. S. Record Co., which Oberstein started a while back. He split away from it subsequently. U. S. is still in operation, with a pressing plant in Scranton, Pa., turning out discs for Walgreen's Drugstores, etc.

In addition to being vague about the physical setup of the new company and his backing, Oberstein makes vague references to Blue Barron as one of his recording bands. Barron doesn't record for any other outfit.

Milton Tarloff, manager of the Trianon Ballroom, Toledo, has inaugurated Sunday afternoon matiness, from 2:30 to 5:30 p.m.

Judge Rules U.S. Treasury Can't Collect Back Taxes On Disputed Social Security Issue

Albany, Oct. 21.

Federal District Judge Frank Cooper has thrown out of court a claim of the collector of internal revenue who tried to collect social security and unemployment insurance taxes from the Ten Eyck Hotel on members of various orchestras which played there. The collector had contended the orchestra players were employes of the hotel. The hotel successfully defended the position that the leaders of name bands are independent contractors and the taxes are collectible from them.

The collector argued the Ten Eyck hotel owed back taxes amounting to $9,312.90 in unemployment insurance and social security payments. The hotel asked reductions to $942.70 for special security and $831.83 for unemployment insurance. These are the amounts the court decided was due the collector. Contracts for Mansfield's Orchestra, Gordon's Orchestra and the Men of Note were introduced to sustain the hotel's contention.

The court held: 'The conclusion therefore must be that the hotel was not the employer of members of the orchestra and is not liable for the taxes sought to be collected by the collector of this district.'

The collector has brought the action to cover taxes from 1937 to 1940, and the decision was on a motion to change the amount claimed.

Ed Fox Sues Earl Hines

Chicago, Oct. 21.

Ed Fox, nitery owner and band manager, has filed suit for an accounting of earnings of Earl Hines, colored orchestra leader. Fox claims managerial contract with Hines running through 1948.

He asserts that Hines has violated contract by arranging his own bookings. Fox also is asking for injunction restraining Hines from playing current date in the southside Grand Terrace cafe.

WHITE PLAINS BAND TRY IS FLOP

Name bands just don't seem able to make a go of it at the County Center, White Plains, N. Y. For the third straight time a policy involving big bands folded last week, after two weeks of operation.

Set up this time as straight dance affairs on Saturday evening, venture headed by Arnold S. Rittenberg, the series opened Oct. 4 with Glenn Miller, who drew a light 1,850 people, and closed after the second try with Dick Stabile, who pulled $288 worth of business. Stabile and the promoters got together and reached a settlement on his salary, so the band didn't suffer.

Opinion of all concerned is that the use of name bands at the Center, under any sort of policy is dented too much by the pull of other big names located in nearby roadhouses. Figure that kids find more value in patronizing the latter spots where they can dine, drink and dance for almost the same price of two tickets at $1.10 at the Center.

Two previous tries at the Center, during each of last two winters, were name band and vaude setups.

Art Michaud Partnering With Howard Christenson; Takes in Dick Jurgens

Arthur Michaud, who split with Jim Peppe, Sammy Kaye's manager, couple months ago when Peppe retired to handle Kaye and their Republic Music Co. exclusively, takes on a new partner in a couple weeks. Howard Christenson, Chicago personal manager, will join Michaud, and at the same time the office will assume management of Dick Jurgens, Chicago territory band.

Christenson will bring into the office the bands of Johnny 'Scat' Davis and Jimmy Joy, but the latter he will handle himself. Jurgens and Davis will be co-managed. In addition Michaud has his own properties of Frankie Masters, Bob Chester and Joey Kearns, WCAU, Philadelphia, house band.

BILLY LEECH JOINS SCOTT

KDKA Singer Caught on Radio By Dance Maestro

Pittsburgh, Oct. 21.

Billy Leech, singer and staff artist at KDKA for last couple of years, has resigned his post at local Westinghouse station to join Raymond Scott's band as vocalist. Offer from Scott came just after Leech had landed two new commercial programs here. Band leader was playing in Cleveland week before last and tuned in on KDKA just as Leech was going on the air. Phoned him to fly up immediately for an interview and signed him on the spot.

Leech, who did the vocals for Art Kassel before coming back to his home town and KDKA, joined Scott in Philadelphia Sunday (19).

At same time, another local joined Scott, Gabe D'Amico, sax player for Benny Burton's WJAS staff band.

Infra-Red Brand To Check Payees Is N.Y. Novelty

Patrons of Glenn Miller's Saturday afternoon tea dances at the Pennsylvania hotel, New York, are getting a kick out of a checking device probably never before used at such a spot, but common at most one-night ballrooms. In order to keep track of those entering and leaving the room the hotel is stamping the wrists of all comers with an invisible ink that shows up only under an infra-red lamp that's always shining nearby. Gag is, of course, to prevent anyone from slipping in without paying the minimum of a 25c Defense Bond Stamp.

It's such a novelty to metropolitan band patrons, however, that there's almost a mob around the lamp gandering the brand, and the hotel men watching the door say that traffic to and from the room is triple what it is normally. Mark lasts about three days.

Convict Musicians on Lam Stab, Beat, Steal, Wreck; So No More Band Dates

St. Louis, Oct. 21.

The second 'off the reservation' escape by tooters of the Algoa Reformatory (state intermediate pen) band last week has resulted in the banning of all future appearances of the outfit outside of the prison walls. Several months ago when the band was playing an away-from-home engagement a couple of the tooters went A.W.O.L., but were captured several days later. The incident was passed over when all of the tooters gave their promises to mind rules, regulations, etc.

Last week the blowoff came when Edward Robins and Stanley Willits, of the brass section, scrammed from the outfit at Madison, Mo., and before their capture 24 hours later had stabbed and seriously injured one man, beat and bruised another, stole one machine and damaged five more in their flight which ended as they were walking on a railroad track. Their one night of liberty was spent in an abandoned farmhouse where they ate hickory nuts in lieu of other food.

Milwaukee Coin Box Men Plan Defense

Counter-Steps to Musicians Include Emphasis on Patriotism in Tune Selections

Milwaukee, Oct. 21.

Following disclosure that the American Federation of Musicians is launching a war on the jukeboxes with the intent of supplanting the machine-made music with live talent, and that pressure brought to bear on the Wilwaukee common council is having its effect in drastic tax legislation ostensibly launched as a revenue producer, the automatic phonograph owners and dealers have rallied to the battle. More than 100 operators assembled in a hurriedly called meeting at the Hotel Schroeder on Friday night (17) to discuss ways and means of fighting the attack on their business, and decided upon their first move to gain support for their cause. Beginning this week, they will give Irving Berlin's song 'Any Bonds Today' the No. 1 spot on the 25.000 machines they control in the state of Wisconsin, figuring this plug for national defense financing will give them important standing with the powers that be locally and nationally.

This move probably will pave the way for publicizing further governmental activities in similar fashion, giving the jukers a preferred place in industry by reason of this propagandizing. A large amount of aluminum is used in the manufacture of juzeboxes and efforts have already been made to crack down upon them for this reason, but if tha juke operators can convince the federal authorities they are an essential industry they will have a chance of gaining priority rights that will maintain their lucrative business.

Not only did the jukebox men agree to use their best efforts to put over the defence finance campaign, but on the spot they purchased $4,725 worth of bonds themselves from Frank J. Kruhl, collector of internal revenue here and state administrator of the national defense savings staff.

Admittedly, the jukebox industry has developed into the big business class, not only as a profitable proposition for the manufacturers and dealers, but as a lucrative adjunct to the tavern business, which is cut in on generous commissions. The fact that there are 25,000 jukers in this state alone gives some idea of the extent to which this machine music game has expanded.

Incidentally, Milwaukee's decision to tax all coin machines brought a delegation of 21 representatives of Canteen Service of Chicago to this town Saturday (18) to protest against passage of the new license fee ordinance. They declared they would pull all their hundreds of candy and nut vending machines out of Milwaukee if the proposed ordinance becomes a law, as their margin of profit is so small they would be unable to pay the license fees.

DOWNTOWN BALLROOM DUE IN PITTSBURGH

Pittsburgh, Oct. 21.

Pittsburgh's about to get its first up-to-date ballroom in downtown section. It's the New Aragon, which until now has been known as the Moose Temple. It's between Penn and Stanley theatres.

Spot will also be used as a fight arena and under the name of Aragon Gardens on boxing nights will be run by Jules Beck, Pittsburgh promoter. Lang Thompson's band gets the dance program started with a one-nighter Nov. 4.

Carl Lorch Bankrupt

St. Louis, Oct. 21.

Carl Lorch, maestro of his own dance orch currently at Club Continental, Hotel Jefferson, is a bankrupt. Last week he filed a voluntary petition in bankruptcy in the United States District court here, listing assets of $259 and liabilities of $5,664. Asserting that his salary at the hotel had been attached by a local tailoring firm to satisfy a judgment, Lorch listed as assets two business suits, two tuxedos and two musical instruments, a celesta and a saxophone, valued at $60.

Liabilities listed were bills owed to music publishers, musical instrument forms and tailors. Lorch said his salary for the 1939-40 and 1940-41 seasons had averaged $2,500 a season.

Harry Nemo's N. Y. Bow

Harry Nemo, songwriter and now bandleader, takes his new outfit into its first location date tomorrow night (Thurs.), replacing Andy Kirk at the Famous Door, New York. Date is for four weeks, with Sammy Walsh, m.c., and singer Anita Boyer set so far as part of a show.

Stan Kenton band, a new West Coast group about which there has been much comment, follows Nemo's bunch at the Door. Kenton went through his buildup stand at the Rendezvous Ballroom, Balboa Beach, Cal.

OPM CRACKS DOWN ON JUKES

Washington, Oct. 21.

First real crackdown by the Office of Production Management for violation of priority orders indirectly involved the jukebox business of the Farnsworth Telephone & Radio Co. and the Mills Novelty Co.—makers of coin machines.

Actual culprit was the General Pattern & Foundry Co., Chicago, against which the OPM's Division of Priorities took what it described as 'drastic and sweeping punitive action.' Priorities Director Donald M. Nelson signed a suspension order Thursday (16) shutting off all of the company's aluminum operations until March 31, 1942, except where necessary for the completion of defense orders on its books as of Oct. 1.

The Chicago firm was charged with diverting 41,449 pounds of aluminum to non-essential uses. Of this aluminum, 17,199 pounds were shipped to Mills and 2,739 to the Telephone & Radio Co. for the manufacture of jukebox castings.

Until next March, the foundry is prohibited from accepting deliveries of aluminum from any source and from accepting any purchase orders for delivery of aluminum.

Band Bookings

Charlie Spivak, Nov. 6, Brookline C. C., Philadelphia; 7-6, U. of Virginia, Charlottesville; 13, week, Flatbush theatre, Brooklyn; 20, four days, Windsor theatre, Bronx.

Johnny Long, Nov. 14, Williams C., Williamstown, Mass.; 15, Armory, Paterson, N. J.; 16, Ritz B., Bridgeport, Conn.; 20, week, Earle theatre, Washington, D. C.; 28, week, Earle theatre, Philadelphia.

Sonny Dunham, Nov. 1, Royal Windsor B., New York City; 7, Union College, Schenectady, N. Y.; 8, Sunnybrook B., Pottstown, Pa.; 15, Citadel, Charleston, S. C.; 21-22, Hill School, Pottsville, Pa.

Dolly Dawn, Nov. 10-12, 14-16, Metropolitan theatre, Providence, R. I., Playmouth theatre, Worcester, Mass.

Duke Daly, Nov. 7, Manhattan Center, New York.

Stan Kenton, Oct. 24-25, Jantzen's Beach, Portland, Ore.; 27, Aud., Reading, Cal.; 30, Sweet's B., Oakland, Cal.; Nov. 7-6, Civic Aud.; Pasadena, Cal.

Bunny Berigan, Nov. 7-8, North Carolina State College, Raleigh.

Jan Garber, Nov. 7, two weeks, Beverly Hills C. C., Newport, Ky.

Dean Hudson, Nov. 7-8, Aud., Geo. Washington hotel, Jacksonville, Fla.; 11, Turkey Festival, Uniontown, Ala.; 14-15, Clemson C., Clemson, S. C.

Tiny Bradshaw, Oct. 31, week, Royal theatre, Baltimore: Nov. 7, week, Howard theatre, Washington, D. C.; 14, week, Apollo theatre, New York.

Inkspots, Oct. 31, week, Adams theatre, Newark, N. J.; 7, week, Stanley theatre, Pittsburgh; 14-16, State theatre, Hartford, Conn.; 16, St. George theatre, St. George, Staten Island; 19, Bardavon theatre; Poughkeepsie, N. Y.; 21, week, Earle theatre, Philadelphia.

Erskine Hawkins, Oct. 31-Nov. 2, Adams theatre, Newark, N. J.; 3, Strand B., Baltimore; 4, Aud., Roanoke, Va.; 5, Lincoln Collonades, Washington, D. C.; 7, week, Stanley theatre, Pittsburgh; 14-16, State theatre, Hartford, Conn.

Ella Fitzgerald, Nov. 1, Arcadia B., Brooklyn, N. Y.; 7-20, Savoy B., New York.

Lucky Millinder-Sister Tharpe, Nov. 7, week, Royal theatre, Baltimore.

Etzl Covato mulling offer to pull his band out of Villa Madrid, Pittsburgh, of which he is part owner, for a two-month Miami engagement this winter. Bonita Montez new vocalist with his ork.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to VARIETY. *Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)*

1. I Don't Want Set World Fire (9) Cherlo.	Inkspots Tommy Tucker	Decca Okeh
2. Piano Concerto B Flat (6) Martin Concerto for Two (3) Shapiro	Freddy Martin Tommy Tucker	Bluebird Okeh
3. You and I (9) Willson	Bing Crosby Glenn Miller	Decca Bluebird
4. Guess I'll Dream Rest (9) Block	Glenn Miller Tommy Dorsey	Bluebird Victor
5. Jim (2) Kaycee	Jimmy Dorsey Dinah Shore	Decca Bluebird
6. You Made Me Love You (2) Broadway	Harry James	Columbia
7. You Are My Sunshine (7) Southern	Bing Crosby Tommy Tucker	Decca Okeh
8. Joltin' Joe DiMaggio (4) Courtney	Les Brown	Okeh
9. Blue Champagne (1) Encore	Jimmy Dorsey Frankie Masters	Decca Okeh
10. This Love of Mine (1) Embassy	Tommy Dorsey Tommy Tucker	Victor Okeh

DISKS GAINING FAVOR

(These records are directly below the first 10 in popularity, but growing in demand on the coin machines.)

Chattanooga Choo-Choo (Feist)	Glenn Miller Johnny Long	Bluebird Decca
Time Was (Southern)	Jimmy Dorsey Charlie Spivak	Decca Okeh
Do You Care? (Campbell)	Les Brown Bob Crosby	Okeh Decca
Why Don't We Do This Often (BVC)	Kay Kyser Freddie Martin	Columbia Bluebird
$21 Day, Once Month (Leeds)	Tony Pastor Dick Robertson	Bluebird Decca
Ma, Miss Your Apple Pie (Loeb)	Guy Lombardo Dean Hudson	Decca Okeh
Coyboy Serenade (Marks)	Glenn Miller Russ Morgan	Bluebird Decca
Elmer's Tune (Robbins)	Glenn Miller Dick Jurgens	Bluebird Okeh
Shepherd Serenade (Sheppard)	Horace Heidt Tommy Tucker	Columbia Okeh

Disc Reviews

Best Release of the Week:

LES BROWN: 'Nothin'—'I Got It Bad and That Ain't Good' (Okeh 6414).

'Nothin' earns the rating; fine arrangement, solidly played with good commercial possibilities.

Tommy Dorsey: 'Two in Love'-'Sinner Kissed Angel' (Vic. 27611). Another strong Meredith Willson tune, 'Two' side gave Les Brown's 'Nothin' a close race. Well rounded and cleanly played arrangement, in dance tempo, has heavy commercial possibilities. Frank Sinatra's vocal sells. Reverse is almost as strong, equal from a melodic viewpoint, but not in arrangement. It, too, will sell, however. Sinatra's on the words.

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Harry James: 'Minka'-'Misirlou' (Col. 36390). What's all the excitement about 'Minka?' James' record is neat in dual tempo, ringing in fine helping of trumpet solo and good Dick Haymes vocal, but it makes no great impression as an outstanding piece. Machines and counters will use it, but it won't clean up as some expect. Same goes for 'Misirlou,' which has been ballyhooed. Lot of sides have been made of it, none overly impressive, James' included.

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Shep Fields: 'You're Driving Me Crazy'-'Blue Prelude' (Blue. 11312). 'Crazy' side doesn't rate many bows; it's thing and played without spark. 'Prelude,' though, is something else. Colorfully arranged, and played with a light jump based on a rhythmic sax pattern, it can do a lot for Fields in machines, if it gets a chance. It's swell.

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Al Donahue: 'Shrine of St. Cecelia'-'Under Fiesta Stars' (Okeh 6413). Donahue had good idea on 'Shrine' side, but lyric got away from its writer. It's vague, failing to make clear the story it tells. Yet it's based on a fairly interesting melody and Phil Brito's vocal is smooth. Counters may use it, not many machines. Reverse is a weakie, from the picture by the same title.

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Artie Shaw: 'This Time Dream's On Me'-'Blues in Night' (Vic. 27609). It's too much too ask that anyone suffer Bonnie Lake's vocal of 'Dream' just to get Shaw's crack band, and a very good tune, tastefully arranged. Her's is a thin, badly phrased lyric that just about ruins version. Counter sales mostly, indicated on Shaw's rep. Reverse is a box possibility. Tune's sub-title, 'My Mama Done Tole Me,' and rest of lyric and melody is catchy. Band gives it good going over. Hot Lips Page vocals and trumpet solos. Shaw's clarinet stands out.

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Vaughn Monroe: 'I Got It Bad, That Ain't Good'-'Harvard Square' (Blue. 11310). Monroe's try at 'Bad' has fair possibilities for boxes and counters. It's nicely arranged in mutes; Marilyn Duke vocals. Reverse, however, has a better chance. Not many instrumental originals in an easy jump groove have been made lately and this show promise. It's in dance tempo.

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Eddy Duchin: 'Love Thought of It All'-'Stars Over Schoolhouse' (Col. 36389). First of Columbia's 'Song of Week' on hookup with Fitch Bandwagon radio show, 'Love's' side doesn't stack up as machine fodder, but it's a tune that can stand up and sell under all the exploitation it will get for counters. It's smoothly played, embroidered all through with Duchin pianoing. Jimmy Blair vocals. Reverse is okay, too, a bit weaker melodically, but aimed for same sales groove. Phil Brito does vocal.

• • •

Earl Hines: 'It Had To Be You'-'Yellow Fire' (Blue. 11306). Standard is an unusually commercial treatment by Hines. Occasionally the vocal blending of Madeleine Greene and Three Varieties falters, but on the whole side stacks up as saleable item for boxes and counters. It lacks a Hines piano break, however. Reverse is waste of time for all but jive hounds. It smokes. You can have it.

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Sammy Kaye: 'Modern Design'-'When Winter Comes' (Vic. 27610). Hasn't anyone told Kaye that the Pall Mall transcriptions are driving radio listeners nuts? His original, based on the spot spiel, is a doubtful seller for metropolitan centers, but in the hinterland it probably will go over heavily. It's smoothly handled, in good tempo, using band chorus work along the style of his 'Daddy.' It asks for audience participation in the various imitations, too. Reverse is average.

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Doc Wheeler: 'How 'Bout That Mess' - 'Foo-Gee' (Blue. 11314). Wheeler was and is arranger for Sunset Royal band, a fairly good colored outfit that he's now leading. There's plenty possibilities first side for boxes, especially those in jiva sections. In smooth hop tempo side contains a lot of interesting stuff that clips the mark solidly. No vocal. Reverse doesn't rate, a novelty vocalled by Julius Watson.

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Claude Thornhill: 'Moonlight Masquerade'-'Orange Blossom Time' (Col. 36391). It looks like Columbia and Thornhill are going to hammer away with his ballad style until something happens. Meanwhile it gets tiresome; one after the other and never a change of pace. What gets doubly tiresome, however, is Dick Harding's vocals. He's not choosy, his dead voice ruins 'em all, and 'Masquerade' is such a good tune. Ditto 'Orange Blossom.'

• • •

Art Jarret: 'Ma-Ma Maria'-'Bells of San Raquel' (Vic. 27612). Jarret's 'Maria,' in fast dance tempo, show better commercial possibilities for that ditty than any of the previous swings at it; uses staccato trumpets and okay Smoothies vocal. Reverse, smooth ballad, is grooved more for counter sales. It, too, is likeable. Jarret vocals.

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Jimmy Dorsey: 'Moonlight Masquerade'-'Wasn't It You' (Decca 3991). Adapted from an old melody by Toots Camarata, Dorsey's arranger, and Jack Lawrence, first sida sizes up as an outstanding melody for machine demand and counter sale. Colorfully arranged for full band and background for Bob Eberle's tasty vocal tune sells itself solidly. Reverse, a lighter theme, is another neat interlude. Eberle vocals.

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Johnny Long: 'Southern College Songs' (Decca Album 264). First of series of school tunes by Long is a capably cut book of 10 sides in various tempi and utilizing Long's penchant for glee club work. It should find good sales response. Either disc can and probably will be used in machines in the south and elsewhere. Two Duke U. sides ('Dear Old Duke,' 'Blue and White'-'The Whip') are sung by Duke U. Men's Glee Club, without Long. Rest, by the band, are melodies from Vanderbilt U., U. of Tenn., Texas Christian, Texas A. & M., U. of Oklahoma, U. of Mississippi, Louisiana State, Tulane.

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Dick Gilbert, WQV's 'Fifth Ave. Troubadour,' on that up 'n' coming N. Y. station, has vocalized a crack album for Liberty, aided by Merle Pitt's smart little band. Six sides, all familiars, like 'Best Things in Life Are Free,' 'I'll See You in My Dreams,' 'Way You Look Tonight,' etc., it's a tiptop job.

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Benny Goodman: 'See Million People'-'The Count' (Col. 36379). Goodman misses Helen Forrest, his ex-vocalist, on first side. If she, instead of Peggy Lee, were on the lyric it might have clicked. Tune is good one that should be watched. Band work, except for piano, clarinet breaks, isn't enough to surpass Miss Lee. Reverse is sock instrumental, but lacking the tone quality of other Goodman bands to really make it right. Breaks are plentiful.

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Phil Spitalny: 'Hymns.' (Col. Album C-72). Columbia made smart move in corraling Spitalny's gals for a helping of the hymns that the group has been selling for a long while. With proper exploitation sales should be big. Tunes used in eight-sided book are beautifully interpreted and very clearly recorded. Every effect in the arrangements is captured. Besides Spitalny's violin, sides feature Evelyn and Vivien. Tunes: 'In the Garden,' 'Holy, Holy,' 'Now the Day is Over,' 'Old Rugged Cross,' 'Lead Kindly Light,' 'Abide With Me,' 'Day Is Dying in West,' 'Rock of Ages.'

Long, Hawkins Smash 1-Niter Records; Fields O.K., But Lucas Does So-So

(Estimated)

Bobby Byrne (Arena, New Haven, Conn., Oct. 19). Biz way off at mat and not much better at night; total 4,000 at 45c-$1.10.

George 'Pee Wee' Erwin (Hamilton Park Casino, Waterbury, Conn., Oct. 19). New band's first trip around; 468 at 65c rated 'good' by management. Day before (18) at Ricker Gardens, Portland, Me., outfit drew approximately 500 at 55c-65c for around $300; at Mt. Holyoke, Mass., previous day (17) Erwin drew 250 couples at $2.75 per for $686.

Shep Fields (Palace theatre, Fort Wayne, Ind., Oct. 16-16). 'Great' $7,135 piled up in three days in this 1,800 seat house at 30c-45c.

Glen Gray (Totem Pole B., Auburndale, Mass., Oct. 13-16). In fourth week, Gray pulled solid 16,900 at $1.45 couple for $12,252. About 1,000 less than opening three weeks average, but still strong.

Erskine Hawkins (Municipal Aud., Kansas City, Mo., Oct. 13). Record smasher; 4,682 turned out at 51c-66c for a total of $2,790. Band took out $1,395 as its share.

Dean Hudson-Rudy Wallace (Raymor-Playmor B., Boston, Oct. 17). Hudson, main draw, teamed with local band; 1,000 at 65c-55c for big $1,140. On Saturday (16), teamed with Bunny Berigan, Hudson got 2,300 hoppers at same prices for $1,360.

Hudson-DeLange (Brookline C. C., Philadelphia, Oct. 16). Spot has trouble with non-name crews; Hudson-DeLange's newly built combo pulled mediocre 300 at 85c.

Johnny Long (Tantilla Gardens, Richmond, Va., Oct. 16). Another cracked record, for modern times. Long pulled approximately 1,600 at $1.10—85c advance. Operators expected 600. Rudy Vallee went higher in 1933, however.

Clyde Lucas (Shubert theatre, New Haven, Conn., Oct. 19). 'Satisfactory' 3,900 at 35c-65c in four shows, with vaude.

Six Musicians Killed In Buss Smashup

Minneapolis, Oct. 21.

Edmund G. 'Red' Sievers and five members of his orchestra, a local organization, were killed and four others of the musicians injured when their bus and a truck collided head-on near here. The orchestra was returning to Minneapolis from a dance engagement at Marshalltown, Ia., at the time of the accident.

The orchestra's bus just had been purchased to carry the band to out-of-town engagements. Some of the bandsmen were asleep when the tragedy occurred at 5:30 a.m.

Helen Humes, ex-Count Basie vocalist, starts as a single at Cafe Society Downtown, N. Y., tomorrow night (Thurs.).

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JUAN MAKULA FINED

Husk O'Hara Absent As Cleveland Local Disciplines Gypsy Maestro

Cleveland, Oct. 21.

Juan Makula, gypsy maestro and a comparative newcomer to the United States, was fined $200 by the local union for playing under scale at Monaco's Cafe. Makula's men were fined $50 each. Music Corp. of America has booked Makula's unit into the LaSalle hotel, South Bend, Ind., while the local cafe engagement has been taken over by Lou Story's orchestra.

Union advised Makuls that it was letting him off lightly because of what was described as bad advice given him by his ex-manager, Husk O'Hara, the latter himself a former band leader. O'Hara left town after the charges had been brought against Makula. In his defense Makula claimed that his crew lost $3,000 worth of instruments and clothes in a Chicago fire and that several of the men have been paying back the money he advanced them, at the suggestion of O'Hara.

HAL McINTIRE'S VICTOR TEST

Hal McIntire's band, which doesn't go into rehearsal until Saturday (25), has been signed before being heard, for a test series of records by RCA-Bluebird label. Outfit will have its first date next month.

McIntire was former sax player with Glenn Miller.

Colonial Inn, Singac, N. J., now on a name band policy, is to enlarge from 450 to about 600 capacity. Everett Hoagland band current.

Hoagy Warbles

Hollywood, Oct. 21.

Hoagy Carmichael, who has written more tunes than you can shake a tonsil at, sings in public for the first time in three soundies to be made by R.C.M. Productions.

Ditties are of his own making, 'Star Dust,' 'Lazy Bones' and 'Hong Kong Blues.'

NEW YORK CITY MUSIC SCALE GOES UP

Effective next Monday (27) the scale of pay for musicians in New York hotels and night clubs will be increased an average $5 a man and $10 for leader. Jackup covers both Class A and B spots, and except for minor changes in number of hours in the B class, the increase is the same in the two categories. A men now receive $88 and B $66. No increase has been made in overtime pay.

Jump is less than the 15% the local originally announced would become effective Oct. 1. If the latter figure had been put through the increase to a Class A musician would be about $13. Even so the added cost of music to a spot like the New Yorker hotel, New York, which uses various cocktail units and relief bands, amounts to about $4,700 yearly.

Hike, of course, means little to the members of big name bands that play New York hotels. They're all high-priced players anyhow, drawing much more than the scale calls for in practically every instance.

Bands at Hotel B.O.'s

NEW YORK

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 P.M.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Eddy Duchin*	Waldorf (400; $1-$1.50)	2	1,500	3,875
Benny Goodman*	New Yorker (400; 75c-$1.50)	2	1,675	3,150
Harry James	Lincoln (200; 75c-$1)	5	650	4,025
Art Jarrett*	Biltmore (300; $1-$1.50)	3	350	1,650
Ray Kinney*	Lexington (300; 75c-$1.50)	27	1,375	36,100
Glenn Miller	Pennsylvania (450; 75c-$1)	2	2,200	4,375
Vaughn Monroe*	Commodore (400; 75c-$1)	2	642	2,617

**Asterisks indicate a supporting floor show, although the band is the major draw.*

Chicago

Les Brown (Blackhawk, 400; $1.25 min.). Brown orchestra is one of best b.o. bands to play this spot, getting 3,400 last week.

Griff Williams (Empire Room, Palmer House; 600; $3-$3.50 min.). Williams' band is smooth stuff for this class spot. Has a following that is holding solidly; 4,500 last week.

Lou Breese (Chez Paree, 500; $2.50-$3.50 min.). With power gun Joe E. Lewis aiding and abetting this spot pulled great 5,200 last week.

Will Bradley (Panther Room, Hotel Sherman, 700; $1-$2.50 min.). Pretty sad here. Bradley group is struggling along to meagre biz, drooping in with tearful 2,700 last week.

Art Kassel (Walnut Room, Bismarck Hotel; 300; $1-$2 min.). Kassel remains a steady favorite in this intimate room; held trade last week (2nd) to fine 2,300.

Del Courtney (Continental Room, Stevens Hotel; 350; $1.50-$2 min.). Far out of loop area this spot is doing well with repeat of Courtney; 2,000 last week.

Los Angeles

Ray Noble (Ambassador; 900; $1-$1.50). Had to buck Jimmy Dorsey's Palladium opening on his own takeoff and came off none too well. Should get 3,000 covers.

Carl Ravazza (Biltmore; 1,150; minimum, $1-$1.50). Football season spurs this spot; 3,000 payees okay.

Jimmy Dorsey (Palladium; 6,000; 55c-63c). Opening (14) brought out socko 3,200 and swelled the week to better than 16,000. Getting the Hollywood mob for good publicity breaks. Dorsey broke his brother Tommy's one-night high at the Palladium Saturday night (26) by pulling 6,190 payees. Followed-up Sunday (19) with 4,765 hoofers, also a ceiling for the Sabbath.

Clyde McCoy (Trianon, South Gate; 1,200; 40c-55c). Still sailing along; another good 6,000 on the week. Well liked in that payroll sector and may hang around for a while.

Ted Weems (Casa Manana, Culver City; 2,000; 55c). Also hit hard by Dorsey but picked up over the weekend for around 7,000. Band is building and drew holdover until Dec. 11.

Jimmy Grier (Florentine Gardens; 1,000; 75c-$1.50). No slackening in trade here but Grier can take little credit for the average 4,000 turnout. It's Nils Granlund's floor show that keeps them coming.

San Francisco

Paul Whiteman (Rose Room, Palace Hotel, 500; 50c-$1.50). Second week piced up a phenomenal 2,637 covers. Biz has been strong from the first day. Blackout of Mark Hopkins and St. Francis is helping.

Spitalny, $45,000, Cugat, $42,000, Big In N.Y. Bandfilmers; Barnet, $18,700, Fair in Philly, Lunceford, 23G, Cleve.

READYING SCENERY

All of It Won't Travel With Dance Caravan

Cleveland, Oct. 21.

Jerry Pickman, city editor of Brooklyn Eagle in New York, has taken a five-week leave of absence to help his brother, Milt Pickman, in exploitation work on the RCA Victor 'Dance Caravan.'

He's working on Cincinnati, Louisville and Indiana dates.

Clark Robinson and Frank Stevens are coming in to supervise placing of five carloads of tropical scenery in civic auditorium here for their five-day stand opening Nov. 5. Majority of the settings, including a 24-foot-high waterfall, is the same as used by Monte Proser in his Madison Square Garden dance carnival last summer.

Pickman is using all the scenery for the Cleveland engagement but it's so bulky that it won't be used in most of the seven towns visited. Tour starts Nov. 3-4 in Detroit's Masonic Hall.

Detroiters in Bermuda Fly U. S. Orchestra For RAF Gala Event

Detroit society pair, who also maintain a home in Bermuda, are paying the $10,000 cost of salary and transportation to bring Ray Gorrell's band from Detroit to Bermuda to play for a Royal Air Force hop. Mr. and Mrs. Wendell Anderson are the donors, laying out $2,500 for Gorrell, another $1,500 or so for his men, and approximately $6,000 for round trip transportation. Band leaves Detroit Oct. 26, flies to New York, thence to Bermuda by Clipper.

Following the RAF shindig, which is set for Oct. 31 and climaxes a week-long fiesta for the benefit of the RAF Benevolent Fund, the band plays a week (Nov. 1-6) at the Bermudiana hotel.

Darryl Harpa, Unknown, Makes Hit in Omaha

Omaha, Oct. 21.

Darryl Harpa, unknown here, brought his band to the Paxton hotel main dining room replacing Bob Millar, last Saturday night (16). Band has ten men including Harpa and also has Dora Luz, a Mexican entertainer as singer. Luz came from Perino's Sky Room in Beverly Hills. Whole ensemble played before football crowd at the Paxton and the opening proved a surprisingly big hit.

Normal instrumentation is three saxes, two trumpets, one trombone, bass, drums and piano but every now and then whole band except bass and piano picks up violins for a string effect. Will play for luncheons, dinner and late in evening daily. Arranger is Milton Schwandt.

Band is represented by Leonard Van, young son of Gus Van (and Schenck).

Al Shelleday, trumpet player and singer, who has been with Al Kavelin, Artie Shaw and Nat Brandywynne, is on his way to Hawaii, where he will be stationed as a private in the Army Signal Corps.

Shelleday quit the band biz nearly six months ago and enlisted for a four-year term.

(Estimates for This Week)

Charlie Barnet, Philadelphia —(Earle; 2,766; 35-46-57-68-75) with 'Blondie Society' (Col) plus surrounding bill of variety acts headed by Pinky Tomlin. Entire package getting fair $16,700, with not much help from the screen end of the bill.

Milt Britton, Los Angeles—(Orpheum; 2,200; 30-44-55)—The band does the biz here, 'A Gentleman from Dixie' (Mono) and 'Ellery Queen and Perfect Crime' (Col) being on the screen. Fair $7,500 in sight.

Xavier Cugat, New York —(Paramount; 3,664; 35-55-65-99). Cugat and stageshow with him here has meant steady aid for the picture, 'Hold Back Dawn' (Par) on three-week run that ended last night (Tues.), with final seven days $42,000. The second week was $51,000. Show would have been held a fourth week but for the fact that films, awaiting release, are beginning to pile up on the house.

Carl Hoff, Newark—(Adams; 2,000; 25-40-44-55-65). Plus 'For Beauty's Sake' (20th) and Simone Simon on stage. Good $7,500 in three days, all due to the stage show.

Jimmie Lunceford, Cleveland —(Palace; 3,700; 30-35-42-55). Teamed with 'Badlands of Dakota' (U) on screen and Bill Robinson on stage. Strong $23,000. Picture and Robinson providing plenty of boxoffice aid.

Benny Meroff, Pittsburgh — (Stanley; 3,800; 30-44-60-66) with 'Navy Blues' (WB). Meroff isn't band personality in the strict sense of the word anymore, selling instead of his orch, as in the past, 'Funzafire,' his minor league 'Hellzapoppin.' Doing pretty well at $17,000, which means a profit for house since Meroff's show isn't too expensive. Picture is helping.

Lonis Prima, Baltimore — (Hippodrome; 2,240; 17-25-28-39-44-55-66) with 'Father Takes Wife' (RKO). Presence of Four Ink Spots on stage accounting for most of big $18,000, happiest in some time.

Johnny Richards, Los Angeles—(Paramount; 3,595; 30-44-55-75) with 'Nothing but the Truth' (Par). Secondary draw to picture, stout $25,000.

Phil Spitalny, New York—(Strand; 2,756; 35-55-75-85-99). With 'Sergeant York' (WB) on screen. Picture and Spitalny together make for strong b.o. and first week may top $45,000, very good. Begins second week Friday (24).

Tommy Tucker, Providence—(Metropolitan; 3,200; 30-40-55). 'Federal Fugitives' (PRC) on screen not attracting many; hence, swell $6,000 is because of Tucker's b.o.

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M. S. *
(See Page 55)

Inside Stuff—Orchestras

Johnny Long-Dolly Dawn bands won't play the New York University prom, the commission for which was to have been split between General Amusement Corp and Music Corp. of America. Though the two bands are handled by GAC the fact that MCA had an exclusive on booking the school was the basis of the split commissions. Charlie Spivak's band, another GAC property, is to play the hop Nov. 28, with all commissions going to GAC.

It seems that when the split percentage deal was publicized in VARIETY GAC got its back up and mode Long and Miss Down suddenly unavoilable. School then took Spivak, but at GAC's terms. Reason MCA allowed Long and Miss Dawn to be set for it in the first place wos thot they had nothing available for the date. Which, of course, made it doubly easier to sell Spivak at GAC's terms, despite the MCA exclusive angle.

Several band managers in New York are burning over the activities of a recently-formed management agency, which has o prominent guy ot its head. Claim that the agency has been trying to gather o roster of talent by undermining confidence and using other means of talking certoin bandleaders into abrogating contracts and coming over to the new setup. In one instance, it's said, a rep of the agency tried to sell a band not on records to a recording company, exploining that he was its new personal manager. Figured, probably, that if he succeeded the band would see the light, bounce its present manager and move over to the new outfit.

One of the handlers whose property has been tampered with in such a way has talked to a lawyer re the chances of hanging a suit on the agency in question for interfering with a bona-fide contract.

Here's a new way of 'striking back' at a bandleader for allegedly enticing a musicion away from one band to play in another. Recently, rumors began circulating that a certain band in a suburban New York roadhouse would be given its notice because it wasn't drawing any business, etc.

In checking the report trade newspapermen found that the 'whispering campaign' had been authored by one leader, disgruntled because the other had hired away one of its men.

Red Norvo and Mildred Bailey moy go back together again at the head of a new band. Leader and swing singer have been talking over the advisability of the idea and have gone as far as sounding out the market on it. If the two settle details (problem of financing is one) and find prospective buyers receptive they will rebuild Norvo's present combo. Norvo is now being booked by Wm. Morris agency. He shifted there last week after getting a release from a MCA contract, which he settled for an unknown sum. Miss Bailey is Mrs. Norvo.

The office safe of the Atlanta Musicians' union was robbed recently of $300, consisting of dues and 10% tax. 'Happy' Steinichen, secretary of the union, says the affair is particularly mysterious because the combination was used to open the safe. Very few people know the combination and there are only about four times a year that there would be any amount of money in the safe.

Nov. 1 issue of the Saturday Evening Post will carry a yarn written around the experiences of a band on one-nighters. Maurice Zolotow, who authored recent pieces on Broadway Rose and Moe Gale, manager of Inkspots, Ella Fitzgerald, etc., went out for a week's run of single dates with the Bobby Byrne band to gather the material.

Way behind in cutting tunes on his Victor contract, Larry Clinton will do no one-night or theatre dates, except on weekends, for the rest of October in order to catch up. Due Nov. 28 at the Palladium Ballroom, Chicago. He will vacation month of November with his wife in Bermuda.

Mutual Network Plugs

The following tabulation of network popular music performances is not confined to WOR, New York release for Mutual Broadcasting System, but also includes the entire MBS chain. Compilation herewith covers the week beginning Oct. 13 (Monday) and ending Oct. 19 (Sunday), from 8 a.m. to 1 a.m. based on daily recapitulations furnished by Accurate Reporting Service and the MBS logs.

TITLE	PUBLISHER	TOTAL
Don't Want to Set World on Fire	Cherio	24
You and I	Willson	24
Do You Care?	Campbell	19
Elmer's Tune	Robbins	18
Why Don't We Do This More Often	BVC	18
Yes, Indeed	Embassy	17
Concerto for Two	Shapiro	16
Fraidy Cat	Wesjay	14
Give Me Your Answer	Mills	14
Cowboy Serenade	Marks	13
Guess I'll Have to Dream Rest	Block	13
Kiss Boys Goodbye-'Kiss the Boys Goodbye'	Famous	13
Jim	Kaycee	12
Time Was	Southern	11
Yours	Marks	10

'Eadie' (The Lady) Is Back

'Eadie' (who was a lady some 10 years ago) is about to play a return engagement. Sammy Cahn and Saul Chaplin have authored a sequel to the tune, tagging it 'Eadie's Back Again.'

It's slated for Columbia's film 'Eadie Was a Lady,' with Rita Hayworth and Franchot Tone. Pic, which went into production last week, was unexplainedly stopped and work postponed, however.

5 Tunes for 'Mr. Big'

Hoagy Carmichael and Frank Loesser wrote 'We're the Couple in the Castle,' 'I'll Dance at Your Wedding,' and 'Katy-Did, Katy-Didn't' for the Fleischer cartoon, 'Mr. Bug Goes to Town,' at Paramount.

Sammy Timberg cleffed 'Boy, Oh Boy' and 'Be My Little Baby Bumble Bee' for the same picture.

Edward Kay checked in as musical director on 'Boy of Mine' at Monogram.

I DON'T WANT TO SET THE WORLD ON FIRE

Tommy Tucker—Okeh 6320, Horace Heidt—Columbia 36295

Guy Lombardo—DECCA 3999
Ink Spots—DECCA 3987
The Charioteers—OKEH 6320
Dick Robertson—DECCA 3981
Dick Todd—BLUEBIRD 11291
Mitchell Ayers—BLUEBIRD 11275
Skinnay Ennis—VICTOR 27586
Bon Bon—DECCA 3980
Harlan Leonard—BLUEBIRD 10019

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On the Upbeat

Jean Gordon takes vocalist spots with Al Donahue when Donahue returns to work after six weeks layoff at Central theatre, Passaic, N. J., Oct. 23. Phil Brito back, too.

Al Herman takes over Tommy Tucker's drums. Jack Thompson replaces Buzz King on trombone.

Al Meyers has joined Lola and her Ranch Boys, now heard over WSPD, Toledo. He was a former member of the Buckeye Four (MBS).

Hotel Newhouse, Salt Lake City, opened Mirror Room Oct. 11 for the winter season. The Esquires, conducted by Arnold Burgener, provides music.

Joe Vera back in the Hotel Book-Cadillac's Motor Bar, Detroit, to open the fall season.

Lillian Lane is new girl vocalist with Claude Thornhill band.

Irv Carroll band, at Dempsey's, N. Y., for more than a year, signed to three-month contract by Victor-Bluebird records.

Hal McIntire, ex-Glenn Miller sax player, plays first date with new band in New England Oct. 31.

Billy Leach replaced Clyde Burke as vocalist with Raymond Scott's band.

Woody Herman at Blue Moon, Wichita, for one-night stand right after Phil Levant.

Frank Andrini opened Thursday (16) with his new seven-piece orchestra at William Penn Hotel, Pittsburgh.

Bob Polan, sax player, has left Al Marsico's band ot Nixon Cafe, Pittsburgh, to join Glenn Miller. Replaced by George Annis.

Lani McIntire's Hawaiian orchestra playing midnight over WSPD, Toledo, from El Dorado Room of the Commodore Perry Hotel.

Sherman Hayes' orchestra opened an engagement at Crooked Lake Hotel, on Crooked Lake, back of Troy, Oct. 20.

Dol Brisette's orchestra doing Saturday night dances in Hotel Bancroft, Worcester. Vocalists this season are Elaine Stahl and Paul Hansen.

RCA-Victor Dance Carnival, with Tommy Dorsey and Shep Fields, set for Nov. 12-3 at the Columbus, O., Auditorium.

Bob and the Twins set for four weeks, plus options, at the Showbar of the 2800 Club, Dayton.

MCA has set the Neighbor Boys for an indefinite stay at the Jai Lai, Columbus, O.

Sid Barbato returns to Dean Hudson's band, replocing Bob Hicks on clarinet. Harry Wainer, lead alto from Little Jack Little, takes Nort Eisenburg's seat.

Maxine Sullivan

Continued from page 2

continuation of last spring's Coffee Concerts. They'll again be arranged by Louise Crane, daughter of the late governor of Massachusetts, Winthrop Murray Crane. Femme conceived the musical evenings, an innovation for the Museum, to present little known performers and music—primarily swing and native folk stuff—on the concert platform, which she feels is the best medium for it. Coffee Concerts tags results from the coffee and doughnuts served at intermission to add informality.

Programs following Miss Sullivan will include flamenco music and dancing by Anita Sevilla and Jeronimo Villarino; West Indian music and dancing by Belle Rosette, a Calypso band and other dancers and singers; blues singer Debby Best, scat singer Anna Robinson, tap dancer Baby Lawrence and a jam band; Hebrew liturgical music, folk songs and dancing; and 'Salon Opera,' 18th century opera excerpts presenting new Negro singers and a chamber orch conducted by Lehman Engel.

Inside Stuff—Music

Controversy over similarity of melody passages in Meredith Willson's 'You and I' and Walter Donaldson's 'June Moon' was clarified in the following statement by Donaldson:

'Willson never heard the melody from me. The number was never published after being written in 1924. Furthermore there was never any lyric completed. I don't know whether 'June Moon' was the title or not. It may have been 'Blue Moon' or 'New Moon' or possibly registered as 'Donaldsonia.' Strain in 'You and I' is similar to my number but to my knowledge Willson never heard it and I don't want to accuse him of plagiarism under the circumstances.'

Dispute was touched off in New York by Shapiro-Bernstein, music publishers, who announced that notice had been served on Willson over the similarity, following a letter from Donaldson calling attention to melodic affinity of the two numbers. Broadcast Music will continue to clear 'You and I' for radio performances.

In a letter to Donaldson, writer of 'Moon,' Louis Bernstein, Shapiro-Bernstein prez, took the former to task for stating that 'New Moon' had never been published. Bernstein also stated that he couldn't understand what authority Donaldson had, if he were correctly quoted, to absolve Willson of infringement. Enclosed was a copy of 'New Moon' to ahow that the melody and lyrics were completed and published 15 years ago.

Arthur Schwartz, songsmith, who sold 'A Young Man's Fancy' to Jean Arthur from an ad lib synopsis, is working on two more originals, one of which was almost in tha closing position when he had to come east on his ASCAP suit. Everett Freeman collaborated on 'Fancy,' which will serve Miss Arthur for Columbia production. It has no songs. Schwartz, who usually writes with Howard Dietz, among others, has been veering into scripting screen originals.

A Schwartz-Dietz item, 'Au Revoir Paree,' a march song, which is now owned by Metro for a forthcoming Judy Garland picture, is due to be aired on the 'Dollars for Defense' (U. S. Treasury) radio show, wherein Dietz is active on behalf of Government propaganda.

Swing Publications, Inc., filed suit Wednesday (15) in N. Y. supreme court against Barney Leventhal, a former employee, doing business as 'Swing' charging Leventhal with 'deliberate appropriation' of the title of its magazine. Damages of $5,000 and an injunction are asked.

Plaintiff incorporated in September, 1939, and the defendant in September, 1941. Plaintiff claims to have spent $10,000 on advertising on its magazine, which is devoted to modern music, orchestras and the personnel of these orchestras.

Green Bros. & Knight and Mills Music divide up publication of the tunes in Hal Roach's new 'streamlined' 48-minute feature, 'All-American Co-Ed.'

Mills has the single ballad, 'Out of the Silence,' by Lloyd B. Norlin, while GB&K have the other three tunes, 'I'm a Chap With a Chip on My Shoulder,' 'Up at the Crack of Dawn' and 'The Farmer's Daughter,' by Walter G. Samuels and Charles Newman.

Shapiro, Bernstein & Co., publisher of 'Concerto for Two,' was in raceipt of a letter addressed in its care but directly to 'J. Lawrence and P. Tschaikowski.' It was from a college student who explained he was doing research work on the 'story of the hit song.'

Jack Lawrence wrote the lyrics to S-B's version of the public domain melody.

NBC-CBS Plugs

Following compilation of plugs on NBC and Columbia's New York outlets covers the week beginning Oct. 13 (Monday) and ending Oct. 19 (Sunday), from 8 a.m. to 1 a.m., and is based on daily recapitulations furnished by the Office of Research-Radio Division of the College of the City of New York.

TITLE	PUBLISHER	TOTAL
Bells of San Raquel	Southern	36
Don't Want to Set World on Fire	Cherio	35
I See Million People	Radiotunes	30
City Called Heaven	Warren	30
You and I	Willson	30
Time Was	Southern	27
Do You Care	Campbell	28
Two in Love	Willson	23
Shepherd's Serenade	Sheppard	22
Jim	Kaycee	21
Yours	Marks	21
I Found You in the Rain	Porgie	20
Wasn't It You?	BMI	20
Delilah	BMI	19
I'll Wait for You	Melodylane	18
B-I-Bi	Rinker	17
Guess I'll Have to Dream Rest	Block	18
'Til Reveille	Melodylane	14
Blue Champagne	Encore	13
Green Eyes	Southern	13
What Word is Sweeter?	Reis	13
Yes Indeed	Embassy	13
Hi Neighbor	BMI	12
Maria Elena	Southern	12
You Are My Sunshine	Southern	12
Daddy	Republic	11
By-U-By-O	Majestic	10
Concerto In B Flat	P.D.	10
Lament to Love	Roe	10
Tonight We Love	Pacific	10

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ASCAP 'Peace' Slows To Waltz

Continued from page 1

restivenesa again pervades not only the membership ranks, but the board of directors of ASCAP. With Broadcast Music, Inc., which is wholly owned by radio interests, engaged in an intense effort to tie up the performing and publishing rights to all available film scores in Hollywood, ASCAPites are wondering whether this development might be taken as the true tipoff to the actual trend of an ASCAP-radio peace. ASCAP board of directors is slated to meet tomorrow (Thursday) and there is a possibility that the group will take some action. Some weeks ago when a similar mood prevailed ASCAPers were persuaded not to seek legal revenge on the radio industry. This, it was argued, would merely reopen old sores. Some ASCAP directors yesterday (Tuesday) said they would urge the setting of a deadline for a deal, preferably next Wednesday (29) at 6 p.m., with the alternative of having the whole thing called off

NBC, CBS Comment

Explanation advanced by NBC and CBS officials yesterday (Tuesday) was that signed approvals were not coming in from affiliated stations as fast as had been anticipated. They had expected quick action following the IBI's recommendation in Chicago, but the affiliates apparently were still going over with their local lawyers the mass of legal papers involved in the agreements and, according to these officials, the networks want to be certain, before making any signed commitments with ASCAP, that all these stations will assume their share of the network music costs. None of the web officials would state just what percentage of approvals would have to be on hand before contracts were closed with ASCAP.

The theme that ran through all comments from network officials on the ASCAP situation was that they had to play safe on getting their money from affiliates, even though they had to keep dashing the hopes of advertising agencies and ASCAP for an early peace. The disposition at NBC early Monday (20) was to put 'the finishing touches' to the ASCAP deal this week and to allow two or three weeks for the actual resumption of music so that contracts could be obtained from the remaining affiliates.

While ASCAP directors met in informal groups yesterday (Tuesday) to hash over the significance of the latest developments on the radio-music front the directors and stockholders of BMI were holding their own annual meeting in New York. It is reported that John Shepard, 3d, of the Yankee Network, was vociferous at this BMI meeting in attacking the proposed ASCAP 'peace.'

Meeting between ASCAP officials and the committee representing some 60 network affiliates calling themselves the Independent Broadcasters, Inc., was a cut and dried affair last Friday (17). ASCAP's board of directors at a meeting the day before had readily conceded the changes asked by the group in the proposed new licensing agreement. A letter covering these changes was mailed Friday (17) to the members of the IBI by Ed Craney, chairman of the IBI's copyright committee.

While with NBC officials Friday (17) Craney, so he later reported, was informed that the network intended to go ahead and sign a contract with ASCAP Tuesday (yesterday) or Wednesday (today) regardless of the number of contract consents in the hands of NBC at the time. Craney's statement was quickly circulated around the trade and ad agency execs assumed that they were free to start listing ASCAP tunes on their programs until on making a check with NBC Monday (20) they learned that NBC has no idea when it would signature an ASCAP contract or when it would put the ASCAP repertoire back on the air. Later the same day other agencies were told at NBC that the network was considering signing a contract but not resuming ASCAP music until Nov. 10 or 15, with the interim allowing for the receipt of signatured consents from straggling affiliates. These agencies were also advised that the November dates were given them so that they wouldn't be disappointed if the network failed to clean up the situation quickly after signing with ASCAP.

Under the bookkeeping revisions granted by ASCAP to the IBI's committee, and which automatically become extended to all ASCAP licensees, stations will not be required to submit a copy of their FCC log. Where a station has a blanket sustaining license and a per program commercial license ASCAP must be furnished with a detailed list of all musical compositions used on commercial programs but it may confine its sustaining data to any 12 weeks of the year.

On the question of ASCAP issuing new licenses pending settlement of old revenue claims against stations it was agreed that ASCAP might exercise its own discretion in dealing with stations that have been habitually delinquent. Also brought by the committee was the matter of getting manufacturers of commercial transcriptions to clear at the source and it was agreed that ASCAP could in the near future get together with the manufacturers and work out some solution.

As often happens in ASCAP contract negotiations a newspaper station brings up a point pertaining to its own interests. Walter Damm, of the Milwaukee Journal's WTMJ, got ASCAP to agree that it could plug the newspaper over the station without being required to treat the program or announcement as a commercial as far as ASCAP compensation is concerned.

Craney Tells 'Em

Ed Craney, the Montana broadcaster, who was in New York last week to obtain some bookkeeping revisions in the new licensing agreement from ASCAP, stated that he has advised NBC that he will not allow NBC to deduct more than 2¼% from his network money for ASCAP music.

While the ASCAP contracts calls for 2¾% on network business, Craney, often referred to as the Little Lord Fauntleroy of the broadcasting industry, holds that the license on local or spot business calls for 2¼% and that's what he thinks the network is entitled to and no more.

15 Best Sheet Music Sellers

(*Week Ending Oct. 18*)

Don't Set World on Fire	Cherio
You and I	Willson
Jim	Kaycee
Tonight We Love	Maestro
Shepherd's Serenade	Sheppard
'Til Reveille	Melodylane
Blue Champagne	Encore
Yours	Marks
Elmer's Tune	Robbins
You Are My Sunshine	Southern
I Know Why	Feist
Do You Care?	Campbell
Why Don't We Do	BVC
Time Was	Southern
Two in Love	Willson

PUBS TOO EAGER ON REVIVALS?

Some band managers have become chary of dealing with music publishers on the matter of reviving old tunes because of what these managers describe as slick manipulations on the part of the publishers. These managers complain that the methods used by publishers, after they have been approached about the dusting off of one of their old numbers, serve to defeat the fundamental purpose of the band in digging up the oldie.

When a band inquires for an old, forgotten song, explain the managers, it is with the idea of doing something along the lines of what Orrin Tucker did with 'Oh, Johnny.' After recording it, the band leader proposes to keep pounding away at the oldie with the hope that the click, if it eventuates, will be associated with him.

But the average publisher so approached, say the band managers, can't wait to see what that particular orchestra does with the number. The customary reaction of the pub is to get in touch immediately with all the phonograph companies and tell them that here's an oldtimer that's bound for a smash revival, citing the fact that the name band which had made the original inquiry was set upon making it the No. 1 tune in books. Other name bands are then approached and the same argument is advanced to them.

These band managers believe that so long as the leader himself is the exhumer of the tune the publisher ought to exercise sufficient patience to give the leader a chance to find out whether he can get the oldie started in the hit class.

LORENZO BARCELATA BECOMING A YANK

Brownsville, Texas, Oct. 21.

Lorenzo Barcelata, Mexican composer and motion picture actor whose song 'Maria Elena' has been popular in the United States, is taking out U. S. citizenship papers and plans to settle in Texas.

He did the music for the Mexican motion picture 'Rancho Grande,' and acted one of the principal parts.

Stanley Cowan and Bobby North writing the music for next edition of the Shiptad-Johnson 'Ice Follies.'

Results of ASCAP Dissolution Wouldn't Please Broadcasters Klauber Tells Chicago Group

Edward Klauber, CBS executive v.p., is quoted as having informed the group of affiliated stations which met in Chicago last week as the Independent Broadcasters, Inc., that the controversy with ASCAP was threatening to go too far and that there was a chance of ASCAP disintegrating if the matter were not settled soon. Klauber pointed out to the broadcasters that if such a thing were to happen it was logical that the U.S. Department of Justice would then have to move to smash Broadcast Music, Inc., as a monopoly, thus creating a condition where radio would have to deal with thousands of copyright owners individually for its performing rights.

The Columbia official is also reputed before making the statement to have questioned John G. Paine, ASCAP general manager, about a report that there was much disaffection among the ASCAP membership because of the slow progress made toward an NBC-CBS peace and to have obtained the information that it was beginning to look as though ASCAP might no longer be able to keep its members intact. One member of the ASCAP board had already suggested that if its music weren't on NBC and CBS by Nov. 1 the ASCAP lawyers be called in to draw up papers for a dissolution of the organization so that the members would individually be free to protect their interests by bringing anti-trust suits and to compete against BMI-affiliated publishers for the exploitation of their works on the networks.

The boardman who offered this proposal likewise declared that he was certain that under such circumstances the Government would not countenance the survival of BMI. He also predicted that after the broadcasting had had a taste of the chaos which was bound to follow the disintegration of ASCAP and the breakup of BMI the music industry would be in a position to get a much greater return than is provided for in the contracts now pending with the networks and individual stations.

BMI Hay in the Sun

Hollywood, Oct. 21.

While music publishers affiliated with ASCAP await anxiously the consummation of a deal with NBC and CBS so that they can return to normal operations, Broadcast Music, Inc., in which firm the same networks are interested for over $1,000,000, is actively engaged in getting the performing and publishing rights to all available film scores. BMI's first deal in that direction was closed Monday (20). It obtained the score of RKO's 'Call Out the Marines' after Harry Revel and Mort Greene, two ASCAP members and co-writers of the score's tunes, had signatured the necessary releases.

Rights to the 'Marines' score was negotiated by Harry Engels and Robert Burton, the latter a BMI lawyer from New York. Engels and Burton disclosed that they were working on deals for other scores.

This makes the second score that Revel and Greene have released for immediate airing for NBC and CBS. Previous one was 'Three Jacks and a Jill,' also RKO's. Southern Music Co. took that one.

JUKEBOX PIX UP DESPITE PRIORITIES

With the producers of film subjects for coin-machines continuing to turn out their material at a greater rate than ever, persons in the band and music business are beginning to wonder whether the manufacturers of these jukeboxes have been caught in a serious economic pocket and are taking it on the chin for heavy monthly losses. Because of the restraints put on materials by the Office of Production Management the jukebox manufacturers are unable to expand their distributions of these film-fed contraptions but they are under obligation to furnish clips for the machines already on location.

It is estimated that over 40 clips a week are being turned out for the film-playing jukers and that the cost in music royalties and talent figures as high as $75,000 a month. Faced with this situation, the manufacturers last week suffered an additional blow when the O.P.M. cracked down on an aluminum company for shipping 40,000 pounds of the metal to jukebox factories.

Ralph Rainger and Leo Robin doing three songs for 'Tales of Manhattan' at 20th-Fox.

AIR POCKET SHAKES PAINE

John G. Paine, ASCAP general manager, returned from Chicago last Wednesday night (14) not only badly shaken but with a lump on his head. The plane that he was on struck an air pocket—not CBS—and dropped 800 feet. Paine after hitting the ceiling of the transport landed in the lap of a fellow passenger who sat several rows back.

Paine had been in Chicago attending a meeting of the Independent Broadcasters, Inc.

A NEW "JOE DAVIS" SONG HIT

PLEASANT DREAMS

A BEAUTIFUL FOX-TROT BALLAD

BEACON MUSIC CO.

—JOE DAVIS, Owner—
Bob Cole, Chicago Representative

[illegible]
NEW YORK, N. Y.

Met Auditions In Hectic Broadcast

One Tenor's Presence Disputed and Soprano Loses Her Voice Day Before Program

Because Mario Berini appeared Sunday afternoon (19) on the 'Metropolitan Auditions of the Air' program over NBC-Red (WEAF) for Sherwin-Williams, the New Opera Company threatens not to use him in the tenor lead tonight (Wednesday) in its presentation of 'Pique Dame,' at the 44th Street theatre, N. Y. Opera management tried to prevent Berini's guest date on the radio series, desiring to present him in his 'debut,' but the singer refused to cancel the engagement.

Berini's contract with the New Opera was not an exclusive deal, so there was nothing the management could do legally to halt the radio appearance. Company threatened to sue the singer, the sponsors and the network, but that only resulted in Sherwin-Williams cutting out of the script a reference to the tenor's scheduled appearance in tonight's 'Pique Dame' performance.

Despite the management's ultimatum, it's figured unlikely that it will fulfill its threat not to use Berini. 'Pique Dame' is a seldomly-heard opera and there are few tenors available who know the part and could substitute on short notice. In addition, Berini has a contract and would presumably have to be paid regardless of whether or not he were used. Scheduled appearance is believed to be his first operatic stint in New York, but he has sung in opera at the Brooklyn Academy of Music and with the San Carlo Opera Co.

Another last-minute complication on Sunday's 'Auditions' program was the inability of Leia Flynn, soprano, to appear as scheduled. She was suffering from laryngitis and finally decided Saturday night that [illegible] would be [illegible] she [illegible] to go on. Wilfred Pelletier, conductor, and Anna Erskine, writer on the show, hustled around to find a soprano who could sing the selections programmed for Miss Flynn. Finally obtained Rachel Carlay, a French soprano who has appeared on various commercial radio series. Latter spent Sunday morning learning the two English songs Miss Flynn had intended singing and, just before air time, went through a brief rehearsal for her operatic numbers, a solo aria and a duet from 'Tosca,' the latter with Berini.

Opera Review

COSI FAN TUTTE

Opera by Mozart in two acts, Italian libretto by Lorenzo da Ponte, presented at the 44th St. theatre, New York, Oct. 14, '41, by New Opera Co.; conductor, Dr. Fritz Busch; stage director, Hans Busch; choreographer, Igor Schwezoff, scenery designed by Eugene V. Dunkel; costumes by Marco Montedoro; $3.30 top.

Cast: Ina Souez, Pauline Pierce, Andzia Kuzak, Robert Marshall, Waldemar Schroeder, Perry Askam.

Opening at a $6.60 top in the most brilliant social event of this young season ,the New Opera Co. presented Mozart's 'Cosi Fan Tutte' Wednesday (14) at the 44th St. theatre, N.Y., before an attendance of 1,300. Brilliance of the audience and flare of an opening night still did not hide the fact that the production, although carefully planned and executed, lacked punch. It was definitely bad vocally.

Company, started by Mrs. Lytle Hull for young Americans, proved that young Americans, generally speaking, still do not possess great voices. Musically, the cast did right well for itself, ensemble work was smooth and all showed more than a slight acquaintance with the score, but vocally none of the principals was topnotch.

Most noted of the singers was the Indian soprano, Ina Souez, who had sung her role of Fiordiligi under conductor Fritz Busch in Europe many times. The soprano was a distinct disappointment, her voice showing signs of wear. Pauline Pierce was vapid vocally as Dorabella, while Robert Marshall sang his arias creditably, but in a rather weak lyric tenor. He sounds much like John McCormack in timber of voice, but lacks the Irish tenor's top tones. Waldemar Schroeder sounded much like John Brownlee of the Met, but his voice also seemed out of focus and pushed on top. Perry Askam was on the stage most of the time, but few apparently knew it. Dramatic star was Andzia Kuzak, whose acting and coquetery were knockouts, but she possesses a feeble, although pleasant, soprano more fitted to musical comedy than grand opera.

Conducting of Fritz Busch was authoritative but heavy for Mozart. Sets and costumes were adequate but the outlandish plot does not aid the dramatic content. Opera flopped at the Met when last revived in 1922, and it is dubious it will be a b.o. success now with a lesser cast.

96 Concerts Mapped By St. Louis Symph

St. Louis, Oct. 21.

The St. Louis Symphony orchestra begins its season Oct. 31, under Vladimir Golschmann, its permanent conductor. It is planned to give 96 concerts, including 35 outside the city.

Soloists for the subscription series will include Fritz Kreisler, Artur Rubinstein, Vladimir Horowitz, Jarmila Novotna, Ezio Pinza, Rudolf Serkin, Ida Krehm, Igor Stravinsky, Darius Milhaud, Gregor Piatigorsky and Joseph Szigeti.

38 Concerts In November For N.Y. Town Hall

Town Hall, New York, musical events for November will include 38 concerts, matinee and evening.

The following is the schedule: Where two bookings are listed for the same day, the first named is for matinee, the second for evening. All others are evening performances.

Ross Pratt, pianist, Nov. 1; Lola Hayes, mezzo-soprano, Nov. 1; Anna Kaskas, contralto, Nov. 2; New Friends of Music presenting the Budapest Quartet, Nov. 2; Joseph Clifford, tenor, Nov. 2; Doris Doe, soprano, Nov. 3; Jean Dansereau, pianist, Nov. 4; Joseph Szigeti, violinist, Nov. 5; Leolyn Steibel, soprano, Nov. [illegible] soprano, Nov. 6; Marcus Gordon, pianist, Nov. 7; Elizabeth Schumann, soprano, Nov. 8; Eleanor Fine, pianist, Nov. 9; New Friends of Music presenting the Primrose Quartet and Jan Smeterlin, pianist, Nov. 9; Roman Prydatkevytcb, violinist, Nov. 9.

Also, Ida Krebm, pianist, Nov. 10; Hildegarde Junge, contralto, Nov. 11; Vladimir, Nathalie and Paul Drozdoff, pianists, Nov. 11; Arthur Whittemore and Jack Lowe, pianists, Nov. 12; Paulina Ruvinska, pianist, Nov. 14; John Kollen, pianist, Nov. 15; Romulo Ribera, violinist, Nov. 15; Moritz Rosenthal, pianist, Nov. 16; New Friends of Music presenting the Trio Pro Musica and William Horne, tenor, Nov. 16; Eric Rosenbiith, violinist, Nov. 16; Lois Townsley and Elizabeth Read, pianists, Nov. 17.

Also, Jean Watson, contralto, Nov. 18; Isaac Stern, violinist, Nov. 19; Max Pollikoff, violinist, Nov. 21; Rex Battle, pianist, Nov. 23; New Friends of Music presenting Adolph Busch, violinist, and Rudolph Serkin, pianist, Nov. 23; Inez Lauritano, violinist, Nov. 23; Egon Petri, pianist; Dorothy Sarnoff, soprano; Bruce Boyce, baritone; Nov. 24; Aurora Mauro-Cottone, pianist, Nov. 25; Gregor Piatigorsky, cellist, Nov. 26; Celius Dougherty and Vincenz Ruzicka, pianists, Nov. 28; Doda Conrad, baritone, Nov. 29; Martha Daughn-Locker, soprano, Nov. 30, and the New Friends of Music presenting the Kolisch quartet with the Galimir quartet and Raya Garbousova, cellist, assisting artists, Nov. 30.

Toledo Orch Series

Toledo, O., Oct. 21.

Toledo Symphony Orchestra, George King Raudenbush conducting, will present four concerts in its 1941-42 subscription series at the Paramount theatre, and plans five Young People's concerts at the same place during the current season.

Paul Robeson will be guest artist at the initial concert Monday, Oct. 27. First children's concert will be held Friday morning, Nov. 7.

N.Y. Town Hall Reviews

(Week of Oct. 14)

Hilde Somer, young Viennese pianist, on Monday (20) gave the finest recital of the season so far by a pianist at Town Hall. The Artist possesses all the attributes of a great musician, exhibiting a firm, clear attack, lyricism of a superb order and flying fingers which virtually ripped the keyboard apart. Her interpretations were at their best in the Bach Fantasia and Fugue in A Minor, the Beethoven Sonata in G and the Schubert Fantasie in C. She was at her worst, though still superb, in the Debussy works, where the more modernistic mood seemed to escape her slightly. A looker in the bargain, she should go far.

Anne Judson, contralto, recitaled in Town Hall Sunday night (19). The singer is an expert interpretor, and especially in the lieder did she achieve some notable effects but the voice is tiny—limited in range and of an unpleasant quality. Accompaniment by Solon Alberti was erratic.

Ethel Elfenbein, pianist, gave a Town Hall recital Sunday afternoon (19), including works of Schubert, Beethoven, Grifes, Milhaud, De Falla, Mompou, Villa-Lobos and Brahms. Young pianist is an excellent technician and played with a wide range of color and fine phrasing.

Ballet Review

Ballet Russe de Monte Carlo

(MET OPERA HOUSE, N. Y.)

Three Russian ballets, all given in previous years by this troupe, featured Tuesday's (14) concert. Ballets were 'Les Sylphides,' 'Petrouchka' and 'Prince Igor.' All three were presented in the characteristic style of the Monte Carlo troupe, which means tops. Outside of the scenery and costumes, these ballets seemed a trifle dated, but this realization only came after they were over, as the magic of the presentation still captivated the fancy during performance.

Wednesday (15) featured a second local presentation this season of 'Seventh Symphony,' 'The Nutcracker Suite' and finally 'Le Beau Danube.' Latter work contains all the saccharine charm of pre-World War No. I Vienna, and holds nostalgic effect for the sentimentalists. Ballet's presentation was, asusual, on its toes, figuratively as well as literally.

Thursday (16), the company presented 'Devil's Holiday' and 'Afternoon of a Faun' for the first time this season. Repeats of 'Poker Game' and 'The Magic Swan' were the other works. Both firsts are thoroughly familiar presentations of the Monte Carlo troupe and were given excellent treatment.

Friday (17) George Balanchine's 'Baiser de la Fee' and Leonide Massine's 'Three-Cornered Hat' received their initial performances of the season with a repeat of 'Labyrinth.' The first-named work is set to Stravinsky music and is an exceptionally interesting ballet, well costumed, with excellent choreographic effects. It went smoothly, as have most performances to date, and is deserving of a wider reception than normally given by the present roster of the company. The Massine work, over a score of years old, is set to DeFalla's 'Three-Cornered Hat.' Both the ballet and the music are as fresh and vital today as ever.

Saturday (18) 'Coppelia' was given a first presentation, and the pretty fairy story of an animated doll, set to Delibes music, while oldfashioned, was excellently presented to retain its freshness. Repeats of 'Spectre de la Rose' and 'Prince Igor' rounded out the program.

Sunday (19) the ballet presented the world premiere of 'Saratoga,' set to music and a libretto by Jaromir Weinberger, especially commissioned for the troupe. Ballet was hollow, lacking an effective climax and being totally foreign to the locale of the racetrack. Music was disappointing, being bombastic and indulging more in counter-point than melody for dancing. The troupe struggled hard to put it over and from a presentation point of view was a success, but it is doubtful if repeats will show much drawing power. Costumes and scenic effects were brilliant in their display of colors.

Attendance for last week, from Tuesday (14) to Sunday night (19), was 21,800 paid admissions, with the total gross being $30,500. Ballet was out of town Monday through today (Wednesday) and resumes at the Met tomorrow (Thursday).

Thomas and Ruth Martin composed the translation of Mozart's 'Magic Flute,' to be given this year in English at the Metropolitan. Martin is former assistant conductor of the Chicago Opera Co.

Maynor Opens Worcester Civic Series on Oct. 31

Worcester, Mass., Oct. 21.

Dorothy Maynor, Negro soprano, will open Worcester Civic Music Association's 1941-42 season in a concert Oct. 31.

Other attractions booked for the association's 12th season are: Nathan Milstein, violinist, and Raya Garbousova, cellist, Nov. 24; Don Cossacks Male Chorus, Dec. 16; Vladimir Horowitz, pianist Feb. 4; Cleveland Symphony Orchestra, Feb. 11; John Charles Thomas, baritone, March 12, and Philadelphia Symphony Orchestra, April 23.

Ormandy Leads Philly Orch In Carnegie Bow

The Philadelphia Orchestra under Eugene Ormandy opened its New York season last Tuesday night (14) at Carnegie Hall. Beethoven's third 'Leonore' overture, Bach's Third Suite in D Major and Brahm's Second Symphony were presented.

All three familiar works were treated with an abundance of care, and the Philadelphia orchestra lived up to its reputation, especially in the string section, where the richness of the sound produced was equalled only by the clarity and brilliance of the brass. A large, but not capacity, audience was in attendance.

A ringing performance of Moussorgsky's 'Pictures at an Exhibition,' with a transcription by Leopold Stokowski presented for the first time, brought a previously lusterless concert of the N.Y. Philharmonic to a dramatic and crashing finale Thursday night (16), at Carnegie. The leader hit the jackpot with the Russian's work, and the orchestra, responding nobly to his demands, swept home a winner, literally lifting a packed house to its feet. Crashing fortes, whispering pianos and a rich, harmonic background made for a socko finish.

Preceding work was Paul Creston's 'Scherzo' from his symphony (Opus 20). The American's work is light, semi-melodious and had it not been sandwiched between the finale and Brahm's 'First Symphony' might have impressed. As it was, it paled into insignificance. The Brahm's work was dragged in tempo until the finale when again Stokowski summoned the immense power and dramatic fire of the German composer to the fore. Another first was a prelude by Stokowski on the traditional melody, 'Eine Feste Burg,' which, although brief, was effective, especially in the brass and string scoring.

Michael Zadora's recital at Carnegie on Wednesday (15) was hardly one to indicate just where the pianist secured his reputation. A faulty piano also figured. Zadora had a tendency to drag his music and he played flat on several occasions. But he possesses a phenomenal technique and, when right, as occurred in the Debussy Toccata, he has not many peers.

The WPA orchestra under Reginald Stewart, with Joseph Szigeti as violin soloist, gave its first concert of the season at Carnegie Sunday (19) night. Program included works by Dvorak, Brahms, Bloch, Corelli and Strauss. Stewart was in much better form than his performances at Lewisohn Stadium this summer might have led people to suspect, and carried his men through fine readings of the orchestral bits.

Szigeti was in superb form in both the Bloch and Corelli works, with a rich stream of tone flowing evenly and brilliantly from his instrument. Surprisingly enough, the artist did not respond with encores despite tumultous applause.

Bojangles

Continued from page 1

good shows and life without being thrown into a concentration camp. That is what might happen if you acted in such a disrespectful fashion in some other countrie.'

Jimmie Lunceford's band padded out the bill when Robinson walked off. Latter appeared at next performance to do his act without any more disturbances. House manager couldn't understand it, since Bojangles is a favorite here. There has been a strange outbreak of heckling in local houses lately, but usually it's heard only when one of the big-time jive orchestras come along. Theatre execs blame it on the influence of New York vaude stands for encouraging autograph-hounds and hecklers in publicity stunts. They don't like that sort of guff in Cleveland and are doing their best to discourage it.

COPLAND URGES PAN-AM. PLAN ON MUSIC

Buenos Aires, Oct. 21.

Proposal that the U. S.—possibly via the Rockefeller group—extend grants to enable North American audiences to hear more music by Latin American composers and Latin Americans to hear more by contemporary U. S. writers has been outlined here by Aaron Copland, composer currently touring S. A.

Copland, whose tour is sponsored by the music section of the Office of Inter-American Affairs (Rockefeller Committee), is trying to find out what is being written in serious music in Latin America and to tell local musicians about symphonic and other music in the U. S. He's been giving several lectures at the Teatro del Pueblo and couple of chamber music concerts.

He's stressed particularly that much could be done to improve film music, which he considers of tremendous importance in developing taste for better music. Copland has done considerable writing for picts and among others did the score for 'Mice and Men.'

Concert Notes

An album of Lily Pons' 'Daughter of the Regiment' recordings has been flown to England via bomber for the American Eagle Squadron there.

Erica Morini, the violinist, will give a N. Y. recital at Town Hall Jan. 19.

Stefan Auber, member of the Kolisch String Quartet for the last two years, appointed first cellist of the Pittsburgh Symphony Orchestra by Fritz Reiner, conductor. Auber succeeds Cornelius Van Vliet, who resigned the post he has held since 1939 to go into concert work.

Group Opera, composed of young American singers who work together with Leon Barzin and the National Orchestral Association, will present 'Suor Angelica,' 'Gianni Schicci' and 'Seraglio' this year at Carnegie Hall. Joseph Turnau is artistic director and Hamilton Benz his assistant.

Grace Moore requested a postponement, due to sudden illness, of her appearance at Philip Livingston High School, Albany, Oct. 17, in the first of the 1941-42 series of Albany and Troy concerts under the direction of James D. McNary. Nov. 10 is the new date.

Plans for the Young Peoples Concerts of the N. Y. Philharmonic will include six Saturday mornings at Carnegie Hall and three Monday afternoons at Town Hall, all under direction of Rudolph Ganz. Carnegie Hall series begins Nov. 1 and the Town Hall series on Dec. 15.

Rise Stevens, Met mezzo-soprano, guests on the Ford Sunday Evening hour Dec. 28 doing songs from her Metro picture, 'The Chocolate Soldier.' Singer will receive $2,500. Film, in which she co-stars with Nelson Eddy, premieres at the Astor, N.Y., Oct. 28.

Abraham Haitowitch, blind violinist, will present a series of three Sunday night concerts at the Waldorf-Astoria hotel, N.Y., this fall. The first, Nov. 23, will present Harold Bauer, Charles Kullman and Anatol Kaminsky; the second, Nov. 30, Lotte Lehman, and Paul Stassewitch, and the third, Dec. 21, the N.Y. Philharmonic trio.

Ross Pratt, Canadian pianist, makes his Town Hall, N.Y., debut Nov. 1. He will play works by Bach, Brahms, Debussy and Scarlatti, as well as presenting the American premiere of the Sonata in F Minor by the British composer, Howard Ferguson.

A new book by Robert Simon, Jr., president of Carnegie Hall, will be published this week by Doubleday. Doran Co. Book is entitled 'Be Your Own Music Critic' and contains articles by Olin Downes, Edward Johnson, Yves Tinayre, Leopold Mannes, Egon Petri, Albert Stoessel, Georges Barrere, Leon Barzin and Harl McDonald. Price is $2.50.

'Maschera' Will Open Chi Opera Co. Season Nov. 8; 50G Raised for 'Loss'

The Chicago Opera Co. will open its season Nov. 6 with Verdi's 'Ballo in Maschera.' Giovanni Martinelli, Elisabeth Rethberg, John Charles Thomas, Josephina Antoine and Anna Kaskas will have the leads. Season runs to Dec. 13, with 23 operas in the repertoire.

Company, under the general management of Fortune Gallo and the artistic direction of Martinelli, has already raised $50,000 to cover any possible loss.

Singers engaged include, among the sopranos, Licia Albanese, Miss Antoine, Rose Bampton, Vivian Della Chiesa, Dusolina Giannini, Virginia Haskins, Helen Jepson, Mobley Lushanya, Edith Mason, Grace Moore, Lily Pons, Miss Rethberg, Bidu Sayao and Charlotte Symons. Mezzos and contraltos are Karin Branzell, Coe Glade, Miss Kaskas, Ada Paggi, Irra Petina, Sonia Sharnova, Gladys Swarthout and Elizabeth Wysor.

Tenors are Kurt Baum, Jussi Bjoerling, Giuseppe Cavadore, Richard Crooks, Frederic Jagel, Raoul Jobin, Jan Kiepura, Martinelli, Lauritz Melchior, James Melton, Sidney Rayner and Tito Schipa. Baritones and bases are Salvatore Baccaloni, Douglas Beattie, Richard Bonelli, George Czaplicki, Virgilio Lazzari, Mark Love, Carlo Morelli, Ezio Pinza, John Charles Thomas, Lawrence Tibbett and Vittorio Trevisan.

Conductors are Giuseppe Bamboschek, Paul Breisach, Jerzy Bojanowski, Emile Cooper, Gennaro Papi and Carlo Peroni.. The stage director is William Wymetal, the stage manager, Louis Rybault, and the Catherine Littlefield Ballet will be used.

Operas to be given are 'Aida,' 'Boheme,' 'Carmen,' 'Cavalleria Rusticana,' 'Daughter of the Regiment,' 'Falstaff' (in English), 'Faust,' 'Halka,' 'Hansel and Gretel' (in English), 'Jewels of the Madonna,' 'Lohengrin,' 'Butterfly,' 'Manon,' 'Martha' (in English), 'Manon,' 'Ballo in Maschera,' 'Mignon,' 'Otello,' 'Pagliacci,' 'Rigoletto,' 'Tales of Hoffman' (in English), 'Tosca,' 'Traviata' and 'Trovatore.' Scale is $2.20 to $6.

40 CONCERTS SLATED AT CARNEGIE IN NOV.

Carnegie Hall, N.Y., schedule for November lists 40 concerts by orchestras and soloists. In order of their appearances they will be:

Philharmonic Symphony, Nov. 1, morning; Sergei Rachmaninoff, pianist, Nov. 1, afternoon; Philharmonic Symphony, Nov. 2, afternoon; N.Y.C. WPA orchestra, Nov. 2, evening; Byrd Elliott, violinist, Nov. 3; Sidney Foster, pianist, Nov. 5; Philharmonic Symphony, Nov. 6, Philharmonic Symphony, Nov. 7, afternoon; E. Robert Schmitz, pianist, Nov. 7, evening; Philharmonic Symphony, Nov. 8; Philharmonic Symphony, Nov. 9, afternoon; N.Y.C. WPA orchestra, Nov. 9, evening; National Orchestral Association, Nov. 10; Ernest Hutchinson, pianist, Nov. 12; Philharmonic Symphony, Nov. 13; Philharmonic Symphony, Nov. 14, afternoon; Claudio Arrau, pianist, Nov. 14, evening; Josef Lhevinne, pianist, Nov. 15, afternoon; Philharmonic Symphony, Nov. 15, evening; Philharmonic Symphony, Nov. 16, afternoon; N.Y.C. WPA orchestra, Nov. 16, evening; Albert Spalding, violinist, Nov. 17; Josef Hontl, Nov. 16; Philharmonic Symphony, Nov. 19; Boston Symphony, Nov. 20; Philharmonic Symphony, Nov. 21, afternoon; Boston Symphony, Nov. 22, afternoon; Philharmonic Symphony, Nov. 23, afternoon; N.Y.C. WPA orchestra, Nov. 23, evening; Artur Rubinstein, pianist, Nov. 24; Philadelphia Orchestra, Nov. 25; Schola Cantorum of N.Y., Nov. 26, Philharmonic Symphony, Nov. 27; Philharmonic Symphony, Nov. 28, afternoon; Mischa Elman, violinist, Nov. 26, evening; National Orchestral Association, Nov. 29, afternoon; Philharmonic Symphony, Nov. 29, evening; Philharmonic Symphony, Nov. 30, afternoon; N.Y.C. WPA orchestra, Nov. 30, evening.

Where no specified time is listed, concert is to be held in the evening.

Ellan Ballon, Canadian pianist, will make an appearance with the Montreal Symphony either March 5 or May 7, depending on which date Rose Bampton, Met soprano, takes.

'Martha' (Jepson, Melton) OK $7,500 in St. L. Single

St. Louis, Oct. 21.

One performance of 'Martha,' sponsored by the St. Louis Grand Opera Assn., with Helen Jepson and James Melton in lead roles, copped an estimated $7,500 and a profit Saturday (16) in opera house of Municipal Auditorium. Opera was in English. 'Martha' was presented in Evansville, Ind., last night (Monday), being debut of a St. Louis underwritten grand opera on the road.

House was scaled from $1.50 to $5. Second presentation this season will be 'Tosca,' in Italian, with Grace Moore and Kurt Baum in top roles Saturday (25).

FINANCE CHECK ON NEW OPERA CO. A PUZZLE

A big puzzle on Broadway is the task of checking up the finances of the New Opera Co., which opened to wide press attention at the 44th St. theatre last week. Nobody around the socialite outfit, headed by Mrs. Lytle Hull, formerly Mrs. Vincent Astor, seems to have any idea of how much money was taken in. The front of the house doesn't know either because there had been so many ways in which subscriptions were disposed of, no tally being made to the boxoffice.

It's known, however, that not as many subscriptions were sold as had been anticipated. Subscriptions were in strip form and most were cached at Bonwit-Teller's concert bureau office.

It was discovered that only one end of the tickets carried the location of the seats, whereas the law requires both ends to be so printed, for the admissions tax check. It was discerned, too, that the tickets did not include the 10% tax. Internal revenue men thereupon warned the treasurer that he was flirting with the clinck, so all the tickets had to be tax-stamped, there not being time enough to print new tickets. Understood they were printed last May, when there were no admissions taxes on grand opera.

Newark Civic Opera Sets Nov. 29 Opening

Newark, Oct. 21.

Newark Civic Opera Association after coming to terms with the American Guild of Musical Artists, will open its season Nov. 29 by presenting 'Aida' at the Newark Opera House.

Last month, the Opera Association ran into difficulties with AGMA, which demanded that the Association employ at least 15 union members in its chorus. A compromise was reached, however, and the Association, an amateur group for the most part, agreed to employ 12 professional union singers within its ranks.

The Association will present 16 operas on successive Saturday nights. William Spada will conduct.

Szigeti for Tauber On Town Hall Series

Switch in the Town Hall (N. Y.) Endowment Series has Joseph Szigeti, violinist, replacing Richard Tauber, tenor, for the opening Nov. 5. Tauber is unable to get to the U. S. from England.

Other artists on the series will be Gregor Piatigorsky, cellist, Nov. 26. The Platoff Don Cossack chorus and dancers, Dec. 10; Lotte Lehmann, soprano, Jan. 7; Jose Iturbi, pianist, Jan. 21; Grace Moore, soprano, Feb. 11, Robert Goldsand, pianist, Feb. 25, and Lawrence Tibbett, baritone, March 16.

Ruggiero Ricci, violinist, has 26 dates for the fall. He opened his tour Oct. 13 in Saratoga Springs, N.Y.

Riccardo Martin Maps Historical Pageant

Riccardo Martin, American tenor of the Met from 1907-15, and now 66 years old, has returned to the U. S. from Europe, where he studied composition in London, Paris and Rome. He has written a full-length ballet, a 17th Century pageant on the southwest.

Martin was considered the best of American tenors during his prime, vying with Caruso, a contemporary, and singing most of the Italian's roles. His vocal career closed with the Chicago Opera Co. in the middle 1920's.

TOSCI BACK TO PHILHARMONIC

Arturo Toscanini will return to conduct the N.Y. Philharmonic Orchestra for the last two weeks of 1941-42, the orchestra's 100th anniversary season. Conductor last batoned the Philharmonic April 29, 1936, after having been associated with it for 11 years.

Toscanini, now 74, will also direct the Philadelphia orchestra this season in eight concerts. He will be heard with the Philharmonic between April 20 and May 3, 1942.

Det. Symph-Union Discord Settled in Time for Opening

Detroit, Oct. 21.

Discord in the Detroit symphony orchestra was barely settled in time here for the scheduled opening last Thursday (17). Deadlock between the musicians union and the symphony management—with the former wanting the season here upped to 26 weeks to conform with other symphony groups throughout the country—was settled the day before the opening, when the 61 members were granted an added week, 22 in all.

No solution of the deadlock here had been found until C. W. Van Lopik, representing the Masonic Temple Association, offered to underwrite the $7,000 required for the added week.

TOKATYAN PETITIONS FOR BANKRUPTCY, N.Y.

Armand Tokatyan, 43-year-old lyric tenor of the Met since 1922, filed a voluntary petition of bankruptcy in the New York federal court recently, listing liabilities of $7,662 and assets of $15,150. Assets consist of $15,000 in insurance policies which cannot legally be attached.

Tokatyan originally filed a petition Nov. 12, 1940, but that was dismissed since a previous petition, filed almost six years previously, had not elapsed.

The tenor lists himself as unemployed and says he earned $7,175 in 1939 and $10,000 in 1940. This year he is booked with Charles Wagner's touring 'Barber of Seville' company besides his Met appearances and concerts.

Havana Schedule

Havana, Oct. 21.

Pro-Arte Musical Society announces a schedule which will bring Curtis Institute's Saperton from Philadelphia late this month for his first piano recital in Havana.

The recitals of Grandjany-Le Roy, slated for Oct. 26, have been postponed until Nov. 5.

Others are Vladimir Horowitz, Dec. 11; Met's Helen Traubel, Jan. 2; Sacha Gorodnitski, Jan. 27 and 29; Lily Pons, Feb. 12; Yehudi Menuhin, Feb. 26; La Argentina, March 16, and Ezio Pinza, May 4.

During April the Society also will present a ballet under the direction of Alexandra Denisova and Alberto Alonso, and a Spanish ballet with Ana Maria soloist. Jascha Heifetz will appear with the Philharmonic April 20.

All recitals are at the Auditorium.

U.S. Opera Cos. in Provisional Pacts With Alien Singers, But Native Curbs Prevent Fulfillment Due to the War

A large list of operatic singers in Europe have been contacted by opera companies in this country including the major three, the Met, Chicago, and San Francisco troupes as well as by local concert and operatic managers. All the singers are being placed under as, if and when contracts. Failure of these vocalists to secure visas to come to America has hurt opera and concert considerably, but should the war end, the U.S. and South America will be flooded with European talent, now chafing at the bit in their native lands.

The influx of these singers, about 75 in number who are known to be under promised contracts, would almost entirely eliminate less-experienced and neophyte American artists as well as cause some trepidation to a great many better-known American singers who have been feasting during the European famine.

Singers who have these contracts are: Ester Rethy, Hungarian lyric soprano; Franz Volker, German dramatic tenor; Tianna Laemnitz, German dramatic soprano; Giuseppe Lugo, Italian lyric tenor; Alessandro Valente, Italian lyric tenor; Galliano Masini, Italian dramatic tenor; Todor Mazarov, Bulgarian dramatic tenor; Luigi Fort, Italian lyric tenor; Beniamino Gigli, Italian lyric tenor; Ebe Stignani, Italian contralto; Gina Cigna, Italian dramatic soprano; Maria Caniglia, Italian dramatic soprano; Germaine Lubin, French dramatic soprano; Ferdinand Ansseau, Belgian dramatic tenor; Giacomo Lauri-Volpi, Italian dramatic tenor; Mafaldo Favero, Italian lyric soprano;Gianna Pederzini, Italian contralto.

Also Margherita Carosio, Italian coloratura soprano; Maria Carbone, Italian lyric soprano; Iris Corradetti, Italian lyric soprano; Ettore Nava, Italian baritone; Francesco Merli, Italian dramatic tenor; Iva Pacetti, Italian lyric soprano; Armando Borgioli, Italian baritone;. Giovanni Malipiero, Italian lyric tenor; Piero Pauli, Italian dramatic tenor; Carlo Tagliabue, Italian baritone; Vina Bovy, French coloratura soprano; Giacomo Vaghi, Italian bass; Pedro Mirassou, Brazilian dramatic tenor.

Also George Cathalat, French lyric tenor; Fanny Heldy, French dramatic soprano; Jeannie Micheau, French lyric soprano; Eide Norena, Norwegian lyric soprano; Sabine Offerman, German dramatic soprano; Editha Fleischer, German lyric soprano; Rosetta Pampanini, Italian lyric soprano; Felice Huni-Michatcheck, Czech dramatic soprano; Lily Djanel, French contralto; Julius Patzak, Austrian lyric tenor; Louisa Willer, German contralto; Karl Rehkemper, German baritone; Julius Poelzer, German dramatic tenor; Elizabeth Feuge, German lyric soprano; Carl Erb, German lyric tenor; Erna Berger, German coloratura soprano; Helge Roswange, German dramatic tenor; Gertrude Runge, German dramatic soprano; Joel Berglund, Swedish baritone; Erna Sack, German coloratura soprano; Martial Singher, French baritone; and Richard Tauber, Austrian lyric tenor.

Many of these have been heard in the U.S. before and a number have been members of the Metropolitan in the past.

Union City Opera Gets Under Way in March

A new opera company is being organized in Union City, N. J., and will follow the setup adopted for operas last year in Trenton. Stars will be brought in for principal roles, chiefly from the Metropolitan, and the first of the three operas will be presented in March. Tentative plans call for 'Magic Flute,' 'Traviata' and 'Faust.'

Thomas Martin, conductor, is general manager, and Michael De Pace is casting director of the company.

CINCY SYMPH IN DEAL LIFTING RADIO BAN

Cincinnati, Oct. 21.

Lifting its ban on radio, the Cincinnati symphony orchestra has negotiated with WSAI for broadcasts of its Saturday night concerts during its 47th season which opened last week. The symphony is directed by Eugene Goossens. Initial airing was the world premiere of Jaromir Weinberger's 'Lincoln Symphony.'

James D. Shousa, general manager of Crosley stations, also arranged for broadcasts of the weekly concerts by WLWO, Crosley's international shortwaver, and the 15 stations of the Cadena Radio Inter-Americanan network. Each week the broadcast will be dedicated to a different country in South America. Time is from 6:30 to 10:45, EST.

Traubel Opens Duke Monthly Series Nov. 3

Charlotte, N. C., Oct. 21.

Duke University's 1941-42 concert series will be inaugurated at Durham on Nov. 3 by Helen Traubel, Met soprano.

Audiences at Duke will be treated, to a performance by a top-flight artist or group of artists each month during the winter. Vronsky and Babin, duo-pianists, will be heard Dec. 6, the Philadelphia Orchestra is to return for its fourth consecutive annual concert on Jan. 30; on Feb. 10 the San Carlo Opera company is to give a performance of Bizet's "Carmen,' with Coe Glade in the title role; then the Ballet Russe de Monte Carlo will come on March 6 to give its fifth dance recital on the campus stage.

Kotanyi Plans Concert Dedicated to Mozart

Gustave Kotanyi, Viennese concert manager, who put on a program entitled 'Masters of Viennese Music' at Carnegie Hall New York, last winter, will present a concert at the same hall Dec. 19 with the N.Y. Philharmonic orchestra under conductors of that organization.

Concert will be dedicated to the 150th anniversary of the death of Mozart, and the composer's opera, 'The Theatre Director' will be presented in the second half of the concert, with, it is planned Met stars in guest roles. Kotanyi in February will also present Johann Strauss's 'Die Fledermaus' in English at one of the Shubert theatres in N.Y. Robert Stolz will conduct and casting is being set now.

Kiepura's Dates

Jan Kiepura, after singing three operas in Puerta Rico on Oct. 22, leaves for Mexico City, arriving there Oct. 26. He sings four concerts Nov. 6, 6, 9 and 13 before flying to Youngstown, O., for the opening of his U. S. concert season.

Kiepura will sing in 'Tosca' opposite Grace Moore in Chicago Nov. 19.

PETRILLO IN COURT OCT. 24 IN AFM SUIT

James C. Petrillo, president of the American Federation of Musicians, will be examined in N. Y. supreme court before trial Oct. 24 on 22 out of the requested 45 questions submitted by the American Guild of Musical Artists. Justice Julius Miller ordered the examination, with all necessary books and records, on Thursday (16).

AGMA is seeking an injunction against Petrillo, to prevent him from carrying out a threatened edict to bar AGMA instrumentalists from the air, recordings and concert appearances unless they resigned and joined the AFM.

Patricia Travers, 13-year-old violinist and Paramount Pictures contractee, will make concert appearances in Boston, Chicago and Minneapolis this year.

Philly's Ritz, Warwick Hotels In Stiff Competition for Show Crowd's Biz

Philadelphia, Oct. 21.

There's a full-dress feud going on in Philadelphia between the Ritz-Carlton and Warwick hotels over the theatrical biz—and no holds barred. Both sides are outdoing each other in handing out bait to theatrical and vaude names, both from the publicity value and the revenue that stage folk bring to a hostelry.

Time was when the Warwick got practically all the topflight show people when they came to town. Whenever there was an interview in the dailies, the fact that it took place in a 'palatial suite at the Warwick' was prominently mentioned. But about 18 months ago a new regime took over the operation of the Ritz and a determined effort was made to get the stage trade. Jack Hardy, assistant manager, was appointed emissary to the show folk. He journeyed to New York and interviewed units in rehearsal, offering special rates and other concessions and signed up quite a few. In addition all stage, radio and band stars appearing at the Earle were sort of duty-bound to check in at the Ritz because the Albert M. Greenfield interests which hold a chunk of Stanley-Warner stock also control the Ritz.

The fact that William Goldman, ex-Warner exec and now a bitter enemy of the chain, is a supervising director of the Warwick, doesn't help the relationship between the two hotels any, either. In addition, the Ritz ballyhooed the fact that it was closer to the theatrical district.

The Warwick's management, although refusing to admit that it was losing any business, has also started a high pressure sales campaign. Last week the hotel instituted a radio program, 'Luncheon at the Warwick,' over KYW, at which the hotel's prominent guests and customers at the cocktail lounge are interviewed. This is handed out to legit managers as good promotion bait for their shows.

The Warwick is also stressing its 'exclusiveness,' good food and class in selling its service to stage names.

Currently the entire cast of George Jessel's 'High Kickers' is stopping at the Ritz.

Ft. Worth to Vote on 225G Allocation That Would Preserve Casa Manana

Fort Worth, Oct. 21.

City Councilmen on Wednesday (15) decided to call an election to decide if the people of Fort Worth want to spend $225,000 to make Casa Manana a permanent structure. Date of the election is yet to be fixed but likely will be Nov. 15.

Casa Manana, open air cafe-theatre, came into existence with the Texas Centennial celebration in 1936 and flourished for three years as an attendance-getter but not as a money-maker. Billy Rose directed for the first two years and Sally Rand danced there the first year. Business men who underwrote the theatre to attract visitors to this city were heavy losers and for three years have left the wooden structure go dark. The building, now swaying under the attack of termites, will soon be lost unless it is reconditioned, engineers have reported.

Because the Casa Manana area may be turned into a recreation center especially for soldiers, a federal grant to augment the $225,000, if voted, is possible, leaders of the project say.

Toledo Nitery Operator Gets License Suspension

Toledo, O., Oct. 21.

Charging that he furnished indecent entertainment, the Ohio Board of Liquor Control has suspended the night club permit of James Karas, proprietor of the Kentucky Klub here, for 60 days, beginning Oct. 10.

Kara was cited after he had been warned by state liquor inspectors to tone down the dance of Ada Brockett, 23, billed as 'Zorita,' prior to her arrest by Toledo police officers and convicted in Toledo municipal court.

Hollywood Beachcomber Again Sues N. Y. Nitery

Cora I. Sund, doing business as Don Beachcombers Cafe, Hollywood, filed suit Thursday (16) in N. Y. federal court against Club Beachcombers, Inc., Joseph Moss, Mildred and Deane Remsey and Abraham and Martin Binder charging the defendants with unauthorized use of the name 'Beachcomber,' and 'deliberate' attempts to imitate plaintiff's business methods. A similar action against Monte Proser, Walter Batchelor and the Beachcomber Restaurant in May 1941 resulted in a victory for the plaintiff, and an injunction being granted.

Plaintiff acquired the restaurant it operates in Los Angeles in July 1935, has spent over $100,000 in advertising it, and grosses $250,000 yearly, it is claimed. Defendants opened at 1634 Broadway (Winter Garden Theatre Bldg.), same spot formerly occupied by Proser, An injunction, according of profits and damages are sought.

AGVA Slates Upstate N. Y. Pay 'Reform'

The American Guild of Variety Artists is to 'clean up' conditions in Rochester, Syracuse and Buffalo, where salaries for performers are reputedly at a below-living standard. According to reports reaching New York City, teams in those upstate cities are getting as low as $25 weekly in some niteries, while singles are doing well if getting $15.

Professor Maji, once president of AGVA's Detroit local, has been appointed national representative and left Monday night (20) for a tour of the upstate New York cities. He will report to the national board on conditions there and it's probable another AGVA branch will be set up in those localities.

Under consideration also are new AGVA locals in Baltimore, Washington and Seattle. Other AGVA locals are reported to be 'in good shape' by Gerald Griffin, national executive secretary, who returned last week from a midwest tour of the union's offices.

While out, Griffin appointed Arthur Kaye, veteran performer, executive secretary of the Cleveland branch in place of Charles De Haven, recently resigned.

'Entrapment Methods' Flayed by Philly Jurist On Cafe Rum Violation

Philadelphia, Oct. 21.

For a long time nitery owners have burned because their business was the only one singled out for prosecution by the authorities for violating the Sabbath curfew. Other establishments openly ignore the Sunday closing law without hindrance, they say, but let a cabaret or taproom keep open past Saturday midnight, then the joint is raided and heavily fined and, in some cases, its license revoked.

Recently, the Pennsylvania Cabaret Owners Assn., tried to do something about it and gained a partial victory. Charles Solit, attorney for the group, won a not-guilty verdict in a Sabbath violation case in Common Pleas Court. Defendants were Max Kaliner, one of the four brothers operating the Little Rathskeller, and two bartenders charged with selling liquor after the regular curfew. Under cross-examination by Solit, the detectives admitted that nine of them were in the Rathskeller for the purpose of making a buy for evidence. Then Solit brought out that there were only nine persons at the Rathskeller bar—all told—when the arrests were made.

Judge Byron S. Milner, presiding, charged that the police were using entrapment methods in a 'strained effort' to halt Sunday sales. Solit moved that the jury be instructed to bring in a verdict of not guilty and was sustained.

JEAN SABLON
Now Appearing at
Persian Room, Plaza Hotel
New York
RENEWED FOR 8 WEEKS
WILLIAM MORRIS AGENCY
Direction: Irving Lazar

NEW'K VAUDER TO FULL WEEK

The Adams, Newark, in the Adams Bros.-Paramount pool, which has been playing stageshows Fridays, Saturdays and Sundays, goes to a full week Oct. 31, when Erskine Hawkins and the Inkspots open there.

The Par, also in the Adams-Par group, will continue with double features.

Ft. Wayne's Weekend Vaude

Fort Wayne, Ind., Oct. 21.

Quimby's Palace has booked bandshows for several coming weekends. Brenda and Cobina and Ada Leonard's 17-piece girl orchestra played Oct. 3-6; Benny Meroff's 'Funzafire' show was booked for Oct. 9 to 12; Shep Fields' band, Oct. 17-19; George White's 'Scandals,' Oct. 24-27; Henry Busse's orch, Oct. 30-Nov. 2.

Fine's Unit for Chi

Chicago, Oct. 21.

Jack Fine's 'Jumbo Circus Revue' unit will open the new vaudfilm policy for the Oriental when it returns to stage shows Oct. 24.

Week of Oct. 31 will have double attraction of Blackstone unit and Major Bowes unit.

Nat Nazarro Asks 10G From 2 Troupes, Agent, Charging Pact Breach

Nat Nazarro, agent, filed suit Wednesday (16) in N. Y. Supreme Court against Ersilio, Ebe, Wilhelm, Eugenio, Rosita and Hermine Hoffman, known as the Six Hoffmans; the Six Willys and James Picchiani, charging the Hoffmans and the Willys with breach of contract and Picchiani with inducing the breach. Nazarro claims he signed the defendants in Copenhagen, Denmark, 1939, and was to represent them theatrically for the 1940-41 season.

It is alleged that Picchiani, who worked with Nazarro, induced the theatrical troupes not to go through with their contracts. Damages of $10,000 and an accounting on earnings are asked.

ACTORS' FREE SHOWS DRAW CHI TA FIRE

Chicago, Oct. 21.

Theatre Authority has filed charges with the American Guild of Variety Artists against Chicago nitery performers Billy Carr and Jack Prince.

Carr and Prince are charged with having participated in a 'Celebrity Night' gratis showing at the Brown Derby cafe without first having obtained clearance from TA.

The Good Old Days

Herewith appears a VARIETY *review of a N. Y. Palace bill of 20 years ago. The intention is to reprint these weekly using the relative week of 1921 with the current date of issue. No special reason in reviving these reviews other than the interest they may have in recalling the acts which were playing at that time, the manner of putting together a big time show (booking), which radio stations may find pertinent, and as a resume of the style of vaudeville reviewing of that day.*

(Reprinted from VARIETY *of Oct. 21, 1921)*

PALACE, N. Y.

Although there were but eight acts listed in the vaudeville section of the current Palace bill, it ran three hours and 16 minutes Monday night. 'The Idle Class' stretched the show out another 21 minutes. The reason for stringing out the vaudeville was because of the length of several of the acts. Eddie Buzzell & Co. ran 34 minutes; Irene Bordoni, 25; Paul Whiteman, 28; Bert Fitzgibbons, 23; Billy Glason, 21; Rolls & Royce, 12, and the Pender Troupe, 13.

It was a field night for show-stoppers and speech-makers. Even the opening turn, the Bob Pender Troupe, received a couple of legitimate curtains with more than sufficient to have called for a minute or two of jockeying which they passed up. The turn was with the Barnum & Bailey-Ringling show the past circus season. It's a combination of acrobatics, dancing and clowning, the latter bringing into play 10 members of the troupe on graduated stilts, running from a dwarf to a 20-footer, each wearing carnival false faces. There is a song by a girl at the opening which means about as much as any of the other songs in acrobatic acts. A travestied Russian dance, some individual contortion and acrobatic stunts by one of the men and some excellent team formations established the turn as an unusual act of its type.

Rolls & Royce were second with various styles of dancing. If there is anything in the line of applause-jockeying tricks the team has overlooked, it just hasn't been done. They're good dancers, and the crowd recognized that, also falling readily for the applause prods. The team speeched it, the returns nicely manipulated permitting the oratory.

The show was now going along like a breeze, the Rolls-Royce dancing having inserted a dash of speed that Eddie Buzzell & Co. caught on the wing and maintained without a let-up during their session. 'A Man of Affairs,' written by Dan Kusell, exemplifies the new type of vaudeville comedy act at its best. There are frequent scenic changes to relieve the eye and a steady stream of laughs arising from comedy situations and dialog built to order for vaudeville. To be sure, there is a dash of reminiscent stuff here and there in the table scene and other business, but it's interpolated so deftly as to go unnoticed in the general ensemble. Buzzell has outgrown his song and dance days, and is now a full-fledged light comedian. The act goaled 'em, Buzzell being forced to a speech.

Billy Glason, fourth, started off with a rush, made 'em giggle, laugh and yell alternately and generally whooped things up until he struck a snag largely of his own making. In starting one of his songs Glason or the orchestra got off on the wrong foot. Which pulled the bone is a matter of opinion. To some it appeared the orchestra was out of tempo with the singer. To others it sounded as if Glason had made a false start. Both were probably equally to blame, but Glason took it upon himself to publicly 'call down' the orchestra, a decidedly tactless move, regardless of whose fault the bad start should be charged to. Following the incident, Owen Jones, the Palace Leader, left the pit, reappearing a few minutes later. According to Jones he journeyed back stage and requested that Glason publicly apologize. This Glason did at the conclusion of his act. The whole affair was unnecessary and out of line. Glason went over very well, but would have gone better had he exhibited a better sense of showmanship.

Irene Bordoni, assisted by Leon Varvara (New Acts) closed the first half, and Karyl Norman (Creole Fashion Plate) opened the second. Mr. Norman was one of the outstanding applause hits of the show. A gold cyclorama with a blue backing made about the most gorgeous setting seen around this or any other season. Norman's style, voice and delivery have all improved remarkably since last here. He did six numbers and could have done more. Another speech by Norman swelled the oratorical record for the night.

The Paul Whiteman band simply ran away with the house, playing out their regular rep. and a bunch of encore numbers besides. The Whiteman outfit runs to subdued harmonies with a variety of instruments that are in a class by themselves. The same may be said of the playing of the band. It whanged home a hit that made the Palace tremble.

Following all, Bert Fitzgibbons sailed right into 'em with his familiar nut comedy and stopped the show. He isn't breaking strawhats any more and his bulb-smashing has been reduced to one. Fitzgibbons was the real old-time variety, and it fitted in perfectly after the deluge of silken drops.

The Palace sold out early Monday night, with the usual number of standees.

Bell.

Saranac Lake

By Happy Benway

Saranac, N. Y., Oct. 21.

Jim Wildentbaler, IATSE-ite from Sandusky, O., left the Will Rogers with flying honors. Did the trick in a little over a year.

Percy Wenrich, the songwriter, getting along great at Hotel Saranac. May get his walking papers soon.

Tudor Cameron, last reported okay, is again bedding it with a setback in St. Louis.

Fritz Haffermann, who ozoned here and in Rutland, Mass., fighting a relapse in Revere, Mass.

Thanks to Mr. and Mrs. William D. Navin, Schenectady, N. Y., for their continuous flow of reading matter to this actors' colony.

An outstanding feature of the Will Rogers is the recording talker of Harry Martin. Here is an ozoner who gives most of his curing time for the benefit of others, takes their gab on a disk and a week or so later replays same in the patients' room, so getting them out of the mental rut.

James Rickettes, from down Louisiana way, holding up on nifty comeback. Likes this actors' colony but claims that New Orleans is the capital of the world.

Bob Cosgroves and Collin Tracy doing well at the Will Rogers.

Write to those who are ill.

Negro Performers Ask AGVA Aid in Chicago On Pay Scale, Etc., in Cafes

Chicago, Oct. 21.

American Guild of Variety Artists has been appealed to by Negro performers in the territory to set up rules for control of the strictly black-and-tan niteries. AGVA execs held a meeting with some 20 top Negro performers following this request and is sitting in to give them every possible aid.

Colored musicians union has also been in on the cooperative meetings to help establish a contract, a scale and other regulations.

UNDER-AGE BEEF IN L'VILLE

Bert Smith Ordered to Release Minor in Chorus Line

Louisville, Oct. 21.

State Department of Labor cracked down on the National, now playing stage shows, when they ordered Bert Smith last week to release Jean Burkhart, member of the 24-girl line, on account of her age.

Department has been strict on the subject of employing children under 16, and presented evidence that the dancer lacked eight weeks of being the required are to do stage work.

Artists Reps Assn., AGVA Start Moves for Closer Cooperation

A move for closer cooperation between the Artists Representatives Assn. of New York and the American Guild of Variety Artists entered the preliminary stages last week, when executive committees and attorneys for both sides met in AGVA's offices. I. Robert Broder, attorney for ARA, and Jonas T. Silverstone, AGVA's counsel, will work out the details prior to a second conference.

Both ARA and AGVA evidence the need for a more tangible working relationship between the agents' and actors' organizations. AGVA claims many agents are continuing to sell non-AGVA acts, in violation of their franchises, while ARA maintains that AGVA itself doesn't fully police its franchise system and that many AGVA members continue to do business through non-franchised agents.

One of ARA's proposals is that AGVA set up a franchise-fee system, something akin to that in operation by the Screen Actors Guild, with AGVA remitting the franchise fees back to ARA members because of the service ARA renders AGVA, frequently at ARA's expense. Agents figure that AGVA could reimburse those costs by 'exempting' ARA members from a franchise fee, with the latter serving to put a closer rein on agency business dealings.

Once before a franchise-at-a-fee system was proposed to AGVA and the latter's national board passed it, but the idea was quickly dropped when a couple of agents threatened to bring the matter before the Department of Justice as being in restraint of trade.

DEMPSEY TO OPEN 50G LOUNGE IN E. ORANGE

East Orange, N. J., Oct. 21.

Jack Dempsey will open a $50,000 restaurant and cocktail lounge here within the next two months. Joe Howard, the ex-champ's business manager, last week signed a six-year lease for the site of the proposed restaurant.

Current plans call for the razing of two large apartment houses adjoining the Dempsey site in order to provide for parking facilities.

Harry Howard Cancelled Out; He's a Non-AGVA

Chicago, Oct. 21.

After having been pencilled in for both the Oriental here and the Riverside, Milwaukee, the Harry Howard unit has been erased from Charlie Hogan's booking sheet due to Howard's lack of standing with the American Guild of Variety Artists.

Hogan, Warner booker in the midwest, has full agreements with AGVA on a closed shop.

Hartmans Delayed In Return to N. Y.

Because their personal rep, Jack Bertell, Music Corp. of America, wants The Hartmans to return to New York this season with an entirely new repertoire, former is keeping them out-of-town longer. They were slated to open at the Waldorf-Astoria's new Wedgewood Room Oct. 31, but Paul Draper has now been extended to Nov. 14 along with Sheila Barrett. Eddy Duchin continues indef.

Hartmans may not hit N.Y. until after the first of the year.

Fefe's N. Y. Switch

On the theory the Monte Carlo (N. Y.) customers don't want entertainment with food, Fefe Ferry has eliminated the dinner show, and, instead, Russell Swann and LeRoy and Estella, with the Ted Straeter, Phil D'Arcy and John Kirby bands, do their stuff only later at night.

Latter switches over from the Monte Carlo Beach, adjacent nitery, on the late sessions.

Colosimo's, Chi, Settles Pay Wrangle With AGVA

Chicago, Oct. 21.

Wrangle between the American Guild of Variety Artists and Colosimo's cafe was straightened out last week, with AGVA going to the National Labor Relations Board with a complaint against Colosimo's when the cafe allegedly failed to live up to the terms of its AGVA agreement.

Cafe is charged with having bulled its chorus girls to accept less than the wage minimum established by AGVA. Minimum set was $30, but the cafe is claimed to have paid the girls as little as $22.

AGVA CENSURES SALLY RAND ON KY. BOOKING

Sally Rand last Saturday (18) spent a couple of hours trying to fan herself out of a threatened heavy fine and suspension by the American Guild of Variety Artists for her recent insistence in playing the Lookout House, Covington, Ky., which AGVA had placed on the 'unfair list.' The union had notified her of its nix against the nitery. Miss Rand had reputedly aggravated the situation by using abusive language in telling off Bob Edwards, AGVA's Cincinnati executive secretary, but she denied that.

Miss Rand appeared Saturday before AGVA's executive committee, which in turn reported Monday (20) to the national board. The committee recommended that Miss Rand be found 'guilty.' Board then slapped a $250 fine on the fanner, plus a six-month suspension, but the sentences were suspended for six months pending her 'good behavior.' Should she again be brought up on charges in that period and adjudged guilty, the old sentence can be imposed, plus any additional levies and suspensions.

Miss Rand told the executive committee that she had been notified about the Lookout House only by 'telephone, telegram and letter.' She insisted that in a case of that kind she shouldn't be asked to follow any orders except those delivered in person by a high AGVA official. It was pointed out to her that AGVA officials can't go traipsing around the country issuing orders in person. Miss Rand was in St. Louis when informed that the Lookout House had been declared 'unfair' and that she should not follow through with her scheduled date in the roadhouse. When she did open, Edwards called on her, but the fanner refused to follow his orders to pull out of the show.

'Sentenced' Monday

At the same time as Miss Rand was 'sentenced' Monday, Miles Ingalls, her agent, was 'censured' by AGVA for his actions in Covington. Ingalls is an AGVA-franchised agent.

Soon after Miss Rand completed her date at the Lookout House, Jimmy Brink, the spot's proprietor, came into N. Y. and reached an agreement with AGVA which tilted the chorus girls' salaries in the spot from $35 to $40 weekly. Brink made the deal when Morton Downey, AGVA's president, refused to play the Lookout House while it was on the 'unfair list.'

The Beverly Hills Country Club, opposition spot to the Lookout House, likewise signatured an AGVA agreement. This spot had been waiting on Brink before itself signing with the union.

ICE PERFORMER FREED

Buffalo, Oct. 21.

Donald (Skippy) Wright, 27, ice-skater, drew a suspended 10-day sentence here on his guilty plea of running out on $65 hotel bill, after being held a week in local hoosegow awaiting trial.

Wright paid $25 sent him by a friend and promised hotel to send the balance. The unpaid bill ran up during a stay here in 'Ice Circus.'

Invitation to a Suit

Ada Leonard, midwest stripper, was invited by the Chicago Daily Times to write the review on Gypsy Rose Lee's 'G-String Murders.' After Miss Leonard had accepted and had the review ghost-written and printed, she squawked and threatened to file suit against the paper.

Objection was to the paper's stressing of Miss Leonard's rep as stripper, the gal claiming that she's now strictly a band-leader.

Shuberts Win Injunction On 'Models' Tag

Reading, Pa., Oct. 21.

Acting on a complaint filed by April Productions, Inc., New York, subsidiary of the Shuberts' Select Theatres Corp., Judge Paul N. Schaeffer in the county court here signed an injunction decree forbidding Frank Taylor from using 'Artists and Models' as the title of his 35-girl stage show, now on the rounds of houses in this locality. The act was booked into Max Korr's recently reopened Capitol theatre, this city, for Thursday to Saturday night, Oct. 18-18, on a program including a feature film.

Taylor, producing the stage show, agreed to abide by the injunction if it were made effective yesterday (Monday) because of the advertising investment already made for the booking in Reading. The Shuberts asserted, in their court petition, that Taylor's use of the title was misleading to the public. The Shuberts had used the 'Artists and Models' label for a musical revue.

Geo. Jessel, Syndicate Reported Dickering For White's Gay White Way

Rumors have various persons dickering for the now-dark George White's Gay White Way, on Broadway, but no deals are definitely in the making. Ona report has George Jessel angling for the spot, while another has a syndicate headed by Bill Miller, agent, and Ben Lenhoff, concessionaire, contemplating taking it over.

Major stymie, however, is the fact that any new lessor must assume responsibility for around $20,000 worth of fixtures in the place. This is one of the debts left by White. Creditors have permitted the fixtures to remain in the spot pending a possible deal with a new operator.

Miller-Lenhoff plans, if and when they take over, include a grind-nitery scaled cheaply and probably called Crazy House.

BELLE BAKER IN RENO TO DIVORCE SUGARMAN

Reno, Oct. 21.

Belle Baker, fresh from Pacific Coast nitery engagements, checked in here Thursday (16) to obtain a divorce from Elias E. Sugarman, indoors editor of the Billboard, outdoor weekly.

They were married several years ago, but Miss Baker separated from Sugarman soon afterwards.

Ex-Chief of Philly AGVA Faces Union Expulsion

Philadelphia, Oct. 21.

Jimmy Walker, former prexy of the Philly local of the American Guild of Variety Artists, was suspended from membership last week by action of the executive board for alleged misuse of union funds while head of the local. Walker, a nitery m.c., was given 30 days in which to make restitution. Failure will mean complete expulsion. The sum involved is said to total less than $100.

Walker resigned as local prexy about three months ago while under fire. He gave as the official reason for resigning 'the press of outside business.'

2,400 Service Workers Reach Compromise in Pitt Hotel Walkout

Pittsburgh, Oct. 21.

Pittsburgh's costly hotel strike came to an end last Thursday morning (16) when 2,400 American Federation of Labor service employees went back to work after a 15-day walkout. Unions had demanded 20% blanket increase in pay but settled for considerably less, hikes ranging from 8% to 16½% in the lower salaried brackets. Eight inns were immediately reopened, William Penn, Roosevelt, Schenley, Fort Pitt, Pittsburgher, Henry, Keystone and Webster Hall.

Strike was not only a headache to show people who were forced to stay in the suburbs and at poorly-located rooming houses, but was also a big pain in the neck to the town in general. Niteries were particularly hard hit since local cafes depend chiefly on transients for their Monday-to-Friday trade and during hotel strike cabaret grosses dipped more than 60%.

At same time settlement was agreed on, the closed hotels announced an over-all increase of 10% in rates except in case of high-priced suites, where hike is slightly less. Inns all comprise the Pittsburgh Hotels Association and every one of them went along, with smaller inns, which aren't under jurisdiction of PHA, explaining that they were likewise considering upping their rates but had made no final decision yet.

Costly on Conventions

Strike cost town flock of conventions, which had to be cancelled, and put number of dance bands on the temporary retired list. With reopening, Skyliners went back to Roosevelt's Fiesta Room; Manuel Contreras' orch resumed at Henry; Ken Bailey outfit took up headquarters at the Fort Pitt's Norse Room; Frank Andrini crew started at William Penn just week after it had originally been slated to open and Billy Hinds' band got its delayed opening at Schenley's Continental Room. Only break, and then a partial one, was for Wanda and Her Escorts, Playing at William Penn's Continental Bar all summer, their contract ran out just two days after walkout got under way.

Total wage increases for employees under terms of new contract will amount to around $215,000 a year. Workers had originally demanded a boost of virtually $203,000. They lost $80,000 in wages, at $4,000 a day, during the 15 days they were out and loss to hotels was conservatively estimated at nearly $200,000 in gross receipts.

Strike had been scheduled to end, according to reports from both camps last Tuesday at midnight but bartenders local threw a monkey-wrench into the settlement when they voted down the hotels' offer. However, they agreed to come around 24 hours later, settling for $38.50 a week instead of the $40 they had demanded.

Sunbrock Forced to Post 2G Bond on St. L. Show

Chicago, Oct. 21.

Larry Sunbrock, outdoor promoter and producer, was forced by the American Guild of Variety Artists here to post a full bond to guarantee salaries before the union would permit its members to work an outdoor show in St. Louis, starting Sunday (19). Sunbrock has been involved a number of times on non-payoff rows.

Arrangement was made through Tom Pache, listed as promoter of the St. Louis show, and for whom Sunbrock was stated to be working as producer. Bond exceeded $2,000.

'DEEK' WATSON, OF INK SPOTS, BEATEN UP

Philadelphia, Oct. 21.

Ivory ('Deek') Watson, tenor and leader of the Four Ink Spots, was badly beaten up in a fight with two sailors early Wednesday (15). His injuries were at first believed serious enough to force the quartet to lay off for at least six weeks, but by this weekend he had mended sufficiently so that he'll be able to get back in harness this week.

Watson, his white wife and a friend were in a roadside hamburger stand when the sailors entered and made slurring remarks about Watson's color. A fight ensued and Watson got the worst of it until police intervened. The sepia singer's glasses were broken, one eye injured and he sustained a possible fractured knee.

The sailors, Marvin Young and Frank Freud, were arraigned before Magistrate John J. O'Malley and were turned over to Naval officials for punishment.

The Ink Spots wound up their engagement at the Little Rathskeller Wednesday night, working as a trio, with Watson kept to his hotel bed under doctor's care.

H'wood Names Appear At K.C. Livestock Show

Kansas City, Oct. 21.

Don Davis, WHB prexy, took time out from his radio chores to line up the entertainment roster of the annual American Royal coronation ball last Saturday (18). Hollywood furnished Brenda Joyce, a one-time local model; Ruth Hussey, Buck Jones and Monte Montana. Morton Downey m.c. and bill was completed with Buster West and Lucille Page, Pritchard and Lord, Pyramid Girls and Woody Herman's band.

Affair is annual social event which touches off week of horse shows and livestock exhibitions and kindred activities.

Hearing Set on Writ To Snag Mass. Nitery

Springfield, Mass., Oct. 21.

Attempt of Frank D. Linnehan to reopen Sam's Diner and Paddock, biggest Post Road nitery hereabouts, has been stymied by petition for writ of certiorari brought by Arthur E. Peterson against the State Alcoholic Beverages Control Commission and the Springfield License Commission. Hearing is scheduled Oct. 27, Superior Court, Springfield.

Peterson, Springfield fireman and tavern operator, alleges nine errors of law in granting a liquor license to Linnehan, doing business as 1396 Boston Road, Inc. Sam's Diner, Inc., was judged a bankrupt Oct. 9, 1939. Since then, there has been much jockeying to get spot reopened. Peterson asks that license be revoked and given to him. Before closing, diner booked local orchestras and visiting floor shows.

HOPE DRAWS $7,700 FOR WEEKEND IN S.F.

San Francisco, Oct. 21.

Bob Hope is drawing big attendance at the San Francisco auto show. Gate at the Saturday afternoon (18) opening was light, but the crowd at night was big, bringing the total gross for the day to $5,300, or $85 ahead of last year's opening day business.

Sunday afternoon (19) was very strong, with attendance at 4,500 and a gross of $2,400. Comedian is in on a 50-50 split deal and pays the other talent out of his end.

Unexpected incident Saturday was the demand of Vince Silk, representing the American Guild of Variety Artists, for two years' back dues from Hope and Jerry Colonna. Union official said later that he had collected $82 from the pair before the first show.

Niesen, Fio Rito Top Elko, Nev., Cafe Show

Elko, Nev., Oct. 21.

Gertrude Niesen headlines the floor show with Ted Fio Rito's orchestra for eight days, opening Oct. 25 and closing Nov. 1, in the Lounge of the Commercial hotel.

Jack Marshall will front the show, returning here for the second time in a year by request of the westerners in this cattle and mining center.

Unit Reviews

FOLIES BERGERE

(KEITH'S BOSTON, BOSTON)

Boston, Oct. 17.

Gene Sheldon with Loretta Fischer, Little Fred and Football Dogs, Arren & Broderick, Lalage, Andre Ratouchett, Frances Urban, Helen Mae, Harald & Lola, John Leopold. 4 Algerians, Line (12), *Showgirls* (6); *produced by Clifford C. Fischer; 'Burma Convoy'* (*U*).

Clifford C. Fischer's newest 'Folies' unit, which had a three-day break-in at Worcester before coming in here, is cut in the same pattern as his former, successful Frenchy units, but somehow it runs thin. While this is particularly true in production and scenic effects, compared to Fischer's usually high standard, the show also lacks a socko novelty act that will send 'em out talking. However, the producer has already made one change since the troupe left Worcester. Gene Sheldon has replaced Johnny Burke, and the banjoist-pantomimist's reception here rates as best of the specialties.

Coming midway in the lineup, Sheldon, when caught on the second show, was faced by an apathetic house. Got a fair return on his straight and comedy banjo technique, but really scored in his pantomime with Loretta Fischer, which long has been surefire entertainment. Arren and Broderick, next to close, play hard at their familiar burlesque of concert singing, but did not get far with the cool matinee mob. Nothing new in their turn, but there are plenty of laughs in it for the customers who have never caught their routine before.

Fischer has not shortchanged the male oglers in the femme department, and the boys get frequent and generous peeks at some impressive anatomy through some very okay costuming. At least two zippy chorus dance numbers would help the show, but there are none. Lalage, strong-arm aerialist, doing 40 one-arm pullovers, gets across okay via some finished showmanship and a figure that invites constant attention.

Andre Ratouchett, a fast-working and capable midget, is spotted thrice. First he's a sort of interlocutor in the opening production number, 'Illusions of Paris,' based on a minstrel theme; next he's featured in a comedy-drunk vocal; and in the finale, Ratouchett, with three other midgets, socks over a toysoldier precision number that is easily one of the unit's highlights. Harald and Lola contribute to the pallid French atmosphere two dance turns: an Apache which develops from a production number 'to end all Apaches,' and their w.k. snake dance that seldom fails to register as an outstanding novelty in its field. Couple have appeared here in several other 'Folies,' and that latter number is no novelty to the regulars.

Little Fred and his Football Dogs, deuce, get over, as usual because of their unique twist and action for a pup act. Four Algerians, tumbling troupe, add some verve to a production sequence entitled 'Algeria.' In this one, the costumes are best, and an unbilled specialty dancer gives out some fascinating body maneuvers. Frances Urban, dancing violinist, and Helen Mae, singer, have feature bits in the opening production.

While Fischer's new 'Folies' is somewhat disappointing as compared with his previous efforts, it can be presumed that the ace showman will have it speeded up and embellished to more impressive proportions before it travels many more miles. Midafternoon trade was excellent when caught. *Fox.*

BRING ON THE DAMES

(BROADWAY, CHARLOTTE, N. C.)

Charlotte, N. C., Oct. 11.

Page & Jewett, Hart & Allison, Joe Franklin, Glyn Mason, Jessie Garwood, Barron Bros., Line (7), *Harry Shannon, Jr., band* (6); *'First Date'* (*U*).

Despite the fact that all costumes, scenery and musical instruments of this unit were destroyed this week in a fire while traveling, Sollie Childs' 'Bring on the Dames' click niftily in borrowed trappings at its local showing.

The dance team of Hart and Allison was best received and the crowd seemingly couldn't get enough of them. They're on twice, first in a standard ballroom turn with the line and then back later to wow the house with their burlesquing of acrobatic and Apache routines.

Page and Jewett are pleasing with a bang-up unicycle act, with Miss Jewett adding much with her rube getup. Act moves along nicely and Page runs the gamut of cycle props in demonstrating his dexterity on the one-wheelers. After a warm-up, he had house eating out of his hand.

Joe Franklin got nice response for his fast-moving dog act, in which he features three canines in balance stunts. Franklin's rapid-fire patter and deft showmanship help strongly. Jessie Garwood, vocalist, got over on 'Yours,' 'Hut Sut Song' and 'Georgia on My Mind,' adding much to her appearance with a pleasing personality. She also sings 'Give You My Word' as background for a line production number.

Barron Bros., hampered by the loss of their trampoline equipment in the fire, put on a brief hand-balancing act that was better than average fill-in. Glyn Mason, working with borrowed equipment, was pleasing in a standard xylophone act. The line, also hampered by loss of costumes, opened and closed with tamborine routines, and came on for a tap routine in evening dresses in addition to the production number. *Just.*

HAWAIIAN NIGHTS

(STATE-LAKE, CHICAGO)

Chicago, Oct. 18.

Don and Jane Ford, Collins and Peterson, Three Ryans, Evelyn Wilson, Charles Dixon and Pal, Line (10); *'Broadway Limited'* (Rep).

This is the smallest of small-time units, and being used to close the house to vaudfilm. After this week, the house goes straight film. It'll need plenty of time to let the customers forget this one. This is hail and farewell to vaude in spades.

Unit will do all right in the small towns but to put it in a house which has played top acts, names and shows is just show business murder. Not that the house won't do business this week; this house always does business. But it still doesn't belong in a metropolitan downtown theatre.

Drop pieces are without meaning; costumes are dull and without imagination. Chorus line of 10 does nothing to inspire any sort of interest. They do a couple of hip-waggles to get the Hawaiian across and let it go at that.

For the rest it's a quartet of acts doing the best they can, which isn't very good. Collins and Peterson retreat still farther down the line in this item. They have the worst type of unfunny material.

Wherever the Three Ryans came from, that's where they should return, and immediately. Three guys with some hopeless attempts at comedy prattfalls for several long minutes. They then crowd around the microphone and come up with the poorest line of gags heard anywhere outside of a Volunteer Firemen's Company show in Silo Center in 1882.

Evelyn Wilson has a couple of songs and a novelty depicting a tipsy gal. Works hard and got it over to this audience. Neat looking and fresh in their routines are Don and Jane Ford. Little dancing team with good fresh, capable handling and excellent dance results, they are easily best in the show.

Dixon and his seal have been around, but he's done much better in the past. He seemed hurried and uneasy when caught. Maybe he was surprised to find himself in this show. Gold.

New Acts

BERT LYNNE
Electrical Singing Violin
8 Mins.
Flatbush, Brooklyn

Obviously around for the last three or four years (perhaps with some band), Bert Lynne is not in VARIETY'S New Act files. Electrical violin, around which he has constructed this act, is his own invention, according to claim made on stage. Lynne shows uncanny familiarity with all the facets of the instrument in getting startling sound effects and imitations. Topper is that of an air-raid, helped by lighting and orchestral effects.

'Belles of St. Mary' is best legit number. 'Aloah' and 'My Buddy' also fit his wired musical instrument. His imaginary boat trip, with train, harbor and boat sounds, is also good. He's personable, but revision of his patter would help because now too common-place. *Wear.*

MARTINEZ and DALETA
Dancing, Acrobatics
7 Mins.
Flatbush, Brooklyn

Latin-American man and girl have something different in the way of head balancing and hand stands tied in with passable footwork. Latter is merely prelim and something on which to hang the gymnastics. Team is polished and okay for vaudeville and niteries.

Building from accepted handstands, here made different by the terpsing of both, no matter what difficult positions they assume, pair winds up with trim head-balancing. Male moves into almost every conceivable position, while the blonde miss is standing on his head. Climax is his balancing of the girl on her cranium atop his head as he effects a rhumba. Both are attractively garbed and clicko here. *Wear.*

The Critics Again Acclaim

THE
CHANDRA KALY
DANCERS

CHANDRA ★ MOUNI ★ DEVANI

'The Chandra Kaly Dancers are splendid in their studiedly emphasized dances in the Latin Tempo'—Malcolm Johnson, THE SUN.

'The famous Chandra Kaly Dancers excite with their unusual, deft terpsichore-antics'—NEW YORK SUNDAY ENQUIRER.

NOW APPEARING
at the
New Beachcomber
New York's newest night club sensation

'The superlative Chandra Kaly Dancers for whom this department has gone into raves more than once'—Ted Friend, DAILY MIRROR.

'The Chandra Kaly Dancers in extraordinary numbers'—William Hawkins, WORLD-TELEGRAM.

'Chandra Kaly and his two sisters is a topnotch act... they whammed at this viewing'—Scho, VARIETY.

'The Chandra Kaly Dancers are the hit of this show'—Sol Zatt, BILLBOARD.

'Acclaim for the Chandra Kaly Dancers'—Ben Schneider, WOMEN'S WEAR.

Exclusive Management
WM. MORRIS AGENCY

Band Deadline

Continued from page 1

timed to especially make things easier for the Paramount and Strand, on Broadway, major band-users. Strand opened Phil Spitalny's all-girl crew (Friday (17), coupled with 'Sgt. York' (WB), and this engagement will run at least two weeks, while the Par opens a new show today (Wed.) including Johnny Long's orch. Film is 'Nothing But the Truth' (Par), Bob Hope starrer, and this is figured for at least three weeks.

Petrillo's fixing of a deadline had been expected for the past two weeks. His message to the agents read:

'Theatres wherein traveling stage orchestras play will not sign Form B contract. While we are making very good headway in other classes of our business, we do not seem to be getting anywhere in theatres. Kindly be advised that on and after Oct. 27 no travelling stage orchestra will be permitted to enter a theatre without the employer having signed Form B contract with the leader. Orchestras already on an engagement before Oct. 27, which may have a week or two on their engagement left to fulfill, should not be interfered with.'

Some of the agencies immediately notified the theatre booking offices of Petrillo's ultimatum and that they wouldn't be able to deliver bands after Oct. 27.

Jules C. Stein, head of Music Corp. of America and currently in New York, will make an effort to reach some sort of a settlement with Petrillo. He is expected to confer with the union prexy today (Wed.). It's expected that Barney Balaban, president of Paramount, and possibly a high Warner Bros. executive will join in the discussions.

$10,000 1-Niters

Continued from page 1

a night gross was fathered by a tour Kyser took through Texas early this year. In eight dates in that territory, doing his concert one-half the evening, then clearing patrons out and charging another admission for dance, the band netted $40,000 as its end. In other words its gross for the eight days was around that $10,000 per.

Though Kyser's schedule is being laid out to hit that 10G-and-over mark wherever possible, the money angle, as far as the leader himself is concerned, is secondary to his desire to put himself in a position where as many people as possible will be able to catch him. It's pointed out that if the coin were of paramount importance Kyser wouldn't be playing that 40c matinee at Baltimore, for kids only. Of course, in aiming at big audiences, big grosses follow.

Dave Snell, Earl Brent and Lennie Hayton are handling musical details for 'Ballad for Americans,' at Metro.

O'Dwyer, N.Y. Mayoralty Candidate, Praised For Refusing to Pass Pickets

William O'Dwyer, district attorney of Brooklyn currently opposing Mayor LaGuardia in the New York mayoralty election, is getting a special letter of thanks from the American Guild of Variety Artists for his refusal last week to pass AGVA's picket line in front of the Park Central hotel. O'Dwyer was scheduled to address a political meeting at the P. C. but 'forgot' the date rather than pass the pickets.

AGVA's 'strike' against the P. C., which refuses to sign an agreement with the actors' union, is also causing bitterness between AGVA and Local 802 of the musicians union. The musicians have been passing the picket lines, though both AGVA and 802 are members of the central labor council in N. Y. One AGVA official paints it as a 'complete breach of faith' by the musicians.

Plenty Entertainment For Texas Fair Visitors

Dallas, Oct. 21.

Visitors to the Texas State Fair, which closes Oct. 25, have plenty of entertainment on and off the spacious grounds. Orrin Tucker and Bonnie Baker, with a floor show, are packing 'em in at Cafe Esplanade, managed by George T. Smith who for years managed Fort Worth's Casino.

Earl Carroll's 'Vanities' is playing to turnaway crowds at the Fair Auditorium. Nick Stuart's orchestra and a floor show have opened at the Adolphus hotel's Hawaiian Century Room. The Baker hotel is presenting Freddy Nagel's band and a floor show in its Mural Room.

Young Arthur Boran, Master Ceremonies, mimic comedian . . . cream of the Broadway crop.—Danton Walker, N.Y. Daily News.

ART BORAN

Held Over for a Sixth We[illegible], Appearing
BEACHCOMBER CLUB
BALTIMORE, MD.

Also Presenting His Noted Impersonations
Nightly
SHOREHAM HOTEL
WASHINGTON, D. C.

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Hawaii - Brazil - England-Holland

Canada - Italy - Ireland

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New Playing 'Funzafire' Unit

The 4 Copelands

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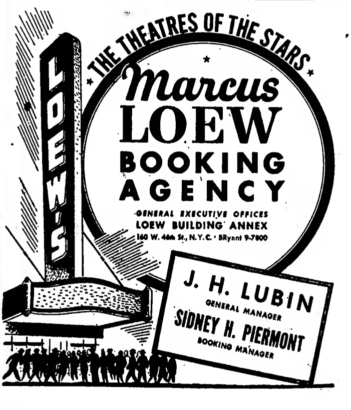

VERSAILLES, N. Y.

'Versailles Fantasy' conceived and staged by Marjery Fielding; featuring Mili Monti, Frances Mercer, Jean Cavall, The Barrys (2), *Marion Chandler, 6 Ver-Sighs (Mary Lou Bentley, Mira Stephans, Kay Buckley, Joyce Ring, Eleanor Moore, June Sevier); costumes, Miles White (Mme. Bertha); songs, Marjery Fielding and Charles Barnes; orchestrations, Buck Warnick; Maximilian Bergere* (8) *and Panchito* (6) *orchestras;* $2.50-3.50 *(Sat.) minimum.*

Nicholas D. Prounis and Arnold G. Rossfield, to give them their polite handles on the occasion of this svelte revue, have inducted a new policy into the Club Versailles. Plenty of show is packed into the 40-minute dinner frolic, as it was unfolded on its premiere last week. Five acts, Mili Monti, Frances Mercer, Jean Cavall, The Barrys (2) and Marion Chandler, head up the 'Versailles Fantasy,' as it's billed, but equally potent on the draw are those six lookers billed as the Ver-Sighs.

It's a pulchritudinous corps that may assume Floradora Sextet proportions, especially if the intra-trade word-of-mouth plus the columnar plugging, mean anything. Already Winchell has taken the spot to his typewriter in an intensive manner paralleling his plugging of Chez Billingsley, 'Hellzapoppin,' et al.

For the Versailles management, the switch into what, basically, is a de luxe Hollywood-Paradise (restaurant) type of show is an emergency measure born of a paucity of names. Committed to costly-acts, in the past, Nick and Arnold found themselves fresh out of marquee material. For that matter, they are doing something of a road company, with Mili Monti, Frances Mercer and The Barrys who have been around. However, they're names not comparable to the costly Holtz-Richman-Tucker-Joe E. Lewis catalog heretofore presented.

Show is very nostalgic on the Frenchy keynote, which is right in tune with the always attractive Gardens of Versailles decor of this East 50th street nitery. NBC's Jean Cavall, marking his N. Y. cafe debut, is at the vocal helm, doing incidental singing in the main; as does Frances Mercer, who heretofore has held down solo spots. Mili Monti alone gets anything approximating spotlighting. The Marjery Fielding staging calls for tempo and compactness, so as to forfend any individual opportunities. Cavall, per se, doesn't do an act; he merely is the focal juve interest, a somewhat youngish tenor (around 22, actually) whose Jean-sablonesque moustache doesn't achieve to the idea of adding to his years.

The room has been revamped to allow for a miniature stage, back of the podium, from whence the six lookers make somewhat breath-taking entrances. They've been smartly accoutred by Miles White, whose costume designing has lately gotten considerable Broadway attention (notably George Abbott's 'Best Foot Forward'), and the girls wear their Mme. Berthe-executed gowns like the couturiers' emissaries used to do at Longchamps and Auteuil in yesteryear Paris. From a 'before the war' Frenchy opener, the routine goes into 'Made in America,' with a topper about the girls who too would like to be made in America.

Marion Chandler, with characteristic midinette getup, essays a dance interlude, but it's the hard-working Barrys, mixed couple, with their assortment of legmania, who wind up with the boff of the evening. They came to attention over a year ago when Monte Proser had 'em at his Beachcomber and they're still fresh for production plucking with their unusual terp work.

Another production flash is the 'Major's Waltz,' a tuneful ditty. Mili Monti's separate entrance from the front, rather than down the stage staircase, incorporates 'Vive La Vie, Vive l'Amour,' 'Mood I'm In,' 'If You Speak French' (switch on 'Darling, Je Vous Aime Beaucoup') and 'Coo Coo.' Other songstress, Frances Mercer, usually photogenic and capable of holding down her own spot, is merely filler material.

Policy is a different presentation at supper so as to encourage hold-over trade, and the specialists are supposed to get fuller opportunities at the supper sessions.

Unit is slated to remain 12 weeks and then go out on tour as a vaud-film presentation, where it's bound to clean up. It's a winner also at the cafe. Floor show is in line with a marked new trend in New York that is veering cafe entertainment back to more elaborate entertainment. For $2.50 minimum ($3.50 on Saturday) it's a class buy. *Abel.*

SAVOY-PLAZA, N. Y.

Hildegarde, Bob Grant orchestra (7); $3.50 *and* $4 *minimum.*

Hildegarde, back at the Hotel Savoy-Plaza's Cafe Lounge, on a six-month commitment, is playing her annual stock engagement and brings back a completely new repertoire and a boxoffice-stimulating act. The No. 1 draw at this swank spot, and among the topflight first six in cafe attractions, Hildegarde's unprecedented $3.50 and $4 minimum tariff speaks for itself. All that this room offers are the chanteuse and Bob Grant's zingy septet—and the walls bulge almost the same on Mondays and weekends.

By special dispensation, Cole Porter's new songs from his soon-due 'Let's Face It' are being introduced by Hildegarde, and if 'Everything I Love' and 'I Hate You, Darling' are any criteria, the songsmith has a smash score.

Miss Hildegarde, a cinch for production material and pictures, has become quite a relaxed diseuse, easily handling her customers with the ease and poise that mark an unusual show-woman. At the same time her 'sophistication' never borders on the dubious; she's that rare chanteuse who lets her solid song material speak for itself. Incidentally, among the new entries are 'Let's Try Again,' new ballad by her manager, Anna Sosenko, who authored 'Darling, Je Vous Aime Beaucoup,' her standard theme. 'Thumbs Up' is a rollicking ditty, by no means connotating anything warlike but essentially a song of optimism. 'The World Is Waiting to Waltz Again' is in the nostalgic 'Then You'll Remember Vienna'—'Last Time I Saw Paris' vein.

Grant's band, which usually shifts with Hildegarde to other engagements, is back for the winter season at the Savoy-Plaza. Incidentally, his drummer cuts up the gourds, etc., in the songstress' South American satire stuff. *Abel.*

21 CLUB, BALTO

Baltimore, Oct. 9.

Jack Waldron, Yola Galli, 3 Wiles, Margo Sisters (2), *Boots McKenna's Dancing Debs* (6), *Larry London Orch* (6); $1-$2 *minimum.*

Town's latest entry in nocturnal field is laying it on extra heavy on entertainment nut. Located in heart of downtown sector, spot has street level entrance and is emphasizing food as well as after-theatre divertissement. It's a rebuild on site of a former cafeteria, and while attractive in spots, is hampered by high ceiling, numerous posts and harsh lighting. Could stand considerably more color and warmth in decor, with cutting down on illumination a necessity. Seats about 350.

Paced by Jack Waldron, an excellent m.c., layout includes Yola Galli, singing looker, a bit too smart and legit for type of audience hereabouts; Three Wiles, sock with their rapid hoofery, quick changes and impersonations; Margo Sisters, duo of hand balancers in nice novelty, and Boots McKenna's line of six in a trio of okay routines and costume changes.

Miss Galli's vocal contributions include a rather out-of-place version of 'Nightingale Song,' complete with recitation and all. The slow, albeit socky maneuvering of the Margos, and a posey waltz ballet by line also make for a lull.

Waldron takes possession from the blowoff and scores with every swift gag and parody. Paces show masterfully and holds customers well in hand. Given the right buildup, he should prove a potent draw to this spot, which has played the entire gamut of second-run emcees and dirty story-tellers. Waldron dips into the risque, which seems to be a nitery necessity, but he dishes it out adroitly and without offense.

Music for show and dancing is very ably handled by Larry London and a versatile sextet which features the drumming of Al Spelldock, who has been around with some of the name bands. Management by Jules 'Babe' Mednick is smooth and showmanly. With show kept up to present standard and a bit of intimate dressing-up of the room, spot should prove a consistent money-getter.

Burm.

Cocoanut Grove, N. Y.

(PARK CENTRAL HOTEL)

Mack Pepper, Richards & Carlson, Elaine Jordan, Alberta Mansfield, Rochelle & Beebe, Roberta Ramon, Bunny Howard, Kirk Wood, Buddy Clarke and Ramon Lazara bands; show staged by Boots McKenna; $1 *and* $3 *minimums.*

Although palpably aimed for the tourist trade, the new Park Central roof production is not going to get anything more than a hotfoot in the hot-stove league. It has several faults, but the most glaring is m.c. Mack Pepper, a woefully inept comic who makes matters and himself even worse by excursions into bad taste. He works as though he's just off the grade B Catskill Mountain time, but, with a $3 minimum for ringside locations, the Cocoanut Grove is no spot for a life-of-the-party cutup.

Opening night here (15), after a week's delay caused by the P.C.'s failure to get costumes because of labor difficulties, saw one of the smallest crowds ever witnessed at what was ostensibly a major nitery preem. Playing before a virtually empty midnight house didn't help the show any, but the impression would have been doubtful regardless of the attendance. It's possible that the picketing out front by the American Guild of Variety Artists, which has declared the P.C. unfair, may have hurt business, but it's more likely the non-name lineup couldn't attract trade.

Some of the acts in the show are okay, notably Roberta Ramon, a fine toe dancer; Richards and Carlson, mixed hoofing team which includes takeoffs on George Arliss shagging with a 'twin sister' and Durante and Garbo dancing; Rochelle and Beebe, satirical and knockabout ballroomologists, and Elaine Jordan, an okay singer who got over despite an obvious cold. Distinctly on the n.g. side are Bunny Howard, who sings one song off-key, and Alberta Mansfield, who is awkward in a novelty specialty that has her dancing clothed in a rhinestone paint. Shorts and bra are obvious and detract even from the 'nudity' selling point.

The main features of the show (and in the lobby ads), are the girls (15), comprising 10 dancers and five showgirls, with the latter also hoofing in a couple of the production numbers. Good costuming, fairly good-looking femmes who dance fairly well and nice routining by Boots McKenna give the production some saving graces. However, what may be a good finale, the revival number, is hurt by Pepper's obvious lifting of one of Charles 'Slim' Timblin's major gags in his preacher routine. Up ahead of the 'revival,' Pepper stretches a military hoofing routine and one acrobatic trick beyond audience endurance.

Buddy Clarke's band, here for its third year, plays the show and was not completely in mesh with some of the performers opening night. However, that'll probably work out. Clarke's vocalist, Kirk Wood, does nicely with one song early in the layout. Alternating on the dancing is Ramon Lazara's rhumba crew, good enough. *Scho.*

MUSIC BOX, S. F.

San Francisco, Oct. 16.

Vivian and Rosetta Duncan, Paul Speegle, Gueneth Omeron, Harger and Maye, Larry Grey, Sally Wickman and Line (10), *Dick Aurandt's Orch* (7); *Minimum* $2.

With Frank and Clarence Herman as backers, the Duncan Sisters re-opened the long-closed Music Box with probably the heaviest overhead incurred by any local nitery. With better than 25 people involved in entertainment alone, the 600-capacity, two-level, three-bar room requires considerable staffing. In addition, every trick and gadget to capture attention has been included. First few days were big, with tables on the floor, but biz has since slacked off, location being against the spot which is across town from the nitery belt.

Room is beautiful, done in blue and gold with a balcony reminiscent of old-time box-houses. Floor is in the center, with the band at the far end and a second-floor stage above the stand.

Programming is new here, with shows held to 30 or 40 minutes, but supplemented by specialties at intervals throughout the evening. Routining is poor, however, with entertainment lacking continuity or character despite topflight talent.

Second (11:30 p.m.) show caught opened with an unseen m.c. (Paul Speegle, who by day is film reviewer on the Chronicle) introducing the line and Harger and Maye in 'Fire Dance'. Dance team is outstanding, both in terping and appearance, gal being a beaut. Front portion of the bandstand, with piano and mikes, then pulls away to form a mid-floor spot for the Duncan sisters, with Vivian at the piano. As always, the Duncans prove they have plenty of what it takes to entertain, although they both seemed tired.

Speegle is spotted next. Guy is laugh-provoking with his original monologs. Usually does three, but couldn't get attention at show caught, so stopped in the middle of the first. Introduces a presentation number, 'Vienna Will Waltz Again,' using the line, Gueneth Omeron, soprano, and Harger and Maye. The Duncans are credited with this routine and it's a colorful flash and lands neatly. Gals themselves are on again next with a Duncanized version of the quartet from 'Rigoletto', okay for laughs after which they sing pops at conclusion.

Typical of other interludes introduced at random are Larry Grey, card and cigaret magician, who soloed on the upper shelf; a 'stump the band' contest, with free drinks for any song the band couldn't play but the customer could sing; and a rocking-horse race, with a bottle of champagne for the winner.

At opening Maxine Coleman and Bobby Bard entertained in the Blue Room, one of the upstairs bars. Both have left to fill other dates, with substitutions not yet set. Bandleader Aurandt also heads the KSFO staff orch. *Wern.*

NIXON CAFE, PITT

Pittsburgh, Oct. 18.

Al Marisco Orch (8), *Kay Vernon, Bob Carter, Evelyn Farney, Manor and Mignon, Bob Ripa;* 50c *cover.*

For his first big show of the fall season—in the Pittsburgh cafe belt anything over three acts is an extravaganza—Tony Conforti has come up with a production that pays off all the way. Three singles and a team doesn't sound like much of a layout for town's most profitable nitery, but skimpness of the personnel seems negligible in view of what they accomplish.

Standouts are Evelyn Farney, hoofer, and Kay Vernon, singer, both of whom have musical comedy written all over them. It's the first time for Farney gal in a nite club here although she's been around in the deluxe picture houses starting back several years ago when, as a kid of 15, she was teamed with Jimmy Byrnes, now in Raymond Scott's band, in an old Benny Davis unit. She has looks, class and a pair of gams that do anything in the tap line that can be asked of them. Miss Vernon, too, is crack revue timber. A good-looking dame, she has a deep, throaty voice, knows how to sell a song and has a flock of arrangements right out of the top drawer. Her version of 'Daddy' is swell, and she punches over 'C'mon Get Happy' and 'That Ain't Hay, It's the Good Old U.S.A.' with plenty to spare, too.

Opening Bob Ripa clicks with his juggling specialty. For a closer ballroom team of Manor and Mignon scores with some good-looking routines. They're an attractive pair, graceful, svelte, and for a comparatively new couple in the field, they're unusually smooth. In between, Bob Carter, house orch vocalist who also doubles as m.c., gives out with a brace of songs, acquiescing to the customer mood on the night. On the stand Al Marisco, who apparently goes with the lease, and his band keep on getting better. With a few more pieces Marisco could give several name maestros a run for their money. *Cohen.*

Masefield

Continued from page 3

Baker, Boston, recommended his appearance on it.

Efforts are being made to have Archibald MacLeish, Carl Sandburg, or some other noted American poet, to guest on the same chapter of 'Storm,' conversing with Masefield from New York. Also, according to present plans, members of the cast will also participate in the broadcast.

'Storm,' which marked its second anniversary last Thursday (16), has received remarkable recognition for a daytime serial. Edgar Lee Masters has appeared on it several times to read his poems and the works of numerous other poets and composers has been heard on the program. Show also received an unprecedented plug in last Sunday's (19) N. Y. Times, when John K. Hutchens, radio editor, devoted the upper half of his weekly column to praise of it.

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Variety Bills

WEEK OCTOBER 24

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Paramount

NEW YORK CITY
Paramount (22)
Andrews Sis
Johnny Long Orc
W Brown & Ames
Larry Adler
CHICAGO
Chicago (24)
Harry Reso
Kitty Carlisle
Marjorie & Julian
Sybil Bowan

MIAMI
Olympia (22-25)
James Evans
Ballard & Rae
Billy Baird
Henry Armetta
Carolyn Marsh
DES MOINES
Paramount (24-27)
Orrin Tucker Bd
CEDAR RAPIDS
Capitol (28-30)
Orrin Tucker Bd

Warner

NEW YORK CITY
Strand (24)
Phil Spitalny Orc
BROOKLYN
Strand (24)
Xavier Cugat Orc
Joy & Lou Seiler
Raul & Eva Reyes
(17-20)
Sammy Kaye Orc
3 Smart Gls
Joe & J McKenna
PHILADELPHIA
Earle (24)
Ted Lewis Orc
(17)
Charles Barnet Orc
Lowe, Hite & Stan
Pinky Tomlin
Billy Rayes

PITTSBURGH
Stanley (24)
Truth or Conseq'ces
Dolly Dawn Orc
Toy & Wing
(17)
Funzafire
WASHINGTON
Earle (24)
Roxyettes
Fayne & Foster
Equillo Bros
Jackie Miles
4 Samuels
(17)
Roxyettes
Willie, West & McG
The Billingtons
Phyllis Colt

Loew

NEW YORK CITY
State (23)
Danton Walker
Robinson & Martin
Lester Cole & Debs
Paul Winchell
Cynda Glenn
Tito Guizar
3 Swifts
WASHINGTON
Capitol (23)
Rhythm Rockets
Frank Gaby
Belett & English B

RKO

BOSTON
Boston (24)
5 Herzogs
Bob Evans
Buster West & Page
Mills Bros
Sue Ryan
Sally Rand
(17)
Follies Bergere
CLEVELAND
Palace (24)
Honey Family
Masters & Rollins
Simone Simon
3 Sailors
Carmen Amaya & T
Alfredo Seville
(17)
Bill Robinson
J Lunceford Orc
Velma Middleton
Miller Bros & Lois
CINCINNATI
Shubert (24)
Alfonse Berg Co

Ray Davis
A Allen & Hodge
Mildred Bailey
Lew Parker Co
Cristiania
(17)
Beachcombers of '42
COLUMBUS
Palace (24)
H'wood Sweater Gls
(17)
Geo White Scandals
DAYTON
Colonial (24)
Beachcombers of '42
(17)
H'wood Sweater Gls
SYRACUSE
Empire (24-26)
Roy & Arthur
Art Carney
Evans & Mayer
Ross Lane & Ross
Mazzone & Abbott
(17-22)
Fats Waller Orc

Independent

NEW YORK CITY
Music Hall (23)
Joan Dexter
Felix Knight
Lime 3
Ray & Geraldine
Robert Landrum
Corps de Ballet
Rockettes
Glee Club
Erno Rapee Symph
Roxy (24)
Miss America
Nicholas Bros
Sharkey
Stan Ross
Archie Robbins
Apollo (24)
Andy Kirk Bd
June Richmond
Marylou Williams
Dick Wells
2 Pampa Boys
3 Kings
Earl & Frances
Monte Hawley
Johnny Lee
Vivian Harris
Windsor (24-26)
Len Holtz
Diosa Costello
Little Jack Little
Bert Lynn
Martez & Dalita
ASTORIA
Steinway (24-26)
Kay & Kay
Bob Easton Co
Aunt Jemima
Burns 2 & Evelyn
BROOKLYN
Flatbush (23)
Phil Baker
Ina Ray Hutton O
Deep River Boys
Carroll & Howe
Diane Denise
Marten Bros
Marine (26 only)
2 Jacks
Seed & White
Jean Bedini
Ridgewood (22)
Trumpet 3
Elaine Boyd
Micromaniacs
2 Jacks
Sheepshead (26)
Duke Art, Jr
Curio & Carol
Ray & Harrison
Anthony & Rogers
AKRON
Palace (28-30)
Jan Garber Orc

Whitson Bros
Joe & J McKenna
Lloyd & Willis
(24-27)
Shep Fields Orc
Brenda & Cobina
Juvelys
Lane & Ward
BALTIMORE
Hippodrome (23)
Tony Pastor Orc
Virginia Austin
Alan Carney
State (23-25)
Jack Lane & Birds
Marvin & White
Glenn & Jenkins
Polly Jenkins Co
Royal (24)
Girl Band Show
Peters Sis
3 Rays
CAMDEN
Towers (24-26)
Rollo & V Pickert
Paul Nolan
Edleen & Louise
Chris Cross
ELIZABETH
Liberty (23-26)
R Joyce & Ginger
3 Potato Bugs
Dave Barry
H Henry & B Alder
Case Bros & Hazel
(21-22)
Kay & Kay
Jack McCoy
Kirk & Madeline
Doyle & Seed
Winton & Diane
FALL RIVER
Empire (21-23)
Beatrice Kay
Tip, Tap & Toe
Sully & Thomas
Duval
Helen Reynolds Gls
FLORAL PARK
Floral (23 only)
2 Jacks
Seed & White
Jean Bedini
FREEPORT
Freeport (24 only)
2 Jacks
Seed & White
Jean Bedini
GLEN COVE
Cove (23-25)
Duke Art, Jr
Ray & Harrison
3 Kidoodlers
Anthony & Rogers
4 Queens

HARTFORD
State (24-26)
Follies Bergere
HEMPSTEAD
Hempstead (21-22)
Duke Art, Jr
Ray & Harrison
3 Kidoodlers
Anthony & Rogers
4 Queens
JAMAICA
Jamaica (23-25)
Elaine Boyd
3 Le Brun Sis
3 Bees
Brown & Lee
King & Arline
LYNBROOK
Lynbrook (25 only)
2 Jacks
Seed & White
Jean Bedini
NEWARK
Adams (24-26)
Jan Savitt Orc
Gil & B Maison
Ruth Terry
Anita Jakobi
Chick & Lee
PASSAIC
Central (23)
Lenni Lynn
Block & Sully
Marc Ballero
3 Arnolds
PATERSON
Majestic (28-30)
Jack Lane & Birds
4 Jolteers
Ted & Flo Vallet
Harry Rose
(24-27)
Mia Miles 3
Bell & Bedini
Greco Drysdale

Harry Rose
International Rollos
PHILADELPHIA
Fay's (24)
Georgia Sothern
Bert Walton
Yost's Mimic Men
Spencer & Foreman
Carman (24)
American Rockets
Val Eddy
Ray Wilbert
PROVIDENCE
Metropolitan (24-26)
Bobby Byrne Orc
Jane Pickens
Fred Keating
H Savoy & Holden
READING
Astor (24-25)
Cortello's Dogs
Olive & Lou Caltes
Reynolds & White
Sully & Thomas
Dowling Gls
WASHINGTON
Howard (24)
Ink Spots
Sunset Royal Orc
Anise & Aland
WORCESTER
Plymouth (20-22)
Ted Lewis Orc
YOUNGSTOWN
Palace (28-30)
Shep Fields Orc
Brenda & Cobina
Juvelys
Lane & Ward
(24-27)
Jan Garber Orc
Whitson Bros
Joe & J McKenna
Lloyd & Willis

Cabaret Bills

NEW YORK CITY

Arthur's Moulin Rouge
Yvonne Bouvier
Adams & Lisa
Patricia York
Dolores Baron Co
Armando's
Geo Morris Orc
Pedrito Orc
Julie Colt
Aurelia Colomo
Beachcomber
Jerry Cooper
Caedre-Kely Co
Tito Coral
Juanita Juarez
Lenor Sola
Barry Winton Orc
Machito Orc
Bill Bertolotti's
Lynn & Marianne
Pat Williams
June Carroll
Jean Mona
Maya Gifford
Don Sylvio Orc
Bill's Gay 90's
Kay Parsons
Lulu Bates
Ethel Gilbert
Brevoort
Nora Sheridan
Charles & Ray
Ruth Landi
Cafe Society (Midtown)
Count Basie Orc
Hazel Scott
Calvin Jackson
Kenneth Spencer
Ammons & Johnson
Golden Gate 4
Cafe Society (Village)
Teddy Wilson Orc
Sammy Price
Art Tatum
Helen Humes
Helena Horne
Ammons & Johnson
Cafe Vienna
Ruth Barr
William Hoffman
Murray Miller
Dolfy Margene
Lee Pleskow Orc
Casa Marta
Antoinette Severin
Tony & Estrella
Hector Del Villar
Monalito
Juan Dimitri Orc
Casino Russe
Nina Tarasova
Gypsy Markoff
Michel Michon
Nadia & Sasha
Mischa Novy
Dmitri Matvienko
Chateau Moderne
Annette Guerlain
Maurice Shaw Orc
Jack Mossing
Gabriel
Dorothy Tanner
Whitey Burke
Fred Leach
Claremont Inn
Joe Ricardel Orc
Clichy
Ann Gale
Walter Lynch
Club 18
G Andrews Orc
Jules Stower Orc
Pat Harrington
Jack White
Frankie Hyers
Vince Curran
Roy Sedley
Kay Bleire
Gaye Dixon
Hazel McNulty
Lillian Fitzgerald
Club Gaucho
Maruja Sorreno
Anita Rosal
Nedra Madera
Lupita Oria
Merle del Carmen
Camancho & F
Don Carlos Orc

Club Maxim
Marion Shaw
Rosita Carmen
Vince & Anita
Johnny Morgan
Marion Powers
Club Samoa
Joy Umlamaka
Mabelle Russell
Peggy O'Neill
Linda Castro
Sheila Reynolds
Adele Rance
Rochelle Carter
Mil-Ray-Samoa Mds
Copacabana
Aurora
Edna Sedgwick
Loper & Barrat
Estrellita
Federico Rey
Samba Sirens
Toni Todd
Charles Baum Orc
Frank Marti Orc
Cora & Irene's
Winnie Duncan
Nora Williams
Diamond Horseshoe
Mae Murray
Nita Naldi
Carlyle Blackwell
Joe E Howard
Ross Wyse, Jr
June Mann
Delia Lind
Geo Fontana
Lila Lee
Gilda Gray
Charles King
Mangean Sis
Clyde Hager
El Chico
Don Alberto Orc
Benito Collada
Padilla Sis
Teresita Osta
Victoria Barcelo
Antonio de Cordova
El Morocco
Chauncey Gray Orc
Chiquito Orc
Andre Bodo
Charles Inwald
Famous Door
Sammy Walsh
Anita Boyer
Henry Nemo Orc
51 Club
Jessica Rogers
Greenwich Village Inn
Vera Nova
Charles Blake
Judy Rudy
Gerri Gale
Havana-Madrid
Froilan Maya Orc
Gilberto Orc
Carla & Fernando
Belen Ortega
Carmen Montoya
Filipe De Flores
Julio & Kiki
Anita Rebel
Chiquitico & E
Hickory House
Bill Turner Orc
Mercedes
Carol Boyd
Rollia Smith
Ginger Wayne
Hotel Ambassador (Trianon Room)
Emil Coleman Orc
Renee DeMarco
Hotel Astor
Harold Nagel Orc

Hotel Belmont Plaza
Arthur Ravel Orc
Joe Pafumy Orc
Bea Perron
Gwen Gary
Eleanor Eberle
John Hubert
Belmont Balladeers
Hotel Biltmore
Art Jarrett Orc
Gale Robinson
Randy Brooks
Jack Turner
Roberts & White
Sara Ann McCabe
Hotel Bossert (Brooklyn)
Virginia Hays
Nye Mayhew Orc
Hotel Commodore
Vaughn Monroe Orc
Marilyn Duke
Ziggy Talent
Peter Rotunda Orc
Hotel Edison
Blue Barron Orc
Hotel Essex House
Sammy Kaye Orc
Hotel Lexington
Ray Kinney Orc
Meymo Holt
Napua
Leilani Lee
Nani Todd
Lehua Paulson
Hotel McAlpin
Johnny Messner Orc
Hotel New Yorker
Benny Goodman O
Cootie Williams
Peggy Lee
Tommy Taylor
Adele Inge
B & B Wado
Ronny Roberts
Ice Ballet
Hotel Park Central (Cocoanut Grove)
Elaine Jordan
Richards & Carlson
Kirk Wood
Alberta Mansfield
Robert Raymon
Geoffrey Hale
Rochelle & Beebe
(Rhumba Room)
Juan Dominguez Orc
Julia Garrity
Fish & Gold
The Three Debs
Hotel Pennsylvania
Glen Miller Orc
Hotel Plaza (Persian Room)
Dick Gasparre Orc
Gower & Jeanne
Jean Sablon
Hotel Roosevelt
Guy Lombardo Orc
Kenny Gardner
Hotel Savoy-Plaza
Hildegarde
Bob Grant Orc
Hotel St. Moritz
Ford Harrison Orc
Blanchards
Virginia Burke
Great Maurice
Lolo & Ramon
Beynice Lyrce
Hotel St. Regis (Iridium Room)
Hal Saunders Orc
Gus Martel Orc
Harriet Haddon
Lucille LaMarr
Norah Gale
Berniece Stewart
Bob Duffy
Bob Tobin
(La Maisonette)
Nicholas Mathe Orc
Eva Ortega
Yasha Nazarenko
Hotel Taft
Vincent Lopez Orc
Ann Barrett
Sonny Skyler
Hotel Waldorf-Astoria
Sheila Barrett
Paul Draper
Eddie Duchin Orc
Hurricane
Dave Dennis Orc
Terry Lawlor
Dr Marcus
3 Sophisticates
Iceland Restaurant
Danny White
Mildred Jocelyn
Shayne & Armstr'g
Kay & Karol
Ginger Layne
Ted Eddy Orc
Angelo Orc
Jack Dempsey's B'way Restaurant
Kelly Rand
Irv Carroll
Adrian Rollini 3
Kelly's Stable
Ann Hallow
Art Tantum
Billy Daniels
King Cole 3
La Conga
Noro Morales Orc
Georgie Price

Di Gatanos
Evelyn Brooks
Marquita & Paschon
6 Congeettes
Don Richards
Wally Wanger Gls
La Marquise
Consuelo Flowerton
Frances Connolly
Al Carr Orc
La Martinique
Sterney 2
Anita Alvarez
Marion Colby
Nelson & Hartts
Leon & Eddie's
Lou Martin Orc
Narita Orc
Jimmy Farrell
Noel Toy
Eddie Davis
Lila Barbour
Rosalind Gordon
Whitey L'y Hoppers
Jadin Wong
Malo 3
Marian & Ray Lynn
Maison Louis
John Kelly
Carrie M Boville
Monte Carlo
Russell Swann
Estelle & LeRoy
Maurice Menson
John Kirby Orc
19th Hole Club
Rita Renaud
Tommy Lazardo
Bobby Blair
Greta Lewis
Bill Hall Orc
Old Roumanian
Freddie Bernard
Sasha Leonoff
Jerry Withee
Nila Ramos
Joe La Port Orc
Andy D'Aquila
Place Elegante
Ernest Franz Orc
Bill Farrell
Vincent DeCosta
Art Tubertini
Victor Harte
Bert Felton
Queen Mary
Chiquita Venezia
Lelle Gaynes
Terry Carroll
Jean Lollie
Michael Cleary
Jack Wallace Orc
Babe Slater
Consuelo Flowerton
Jerry Blanchard
Kimi Toye
Boyd & Smith
Rainbow Grill
Russ Smith Orc
Ashburns
John Roberts
Rainbow Room
Matty Malneck Orc
Velero Sis
Miriam Winslow
Foster Fitz-Simons
Adrienne
Billy De Wolfe
Riviera (Ft. Lee, N. J.)
Pancho Orc
Fausto Curbelo Orc
Harry Rickman
Francis Faye
H Williams Co
Sheldon & Preston
Carol King
Charter Hale Gls
Ruban Bleu
Maxine Sullivan
Paula Lawrence
Herman Chittison
R Dyer-Bennet
Russian Kretchma
Adia Kuznetzoff
Nastia Polyakova
Marusia Sava
Mischa Usdanoff
Lunia Nestor
Cornel's Codalban O
Spivy's Roof
Tana
Eddie Mayehoff
Barbara LaMarr
Haywood & Allen
Frank Shuman
Spivy
Stork Club
Sonny Kendis Orc
Harvey Brown
Versailles
Max Bergere Orc
Panchito Orc
Mili Monti
Frances Mercer
Jean Cavall
The Barrys
Marlen Chandler
Mary Lou Bentley
Kay Buckley
Eleanor Moore
Joyce Ring
June Sevier
Mira Stephens
Village Barn
George Sterney Orc
Harriet Lane
Gelenti & Leonards
Wivel
Connie Joyce

ATLANTIC CITY

Babette's Club
Norma
Velvyne Hague
Lynn Janice
Babette Roy
Milton Huber Orc
Claridge Hotel (Mayfair Room)
Marty Magee's Orc
Cosmopolitan Bar
Ann Miller
El Morocco
Danny Hart
Herman's Music Bar
Jimmie Selar
Dorie Elliott
Bob Merrill
Club Nomad
Jackie Whalen
Mary Lopez
Tiny Kaye
Helene Franble

Lucille Bernard
Patsy Johnston
Flo Mallery
President Hotel (Round the World Room)
Jack Curtiss
Maureen & Norva
Beth Chalvert
Frank Ross
Alma & Roland
Paddock Int'l
Zorita
Marie Kibbey
Vicki Cooper
Paddleckers Orc
Penn Atlantic Hotel (Palm Room)
Al Francis Orc
Sue Mitchell
Ritz Carlton Hotel (Merry Go Round Room)
Eddy Morgan Orc
Traymore Hotel
William Madden O
Village Garden (Black Horse Pike)
Don Gibson
Mildred Laverne

Bob Wallace
Hap Brander Orc
Don Ireland
Gables' Inn (Black Horse Pike)
Nan DeMar
Caufield & Oakley
Kil-Ban
Aimee Adell
Pete Miller Orc

LOS ANGELES

Band Box
Pete Snyder
Billy Snyder
Johnny Howard
Ann Triola
Holly & Lee
Billy Lankin
Bar of Music
Bill Jordan
George Kent
Lucile Angel
Tony Sharrabba
Dick Winslow Orc
Biltmore Bowl
Bob Shea
The Duffins
The Velascos
Frank Paris
Carl Ravazza Orc
Casa Manana
Elmo Tanner
Ted Weems Orc
Cocoanut Grove
Jimmy Brierly
6 H'wood Sterlets
Mitchell Leisen Rev
Hibbert Byrd & Rue
Snooky Lanson
Muriel Lane
Ray Noble Orc
Copacabana
Guadalajara 3
Louis Del Campo
Carlos Molina Orc
Earl Carroll
Dr Rockwell
B Minnevitch Co
Helen O'Hara
Michel Ortiz Rd
Alec Morison
Madelyn Mc[illegible]
Barney Grant
Dorothy Ford
The Debonairs
Beryl Wallace
Ina Hayward
Bill Brady
Manny Strand Orc
Florentine Gardens
Corrinne & Tito
NTG
Lee Royce
Venita
Geraldine Ross
Sugar Geise
Jimmie Grier Orc
Charlie Foy's Club
Charlie Foy
Leonard Sues
Lorraine Elliott
Jerry Lester
Red Stanley Orc
Grace Hayes Lodge
Incate & Terriba
Betty Re[illegible]
Charlie
Grace Hayes
Eddie White
Peter Lind Hayes O
Neville Fleeson
House of Murphy
Bob Murphy
Jean Meunier
Beth Reynolds
Camille De Montes
Frankie Gallagher
Gordon Bishop
'It' Cafe
Jean Barry
Dave Forrester Orc
Macambo Cafe
Edwardo Aguilar O
Phil Ohman's Orc
Palladium
Jimmy Dorsey
Paris Inn
Kenny Henryson
Marg'rita & M'rtines
Henry Monet
Sterns, Dean & L
Carolyn Mason
Helen Harrison
Helen Miller
Chuck Henry Orc
Pirates Den
Dennise
Gaby La Fitte
Shadrack Boys
Alkali Ike
Lee Mason
Al Robinson
Nick Cochran Orc
Rhumboogie
Bob Evans
Lovey Lane
6 Sepian Beauties
Lola Galloway
Stump & Stumpy
The Rockets
Cee Pee Johnson O
Scheherazade Cafe
Georges Metaxa
Yascha Borowski
Russian Gypsy Orc
Seven Seas
Benny Kahe
Puanani Mathews
Miki Wiki
Chief Sautini
Stanley Wheeler
Melua
Charlie Opunui
Eddie Bush Orc
Slapsy Maxies
Ben Blue
Cully Richards
Jerry K[illegible]er
[illegible]
Benny Lessy
Patti Moore
Sam Lewis
Joe Polsky
Joe Oakie
Al Bord Orc
Swanee Inn
Fred Skinner
Meade Lux Lewis
Tin Pan Alley
Harry Carroll
Pauline Carroll
Sammy Cohen
Dukes of Swing O
Trianon
Clyde McCoy Orc
The Westons
Dolores Gay

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN
1619 BROADWAY NEW YORK COL. 5-0930

CHICAGO

Ambassador Hotel (Pump Room)
Emile Petti
Buttery
The Noteables
Bismarck Hotel (Walnut Room)
Art Kassel Orc
Maurice & Maryea
Hadley Gls
(Tavern Room)
Dave Pritchard Orc
Dick Ware
Bob Mor[illegible]
Annette Shields
Blackhawk
Les Brown Orc
Betty Bonny
Ralph Young
The Smoothies
Jose Rosado Orc
Blackstone Hotel (Balinese Rm.)
Johnny Duffy Orc
Patti Clayton
Brevoort Hotel (Crystal Room)
Daisy Hardy
Avis Doyle
Ann Nuzzo
Bob Billings
Brandmont
Daven Tannen
Martin & Margo
Mildred Jordan
Mary Bowen
Florine Manners
Art Tesla Orc
Brown Derby
Mary Earl
Joan Dare
Ellen Kaye
Beth Farrell
Ted Smith
Eve Arden
Derbyettes
Milton & Ann
Duke Yellman Orc
Capitol Lounge
King Cole 3
Louis Jordan Orc
Chez Paree
Joe E Lewis
Lou Breese Orc
Alice Keven
Olga Coelho
Franklyn D'Amore
Bobby Ramos Orc
Evans Gls
Club Alabam
Larry Vincent
Bernie Adler
Paulette LaPierre
Harriet Norris
Charlotte van Dea
Vivian Stewart
Del Estes
Marion Moore
Allan Coe
Dave Unell Orc
Eddie Roth Orc
Colosimos
Frank Quartell Orc
Tomack & Reis Bro
Yvette Rugel

Frances & Grey
Jean Richey
Mildred Carr
Paul Faro
Don Lang Orc
Mildred Parr
Jack Prince
Proneph Gls
Congress Hotel (Glass Hat Rm)
Vincent Bragale O
Del Shore
Eddie Dandero Orc
Drake Hotel
Camellia House
Ramon Ramos Orc
Eleanor French
Edgewater Beach Hotel (Beach Walk)
Wayne King Orc
Stephanie Dale
Key, Katya & Key
Park & Clifford
Nighthawks
Darben Gls
885 Club
Carroll & Gorman
Catherine Westfield
Charlie & McKowan
Hal Munro Orc
Sharon Desmond
Johnny Honnert
Eitel's
Hans Muenzer 4
Doris Wittich
Heidelberg 4
Rathskellar
Louis & Orc
5100 Club
Danny Thomas
Roberta & Reynolds
Mary Beth Sires
The Bartons
Bob O Lin Gls
Mark Fisher Orc
Garrick Stagebar
Don Jacks Orc
Mel Henke
Graemere Hotel (Glass House Rm)
Lew Story Orc
Merle Lawler
Betty Grey
Hi Hat
Billy Carr
Giovani
Benton Sis
Winnie Hoveler Gls
Ivanhoe
Florence Schubert
Al Trace Orc
Holly Swanson
Vierra Hawaiians
Helen Sumner
L'Aiglon
Spiros Stamos Orc
Gwendolyn Veaussell
Edna Sellers
Isobel de Marco
New Yorker
Dolly Kay
Ral[illegible]
Jules & J Walton
Alphonse Berge
Darlene Ottum

Petey Gale
Starlets
Arne Barnett Orc
Al Milton Orc
Palladium
Charlie Spivak Orc
Palmer House (Empire Room)
Griff Williams Orc
Raye & Naldi
3 Nonchalants
Johnny Woods
Dorese Midgley
Rita Roper
Gertrude Simmons
Pedro DeLeon Orc
Abbott Dancers
Sherman Hotel (Celtic Cafe)
Gene Korwin Orc
Jaros Sis
(Panther Room)
Woody Herman Orc
Lynn Gardner
Terry Kinley
Byton Gls
Carl Marx
Rhumba Casino
Greco

Dean Murphy
Senor Wences
Tanner Sis
Pan-Am Danc
Don Pedro Orc
Monchito Orc
Fe Fe Coney Orc
606 Club
Honey Bee Keller
Cell von Dell
Wolfy Vernon
Renee Andre
Betty Sheyne
Don Harris
Fay & Wellington
Helene Russell
606 Gls
Dolly Sterling
Donna Darnell
Bernice Marshall
Jori Vance
Aloha
Sol Lake Orc
Tripoli 3
Stevens Hotel (Continental Rm)
Avis Kent
Del Courtney Orc

DETROIT

Book-Cadillac Hotel (Book Casino)
Eddie Le Baron
Pat Willis
Glover & La Mae
Morris King
(Motor Bar)
Joe Vera
Bowery
Yvette Dare
Bob Fuller (5)
Ann Suter
Mildred & Maurice
Don Arden Dane
Chas Carlisle
Benny Resh Orc
Casanova
M Jerbiniero
Jim Penman
Dorothy London
Louis Streeter
D'Aubor & Renee
Jack & June Carr
Lee Walters Orc
Club Congo
Orlando Robertson
Curly & Red
Katherine Regland
6 Congoettes
4 Jitterbugs
King Perry Orc
Corktown Tavern
Dolly Stirling
Beth Farrell
Ellen Kaye
Joe E Kerns
Cole & Corte
6 Yesters
Lea Arquette Orc
Grand Terrace
Edith Dahl
Davis & Delmar
Earl Parchman
Mildred Porlee
Hilge
Gregory, Ray'd & C
Lyle Carlyle Orc
Hand's
3 Old Timers
Manuel Lopez
London Chop House
Barney Green
Ruby Orc
Connie Lorleau
Club Mayfair
Marty Joyce
Carol Crane
Marvin Jo[illegible]en
Dorothy Gerron
Phil Olsen Orc
Club Mar-Jo
Carroll & Gorman
June Carson
Dancing Dietrichs
Merritt Lamb Orc
Morocco
Gay Nineties Rev
Buddy Durey
Joe Foder Orc
Madelon Baker
Neblain's
Fay & Andre
Johnny Paley
Laskey Sis
Clem Hawkins
Leonard Seel Orc
Northwood Inn
Anita Jacobi

Woods & Bray
Harry Schilling
Roshee & Lee
Roy Carlin Orc
Olde Wayne Club
Charles Costello Orc
McColl Sis
Palm Beach
Hal & Dolly
Johnny Polce
Martell 2
Maurice
Carlos Vesta
Doc Pablo Orc
Huck's Redford Inn
Mac McGraw Orc
Royale
Peter Higgins
The Gunsettes
Kurlie Marionettes
Marilyn Stuart
Jimmy Ray
Taft-Kretlow Gls
Dick Worthington
Don McGrane Orc
Statler Hotel
Enric Madriguera
Tuva & Tanya
Saks
Ann Boland
6 Tip-Tops
Buddy Lester
George Dewey
Courtt & Reed
Karl Spaeth Orc
San Diego
Rodio Jesters
Jimmy Durant
Leola Taylor
Nessley & Norman
Mary Janis
Paul Gordon Orc
Stevedora
Everett & Conway
Bill Harris
Roland & Rita
Irene Burke
Tiny Gorman
Jack Thomas Orc
The Tropics
Chico
The Duanes
Bill Oger (3)
Linda Garcia
Vincent Bregale Orc
Verne
Rogers & Prnca
Irene Burke
Bill Trace
Rose Dristy
Whittier Hotel (Gold Cup Room)
Herman Fine
Wonder Bar
Pat Nash
Pete Meck
Vocalions Orc
Sammy Dibert Orc
509 Club
Dale Rhodes
Di Giovanni
Claire Williams
Good & Goody
Chaney & Harley
Capt Franke
Julie Hewitt
June Hart
Horace Houck Orc

PHILADELPHIA

Club Ball
Molly [illegible]
Belliovlies
Alan Fielding Orc
Gerarde & Helen
Jose Morales
Mary Jane Brown
Ben Franklin
Barbara Perry
Eve Knight
Clyde Lucas
Lyn Lucas
Teddy Martin
Benny the Bum
Pedro Blanco Ens
Maurita Gordon
Cadillac Tavern
Eddie Thomas
Sally Osborn
Jerry Tape
Coquettes (6)
Henrique & A
Musical B[illegible]
Albert Sterling
Harry Dobbs Orc
Carroll's
Crystal Ames
Gaines Orc
Jack Shaw
Norma Foy
Julie English
Eadie Lang
Red Buttons
Carrollovlies (12)
Harry Rose
Club Tag
Lenny Ross
Margie Spearing
Hank Dallon Orc
Lillian Rusan
Mary Farrell
College Inn
Margie Drummond
Audrey Joyce
Sonia La Dare
Helen Jerico
Jerry Delmar Orc
Sonia La Dare
Liliani Chaplin
Dotty Villard
Di Pintos
Yvonne Korr
Irma Lynn
Dave Steiner
Clay Mow
Eddie King Orc
820 Club
Bobby Lee Orc
Jackie Mabley
Elaine Lewis

Buddy Lewis
Peggy O'Neil
Embassy
Gloria King
Carlyle Sis
Clifford Hall
Glamour Swing Orc
Anne Francine
George Clifford
Chico & Donna
Bhigori Continentals
Lila Gains
Evergreen Casino
Romero & Rosita
Vivian Vance
Pat Shevlin Orc
(H Walton Roof)
Grace O'Hara
Glamour Gls
Helen Heath
Joe Arena Co
John Sebastian
Chavez Orc
Deano Janis
Chuck & Chuckles
Castaine & Barry
Nell Fontaine Orc
Rose Gallo
Jam Session
Mickey House
Billy Kretchmar
George Lutz
Hopkins' Rathskeller
Babe La Tour
Warner & Valeria
John Lucyn
David Gold Orc
Mildred Gilson
Sunny Ree
Latimer Club
Marie Nanette
Marian Bowman
Carol Lind
Joan Sheer
Gloria Miller
Lexington Casino
Badu Ali Orc
Kay Eggers
Octaves (4)
Barbara Lee
Leonara Co-Eds (6)
Lido Venice
Alan Gale
Kathleen Mey
Ellen Olbhe
Carmen Torrente
Kippy Velez
Little Rathskeller
Gloria French
Tip-Top Gls

(Continued on page 60)

Broadway Managers Again At Odds With Scenic Artists Union

Broadway managers often complain of union headaches and the latest comes from the United Scenic Artists, just when it was thought that differences with that group had been smoothed out. Union, which recently refused to consider a basic agreement with the managers, proposes to place a man back stage to touch up scenery at a weekly salary of $90 throughout the run of the show.

It was believed that this demand, made early in the summer, had been dropped. When it became known that the union would insist on such a requirement, showmen were stirred up. Declared that it would be an unnecessary expense, since settings are rarely in such shape that a scenic artist's services are required.

League of New York Theatres, acting for the managers, sent a strongly worded protest to the union, demanding the right to have representatives at a meeting Monday (20), when the issue was voted on by members. It was warned that such a measure would further stifle production and it was clearly stated that legal proceedings would be started by the managers.

Recently another demand by the scenic union was withdrawn after a manager threatened to go to court over the idea of being forced to put in a stage crew before such help was needed. Strangely enough, the idea was fostered by the scenic union. Claimed at the time that such employment was frowned on by Washington, where experts ruled that enforced unnecessary labor was inimical to public policy.

On the union's side it is contended that when scenery is in need of repainting or touching up the stagehands are asked to do such work, thereby depriving its members of jobs. Scenic union has been hard put to find employment for a considerable percentage of its older painters and is being pushed by that group to find jobs for them, regardless of the method used.

OMAHA DRAMA LEAGUE AT ODDS WITH UBO

Omaha, Oct. 21.

The Omaha Drama League has arranged for 'Life With Father' under its auspices here this season, deal being entered into some months ago, but has no further legit plans this season. Indicated that the League is at odds with the United Booking Office as to what shows it would like to have and those it does not care to figure in.

Result is that after more than 25 years the League bunch is soft-pedaling, while the UBO appears to be het up over the didos of the League. Latter is said to be in disagreement over terms of road shows proposed for school auditoriums. Mrs. Alfred O. Brown, League's head, says the outfit's policy has not been determined and that further road show bookings may be dropped.

UBO is booking shows into Tri-states theatres here, first to be 'Boys and Girls Together' at the Paramount Nov. 12, 13. Same house will show 'Hellzapoppin' and 'Hold On to Your Hats.' Ted Emerson, of Tri-states, says that other roadshows will play this stand thereafter.

Nugent Quiz Postponed

Hearing of charges against J. C. Nugent, scheduled for yesterday (Tuesday), were postponed four weeks by the Equity council at the request of the actor, who is currently making a picture on the Coast. Otto Preminger and Norman Pincus, producers of the recent flop, 'The Mora the Merrier,' brought the charges on the ground that Nugent was late for a performance in 'Merrier,' in which he played.

Equity council yesterday granted Jules J. Leventhal and Harry Wagstaff Gribble permission to reopen their touring production of 'Johnny Belinda' at the Nixon, Pittsburgh, next Monday (27). Same cast as that which appeared on the road previously must be used, and the play must be kept on for at least four weeks, Equity ruled. Show closed an engagement a couple of weeks ago in Philadelphia.

TICKET CASE DELAYED

N. Y. Brokers Ask Adjournment of Test Case on 75c Premium

Complaint of New York ticket brokers against Paul Moss, license commissioner, and Lewis J. Valentine, police chief, in an action to test the state law limiting premiums to 75c over the boxoffice price, has again been set back. Case was on for hearing last Wednesday (15), but is now dated for Nov. 24.

Postponement was made at the request of William C. Hyman, counsel for the brokers. Previously the Corporation Counsel had the case set back a number of times, but was said to be ready for trial last week.

GUILD HEAVY ON PRODUCTION

Theatre Guild is aimed for its most active season in a dozen years, its new productions and revivals keeping the outfit in full stride. This week it presents Helen Hayes in 'Candle in the Wind' at the Shubert, N. Y., in association with the Playwrights. Next Monday (27) 'Ah Wilderness,' its first revival, opens a road tour in Detroit.

Another new play, 'Papa Is All,' bows in at Pittsburgh Nov. 3, while 'Hope for a Harvest,' which attracted attention during a spring tryout, starts a two-week date at the Walnut, Philly, the following Monday (10). Second revival, 'The Rivals,' opens in Washington Nov. 17, staying out four or five weeks. 'Harvest' is due to open in N. Y. Nov. 26, probably at the Guild theatre. On hand are a new untitled play by Philip Barry and 'Oh Bury Me Not,' for which a star is being sought.

Most active seasons for the Guild were 1927-28-29, during which period it had five shows on Broadway and 14 on the road.

'Father' St. L. Date Set in Burley House

St. Louis, Oct. 21.

'Life With Father' will play here in the Grand, local burlesk spot. Piece is skedded for a run of three and a half weeks starting New Year's night.

The Garrick is being prettied up for the burlesk shows that will be presented while 'Father' is on deck a block away. The Hirst Circuit has leases on both the Grand and Garrick.

McBride, Ike Weber Ill

William McBride has been absent from McBride's agency headquarters for more than six weeks. Ticket man has been suffering from severe headaches and is under treatment at his home in Pelham for arterial inflammation. Early this week his condition was reported improved, but he is not expected to become active for some time.

Ike Weber, brother of the late L. Lawrence Weber, is ill at his home, being ordered to rest after a heart ailment. He was formerly interested in burlesque and vaudeville, but also was a silent partner in a number of legit shows, including 'Burlesque,' which is slated for revival on Broadway. His wife, Gladys, who was formerly in the 'Follies,' has been under doctor's care for some time.

Cooke's Scheduled Op

Eddie Cooke is due to be operated on for an intestinal disorder at the Mayo Clinic, Rochester, Minn., today (Wednesday). Diagnosis was made last week and he returned to Chicago temporarily, being manager of 'Theatre,' playing there.

John Golden, who produced the play and with whom Cooke has been associated for many years, left N. Y. Tuesday, and will visit the patient at the hospital.

Sodajerkery Mayor

Joey Faye is running for 'Mayor of Walgreen's.'

Comic now has petitions out and an election—there's no opposition—will be held the same day as New York City's mayoralty balloting (Nov. 4) to make him 'boss' of the Broadway drugstore hangout for young legit hopefuls.

League Mulls Revision Of Rules on Mgrs.' Dues; Heiman Again Prexy

At the annual meeting of the League of New York Theatres held last week it was disclosed that the deficit for the year was $1,800. However, the League annually goes into the red on operation, but recoups during the season. There was some consideration of revising the rules as to payments by members. 'Dues' are $10 weekly for each show and the same for each theatre when open, but there is a maximum of $3,000 per year for any one managerial outfit, only one believed to pay that sum being the Shubert office. Suggested that the limit be removed and those managers pay $10 weekly for all shows and theatres operated by them, but the matter is still to be argued out.

Stated that the deficit during the past year was due to the resignations of several producers who are also authors, those showmen being asked to re-join. Figured that even if two had remained in the League and paid on the shows they have been playing, the League would have shown a surplus.

As there is a surplus, the League did not have to borrow to tide over the summer, which was the procedure at times in the past. There is a sizeable amount of money on hand, but that coin belongs in the ticket code fund and can be expended only for policing purposes. Equity has a say in paying out ticket funds and the arrangement with the brokers calls for a rebate if there is a surplus in that fund.

League re-elected Marcus Heiman as president, Lee Shubert and Brock Pemberton, vice-presidents; Gilbert Miller, treasurer; Herman Shumlin, secretary. Norman Pincus was named to the board, filling the vacancy left by the late Sam H. Harris. Others on the board are William A. Brady, Vinton Freedley, Max Gordon, Harry Somers, Lawrence Langner, Lester Mayer, Dwight Deere Wiman and Rowland Stebbins.

'ARSENIC', 'EILEEN' AT 10-15c FOR SCHOOL KIDS

Two more run plays on Broadway will be presented at special matinees for high school children, as part of the plan to build up future audiences for the theatre. 'Arsenic and Old Lace' is scheduled for Nov. 6 at the Fulton and 'My Sister Eileen' will be given Dec. 1 at the Biltmore. Other plays are to be selected by the school committee which supervises the selection of juvenile audiences, sells the tickets and pays the limited expenses. Movement to give performances for kids in out-of-town cities, notably Chicago, is expected to start soon.

'Life With Esther' recently played at the Empire for the youngsters at an admission of 10c. At a meeting Monday (20) the committee decided the entrance fee for 'Arsenic' will be 10c, while it will be 15c for 'Eileen.' Difference in admission marks the difference in expenses submitted by the managements of both houses. A ruling on admissions taxes has been asked for, but if 10% is payable it will be remitted from the takings.

At 15c for all 1,086 seats at the Empire, the 'gross' was $162.90. Whether there was any overage is not yet known, as the house received the total and paid expenses, but has not reported to the committee.

Al Woods' Coast Play

Hollywood, Oct. 21.

Al Woods has taken the stage rights to Claire Parish's comedy, 'Maid of the Ozarks,' and sends it on the road around the holidays.

Play will be cast here.

Legit Production Mounting to Point Where N. Y. House Shortage Looms; Road, B'way Biz Generally Strong

Hits have been slow in arriving on Broadway this season so far, but there is so much production that a bottle-neck in bookings surprisingly looms, indicating that a house shortage is likely before long. Figuring the rate that most of the new shows have flopped that situation may be only temporary, but a number of showmen are wondering when and where their productions will land when ready for New York.

Road continues to forge ahead, with the number of shows on tour increasing and business generally strong. Reports on tryouts are much brighter and several shows regarded as sure things are on the way in. Number of highly regarded plays is also rising among shows in rehearsal and by the Christmas holidays the list should have a much brighter new show lineup.

Broadway has developed exceptional business at the weekends. The weather is a factor in bringing people into town, with football only partly figuring as a magnet. Because of the mild fall, including an almost entirely arid September, matinee business has been dropping down.

That does not go for Sundays, however, which are climbing both afternoon and night. Half a dozen shows are now playing Sundays, some giving two performances. An instance of how Sundays are helping is 'Pal Joey,' which climbed around $1,600 last week, with Sunday (12) accounting for almost all the betterment. Sundays afternoons have been a cleanup for 'It Happens on Ice,' which drew standees this past Sabbath (19). 'Hellapoppzin' is another Sunday favorite, while several new plays which have been in doubt are able to continue mostly because of the Sunday draw.

Last week there were no premieres. Three arrive this week, with 'Candle in the Wind' at the Shubert getting most attention. Next week will see the arrival of three productions in which show circles are especially interested: 'Let's Face It,' Imperial; 'High Kickers,' Broadhurst, and 'The Land is Bright,' Music Box.

'Face It' and 'Kickers' are major musicals, latter opening on Friday (31) and the former Thursday. 'Kickers' is the musical which has George Jessel and Sophie Tucker starred. When that outfit opened in Philadelphia last week 44 minutes had been cut from a previous tryout performance. 'Kickers' will have three preview performances in N. Y. prior to the official preem.

ABBOTT LAYING OFF

With 'Best Foot' Clicko, Plans No Further Production This Season

With 'Best Foot Forward' set, George Abbott is calling it a season. Doesn't want to do anything more this year.

'Pal Joey,' of course, continues; that's a last-season holdover.

LAWYERS HOLD UP BASIC PACT

Although the new two-year basic agreement between the managers and Equity was approved by both, actual signaturing has been held up by lawyers for both sides. A somewhat extended session between them was held last Friday (17), after which it was explained that some re-phrasing was to be made. Admitted there were some differences, but that these had been settled.

From the Equity end it was intimated that no important changes would be acceptable and that the managers could take it or leave it. Equity and League of New York Theatres' counsel said, however, that was hardly the attitude and that the pact, which will extend to Aug. 30, 1943, would be in final form probably by today (Wed.).

All contracts entered into prior to the actual signing of the agreement will not come within the new regulations, since it will not be retroactive. Therefore, contracts issued until then will include the exclusive service clause, which will be deleted and which the managers protested.

One Equity leader was somewhat vexed at the delay occasioned by the managers' counsel and said: 'We don't break contracts we enter into.'

'O'Brien's' Angels Fly Up With More Coin

'Viva O'Brien,' the musical angeled by Clare Vrooman and a group of wealthy fellow Clevelanders, say it will remain at the Majestic, N. Y., for at least another four weeks, despite the panning it got from the reviewers. The front of the house looked encouraging, a torrent of passes accounting for the attendance. Then on Wednesday (15) the house was sold out entirely to a theatre party. That may have influenced the backers to kick in more money with the hope that 'Viva' may outlive the notices.

Friday night (17) there was a near riot in front of the house when a horde of people with passes tried to get in. They had to put up 60c tax per pair of ducats. Small outer lobby was packed with around 100 persons, there being so much jostling that the front doors were locked for a time and cops kept those outside in order. Performance did not ring up until nine, or a bit later. Will Morrissey is on the job gagging up the show, while Arthur J. Beckhardt was assigned to restage.

Carroll Books Musical

Earl Carroll will be represented on Broadway this season with a book musical called 'Something to Shout About.' He arrived from the Coast Sunday (19) and verified bookings for the show's out-of-town dates. 'Shout' will open in Wilmington Jan. 29-30, with Baltimore and Washington to follow.

Carroll also arranged for vaudfilm bookings of his unit. Present floor show in his Hollywood theatre-restaurant will also be toured as a unit, starting around the Christmas holidays.

JOHN O'HARA PANS HIS OWN 'PAL JOEY'

Unpredictable John O'Hara, drama critic of Newsweek mag, pulled the unheard-of last week by going out of his way to pan his own 'Pal Joey,' currently at the St. James, N. Y., where it moved last night (Tuesday) from the Shubert, N. Y., with a revised cast. O'Hara, who supplied the book for the show from his own series of New Yorker sketches, didn't so much pan the show itself as he did the present production.

Reporting his coverage of 'Viva O'Brien,' at the Majestic, N. Y., the author-critic wrote that the musical was so bad that, after walking out during the first act, he 'hurried up to Sardi's, had a lot to drink, and went across the street and saw the second act of 'Pal Joey.''

He continued: 'OK, so I wrote 'Pal Joey.' But I am not recommending it. Gene Kelly is no longer in it. Neither is Leila Ernst, nor June Havoc, nor Jack Durant. Vivienne Segal's still in it and God knows she does all she can, which is a lot, but not even Miss Segal can surmount a lot of people named Throckett. Under the present circumstances I caution you against going to see 'Pal Joey.'

'Wilson' Looks Set

With Edward Ellis likely to play 'Woodrow Wilson,' that being the most difficult casting, Otto Preminger plans bringing that play to Broadway Dec. 22. It's by Walter Huston and Howard Koch.

Cold opening planned; house may be the St. James, depending on booking schedules in the future.

Inside Stuff—Legit

A lull week on Broadway gave Brooks Atkinson, N.Y. Times critic, a chance to devote his Sunday (19) column to one of his pet subjects, William Saroyan, who is writing plays 'as fast as his typewriter will click' out in Fresno. He calls him 'Old Bill the Armenian word man,' who has written nine plays and possibly one or two more. Three plays have been released in book form, they being 'The Beautiful People,' 'Sweeney in the Trees' and 'Across the Board on Tomorrow Morning,' while his 'Jim Dandy' is being done in colleges and community theatres. As for 'Sweeney,' Atkinson is saving that one for closer perusal, because, 'despite a rhapsodic title, it is too diffuse to be read under the conditions now obtaining in the United States. This column is going to take it to read on a desert island after the next shipwreck.'

Critic likes 'Across,' which is set in a New York bar and grill, something like the San Francisco waterfront saloon in 'Time of Your Life.' As for the characters, 'the women are nonentities, which is usual to Saroyanesques; the men are egoists with harmless and amusing obsessions.' Towards the end, however, the play 'becomes complicated and bulges with symbolism,' as the author struggles with the secret of creation, and Atkinson chides Saroyan for slipping messages in his plays.

'Jim Dandy' has been accepted by the New Play Project of the National Theatre Conference, which believes it to be more representative of the American theatre than is Broadway. When the script was released, 17 conference theatres scheduled it for production and 72 others are making up their minds about putting it on, so that Saroyan will be popping off all over the United States' and Atkinson says, 'Americans may as well get used to him now as later.' Royalties from such sources should be sizeable.

Reason why Equity granted a concession on its six-months interval between engagements rule to Barbara Everest, but denied the same privilege to Liza (Elizabeth) Inglise, English actress who were in the short lived 'Anne of England,' has been explained by the association. Miss Inglise was accorded not less than three concessions, but she was still unfortunate in getting sustained engagements. She was originally in 'Arsenic and Old Lace.' When that play tried out it was deemed her dialect was too British for her to play a girl from Brooklyn and she was replaced. Gilbert Miller then convinced Equity her services were needed in 'R.A.F.' and she was permitted to accept that part. When Miller decided not to do the play, a Coast presentation was planned and Equity said it was okay for Miss Inglise to appear there. That production, too, was called off and so she was allowed to take a job in 'Anne.' Shepard Traube did not convince Equity she would be important to 'Five Chelsea Lane,' 'gaslight' which he is readying.

After getting the right to play the lead in 'Little Dark Horse,' Miss Everset has decided not to appear in that play.

'The Land is Bright,' authored by Edna Ferber and George S. Kaufman, is supposed to be a one-set show, but that only goes for the general framework of an interior. Wall panels and furniture are changed to depict the span of three generations of a family that lives in a Fifth avenue mansion in the 1890's. There are 17 men in the property department backstage to handle the changes.

Production is so heavy, three of the largest type of baggage cars were required to transport the show to Washington where it opened Monday (20) under the management of Max Gordon. Because of the production's size, the first tryout date arranged at Princeton was cancelled. 'Land,' which had tentative titles of 'Ring In the New' and 'Three Acts,' will open at the Music Box, N.Y., next Tuesday (28). It was to have been presented by the late Sam H. Harris.

Football season—and with Detroit redhot with two of the nation's undefeated teams, Michigan and Detroit universities—proved two quick natural tieups for Freddie Schader, p.a. for 'Mr. and Mrs. North.' Two stars of the play are Anita Louise and Owen Davis, Jr. They fit right into his scheme, since Miss Louise recently was co-starred with Tom Harmon in 'Harmon of Michigan,' the All-American halfback now being in Detroit as sports chief for WJR and airing the Michigan games. It was even a more deft tieup that was made for Davis. Several seasons ago he played the role of Gus Dorais, the famous quarterback, in the film 'Knute Rockne.' Coaching the Detroit U. team and a councilman is the same Gus Dorais.

Davis had never met the man he played in the film until it turned into a nice press agent stunt.

Phyllis Thaxter, who plays the name part in the Chicago company of 'Claudia,' was coached for the role by Lynn Fontanne. Slated to audition the part last spring, the young actress asked Miss Fontanne about leaving the company of 'There Shall Be No Night,' in which she played a walk-on maid and understudied the ingenue. Star not only immediately agreed for her to take the 'Claudia' part if she could get it, but worked with her for several weeks in preparation for the audition.

Incident is in line with Miss Fontanne's practice of interviewing and helping young would-be actors, both in N.Y. and while she and Alfred Lunt are touring. She not only sees all applicants who write her, but holds regular auditions and recommends promising candidates to producers and directors. 'Claudia' is Miss Thaxter's first sizable role.

Beverly Bayne, with Chicago 'Claudia,' has organized a theatrical wing there of the British War Relief, with the object of aiding children of theatrical folk in England. First move to raise coin will be a fashion show to be held in Chi shortly, with the women in legit shows as models.

'Sons o' Fun,' the new musical which will star Olsen and Johnson and Carmen Miranda, will doubtless surprise Broadway because it will reverse 'Hellzapoppin.' That 'production' was made up of more than half a dozen one-time Shubert musical comedies, same going for the costumes.

'Fun' will have an elaborate production. O. & J. are putting up at least half the cost, with the Shuberts and Harry Kaufman, who are producing the show, probably financing the balance. Management is in a quandary about spotting 'Fun,' because of the continued clean-up of 'Hellz,' which recently passed the three-year mark at the Winter Garden. New show is due to open on Broadway around Thanksgiving time.

'Western Union, Please' is again the title of the comedy by Albert Hackett and Frances Goodrich which brought Charles Butterworth back to legit. Play opened out of town under the name of 'Father's Day,' but switched to the original when it bowed into the Studebaker, Chicago, Sunday (19). There is no definite date for a Broadway showing, authors still working on the first act.

Aldrich & Myers, who produced 'Please,' expect to start soon on 'John Burgess, Berlin.' Script is in process of revision.

Helen Brooks Ill

Helen Brooks, ingenue in 'Arsenic and Old Lace,' at the Fulton, N.Y., is out of the show with a throat ailment. Margaret Joyce, understudy and assistannt stage manager, is subbing for her. Anna Erskine, production assistant in the Lindsay-Crouse office, is handling the assistant stage manager assignment. She's also a radio writer, doing the script for 'Metropolitan Auditions.'

Miss Brooks has had an infection of the vocal chords for some time, but last Thursday (16) went to a specialist, who ordered her out of the show immediately, possibly for two weeks.

Lily Cahill, completely recovered from long illness, is rehearsing in 'Little Dark Horse.' It'll be her first stage appearance since 'First Lady.'

Current Road Shows

(Oct. 22-Nov. 1)

'Ah, Wilderness' (Harry Carey)—Cass, Detroit (27-1).

'Arsenic and Old Lace' (Erich von Stroheim)—Plymouth, Boston (22-1).

'Blithe Spirit' (Clifton Webb, Peggy Wood)—Wilbur, Boston (22-25); National, Washington (27-1).

'Blossom Time'—Miller, Augusta, Ga. (22); Royal, Columbus, Ga. (23); Grand, Macon, Ga. (24); Mun. Aud., Savannah (25); Lanied Aud., Montgomery, Ala. (27); Temple, Birmingham (28-29); Bijou, Chattanooga (30); Bijou, Knoxville (31); Woodland Aud., Lexington, Ky. (1).

'Boys and Girls Together' (Ed Wynn)—English, Indianapolis (22); Taft Aud., Cincinnati (23-25); Hartman, Columbus, O. (27-29); Mem. Aud., Louisville (31-1).

'Clash by Night' (Tallulah Bankhead, Joseph Schildkraut)—Wilson, Detroit (27-1).

'Claudia' (Lila Lee) —Selwyn, Chicago (22-1).

'Doctor's Dilemma' (Katharine Cornell)—Grand Opera House, Chicago (22-1).

'Hellzapoppin'—Kimo, Albuquerque, N. M. (22); Plaza, El Paso (23); Texas, San Antonio (25-26); Paramount, Austin, Texas (27); City Aud., Beaumont, Texas (28); Worth, Ft. Worth (29); Melba, Dallas (30-31); Aud., Wichita Falls, Texas (1).

'High Kickers' (George Jessel)—Forrest, Philadelphia (22-25).

'Hold on to Your Hats' (Al Jolson)—Royal Alexandra, Toronto (22-25); Masonic Aud., Rochester, N. Y. (27-29); Erlanger, Buffalo (30-1).

'Johnny Belinda'—Nixon, Pittsburgh (27-1).

'Junior Miss'—Playhouse, Wilmington (31-1).

'Land Is Bright'—National, Washington (22-25).

'Let's Face It' (Danny Kaye)—Colonial, Boston (22-25).

'Life with Father' (Margalo Gillmore, Percy Waram)—Hanna, Cleveland (22-1).

'Life with Father' (Dorothy Gish, Louis Calhern)—Eaton Aud., Toronto (22-28); Strand, Ithaca, N. Y. (29); Empire, Syracuse, N. Y. (30-1).

'Louisiana Purchase' (Victor Moore, William Gaxton)—Erlanger, Chicago (22-1).

'Macbeth' (Maurice Evans, Judith Anderson) — Shubert, New Haven (23-25); Colonial, Boston (27-1).

'Male Animal' (Otto Kruger)—El Capitan, Hollywood (22-1).

'Mamba's Daughters' (Ethel Waters)—Geary, San Francisco (27-1).

'Man Who Came to Dinner' (Laird Cregar)—Alcazar, San Francisco (22-1).

'Man Who Came to Dinner' (Taylor Holmes)—Copley, Boston (22-1).

'Man Who Came to Dinner' (Tom Powers)—His Majesty's, Montreal (22-25); Royal, Toronto (27-1).

'Mr. and Mrs. North'—Lafayette, Detroit (22-25); Lafayete, Detroit (27-1).

'My Sister Eileen'—Shrine Mosque, Peoria, Ill. (22); English, Indianapolis (23-25); Cox, Cincinnati (27-1).

'Native Son'—Nixon, Pittsburgh (22-25); American, St. Louis (27-1).

'Rio Rita'—Opera House, Boston (22-1); Forrest, Philadelphia (27-1).

'Separate Rooms' (Alan Dinehart, Anna Sten, Lyle Talbot)—Erlanger, Buffalo, N. Y. (22); Empire, Syracuse, N. Y. (23); Erie, Schenectady, N. Y. (24-25); Separate Rooms, Wilbur, Boston (27-1).

'Sim Sala Bim' (**Dante**)—Curran, San Francisco (22-1).

'Sons of Fun' (Ole Olson, Chic Johnson)—Shubert, Boston (30-1).

'Spring Again' (Grace George, C. Aubrey Smith)—Walnut, Philadelphia (27-1).

'Student Prince'—War Memorial Aud., Trenton, N. J. (22); Mishler, Altoona, Pa. (23); Embassy, Johnstown, Pa. (24); Maryland, Cumberland, Md. (25); Mun. Aud., Charleston, W. Va. (27); Colonial, Bluefield, W. Va. (28); Academy of Music, Roanoke, Va. (29); Lyric, Richmond (30-1).

'Theatre' (Cornelia Otis Skinner) —Harris, Chicago (22-1).

'There Shall Be No Night' (Alfred Lunt, Lynn Fontanne)—Norva, Norfolk, Va. (22); Lyric, Richmond, Va. (23-25); State, Raleigh, N. C. (27); Carolina, Durham, N. C. (28); Carolina, Greensboro, N. C. (29); Carolina, Charlotte, N. C. (30); Aud., Columbia, S. C. (31).

'Tobacco Road' (John Barton)—Mayfair, Portland, Ore. (22-25); Metropolitan, Seattle (27-1).

'Western Union, Please' (formerly 'Father's Day') (Charles Butterworth) —Studebaker, Chicago (22-1).

Plays Out of Town

THE LAND IS BRIGHT

Washington, Oct. 21.

Play in three acts by George S. Kaufman and Edna Ferber; staged by Kaufman; setting by Jo Mielziner; presented by Max Gordon at the National theatre, week of Oct. 20, '41; $3.30 top.

Blake	Herbert Duffy
Moll Carlock	Jack Hartley
Jesse Andrews	Roderick Maybee
Ollie Pritchard	Grover Burgess
Lacey Kincaid	Ralph Theadore
Tana Kincaid	Martha Sleeper
Deborah Hawks	Ruth Findlay
Ellen Kincaid	Phyllis Povah
Letty Hollister	Flora Campbell
Count Woldemar Czarniko	Arnold Moss
Grant Kincaid	Leon Ames
Flora Delafield	Muriel Hutchison
Dan Frawley	G. Albert Smith
Miss Park	Edith Russell
Dorset	Walter Beck
Anne Shadd	Louise Larabee
Claire Caron	K. T. Stevens
Linda Kincaid	Diana Barrymore
Wayne Kincaid	Hugh Marlowe
Chauffeur	Norman Stuart
Maid	Elaine Shepard
Jerry Hudson	Robert Shayne
Theodore Kincaid	William Roerick
Joe Tonetti	James La Curto
Greta	Lili Valenty
Bennet	Russell Conway
Timothy Kincaid	Dickie Van Patten
Ellen Hudson	Constance Brigham
Lacey Kincaid	John Draper
Bert Hilliard	Charles McClelland
Count Waldemar Czarniko II	Arnold Moss

Still fascinated, as in the case of 'The American Way,' with American history as reflected in the life of one family, George S. Kaufman has now collaborated with Edna Ferber to report the stormy story of a robber baron of the '90s. For a time it looks as though 'The Land Is Bright' will turn out to be a hit play, but a few moments before the second act curtain it all explodes in a blaze of melodramatic frenzy; a climactic scene in which almost all those on stage engage in what appears to be a plunge off tackle and sending audience out laughing when it shouldn't be. Doctoring is in order.

Third act is a letdown punctuated by several patriotic speeches. First two acts are reasonably smooth, up to that certain point, but third is rough-hewn instead of a polished piece of craftsmanship.

'Land Is Bright' embraces a considerable period in the life of the dynasty founded by old Lacey Kincaid in the days when a man could get away with stealing a railroad or a copper mine. All action occurs in the gaudy Kincaid mansion on Fifth avenue, first act set in the '90s, second in the early '20s and the last at present.

It's probably a reasonably accurate facsimile of such a family, with its strong and its weak. Authors' theme is that vast wealth has bred not only discontent, but an attitude that is not for the general good. In the end the head of the clan, old Lacey's son, is the lone holdout, but a confused one, against the newly realized conception of democracy.

If Kaufman summons himself in his capacity of play-doctor there's a healthy patient here for him to work on. Play's theme is solid and its narrative is ample enough. There's a host of salty characters, too. And the dialog is lively, full of punch and peppered with wit.

'Land Is Bright' is a field day for actors and actresses, letting many of them run the age gamut from youth to the 60's and 70's, meanwhile shouting vituperative speeches at one another. All in principal roles are effective, Martha Sleeper, Phyllis Povah, Ralph Theodore and Leon Ames standing out. Miss Sleeper, in fact, cast as the Kincaid daughter married to a title in the '90s, becoming an oft-married 'European' in the '20s, and finally a woman 'so glad' she is an American, carries a heavy burden in the drama and never lets it down. Impressing with handling of somewhat lesser tasks are Diana Barrymore (daughter of John), K. T. Stevens (daughter of film director Sam Wood), Flora Campbell, Arnold Moss, Muriel Hutchison, Louise Larabee, Hugh Marlowe and Dickie Van Patten.

Jo Mielziner's set is a true work of art. *Mac.*

JIM DANDY

Minneapolis, Oct. 17.

Play in two acts and four scenes by William Saroyan. Staged by Reid B. Erckson and produced by National Theatre Conference's special permission. Setting by Frank Whiting. Presented by University of Minnesota Playhouse, Minneapolis, Oct. 16, 1941.

Jim Dandy, anybody	Gerald Phillips
Jim Crow, anybody else	James Patterson
Johnny, young man with one foot in grave	Huntington Miller
Flora, his wife	Mary Moore
Little Johnny, their son	Gary Erokson
Fishkin, pessimist	Allen Joseph
Jock, optimist	Allan Livers
Molly	Gertrude Lippincott
Letter Carrier	Dale Ecklund

This is a play that, according to the author's own explanation, 'contains no characters, no imitations of people and no plot, but which contains the writer (weight 170 pounds), the reader when read, and the beholder when seen.' His latest brainchild isn't compounded of the stuff that spells success in the commercial theatre and probably never will attain a Broadway hearing.

The reason that 'Jim Dandy' isn't likely to reach the Broadway boards is that it out-Saroyans Saroyan in its lack of plot, continuity, interest-sustaining ingredients and anything remotely resembling entertainment. Most of the action and dialog makes less sense and is more confusing than the eight Saroyan predecessors.

Starting at scratch, the conglomeration comprises much seemingly senseless talk and antics, some singing, dancing and piano and clarinet music, a very modified striptease, a bit of philosophizing and several speeches of poetic quality. A few laughs are provoked by the very absurdity of the characters' actions and speeches.

The piece's chief virtues are its brevity and the fact that it keeps you awake trying to figure the mess out and debating in your mind if the author really is sane. The initial curtain rose at 8:45 p.m. and the last one rang down at 10:15, and during part of the time that the play was in progress there were stretches when the performers spoke nary a line and danced up and down the stage foolishly.

Says Saroyan, giving the lowdown on the program: 'Immortality is the only reality. This play, instead of imitating things, which is the passion of the dead and dying, is things.' Figure that one out.

The two acts and four scenes are laid in the fiction room of the San Francisco public library, which contains, of all things, a librarian's green velvet couch on which the librarian reclines like Cleopatra and dispenses books; a pianola, a green and red child's playwagon, a modern cash register and a shelf of worn-out books. A woman shrouded in black keeps walking in and out of the revolving door entrance and finally steps away to do a modified

(Continued on page 60)

Play on Broadway

AS YOU LIKE IT

Comedy by William Shakespeare, presented at the Mansfield, N. Y., Oct. 20, '41, by Ben A. Boyar and Eugene S. Bryden; Helen Craig, Alfred Drake and Carol Stone featured; staged by Bryden; settings and costumes by Lemuel Ayers; incidental music by Henry Holt; $2.20 top.

Orlando	Alfred Drake
Adam	Ross Matthew
Oliver	Arthur L. Sachs
Dennis	Kenneth Tobey
Charles	Peter Cusanelli
Celia	Carol Stone
Rosalind	Helen Craig
Touchstone	Leonard Elliott
Le Beau	John Lorenz
Duke Frederick	David Leonard
Corin	Harry Sheppard
Silvius	John Call
Jaques	Philip Bourneuf
Amiens	Murvyn Vye
Duke	David Leonard
Audrey	Valentine Vernon
Sir Oliver Martext	James O'Neill
Phoebe	Paula Trueman
William	Kenneth Tobey
Miscellaneous:	Randolph Echols, Wallace House, Florence Winston, John Lund, Allyn Rice, Ruth Krakovska, Doloris Hudson.

'As You Like It' has rarely been seen professionally in New York during the past decade. Maybe that was the reason for dusting off this Shakespearean comedy, and, by presenting it at moderate prices, there may be a student draw. As for a run, little chance.

'As' is the first Shakespearean play of the season, second due in a few weeks being 'Macbeth.' Latter, with Maurice Evans topping, will have a much stronger playing strength. 'As' has no real names and cast is made up of young players.

Present work does not permit the burlesque that attended the presentation of 'The Taming of the Shrew,' which was made so likeable and successful by the Lunts. Nor is there comparison to 'Falstaff,' which was a romp for Evans. However, in other times 'As' was no stranger to Broadway, but it was played by glamourous actresses in comparison to those at the Mansfield.

Play is in two acts; is economical as to production; has some colorful costumes and dashes of incidental music. It has a wrestling bit that would hardly rouse Dan Parker; it's that quick and the champ is tossed with a stranglehold. The victory gets Orlando in trouble with Rosalind. He woos the little vixen in the forest, but it's a daffy kind of romance because the sap doesn't recognize his treasure dressed as a boy. There's a young shepherd carrying the torch, too, and he is rather funny.

Helen Craig is Rosalind, playing the part well enough. She was in 'Johnny Belinda,' which didn't get much money last season, but kept her name in the public prints. She had no lines in that work, playing a mute girl, but plenty currently.

Alfred Drake is Orlando, while Fred Stone's youngster daughter, Carol, is the giddy Celia. Philip Bourneuf, as the melancholy Jaques, drew down a right good hand for speaking the 'seven ages of man' lines. Leonard Elliott, as Touchstone the clown, Harry Sheppard and John Call, as shepherds, and Arthur L. Sachs, as Orlando's villainous brother, are among those who get across. *Ibee.*

5 Chi Theatres Housing Shows; 'Purchase,' $25,000, 'Claudia,' 16G

Chicago, Oct. 21.

There are now five legit theatres open in Chicago, with only one, the Blackstone, remaining shuttered as the season really gets into swing. On Sunday (19) the Studebaker relighted 'Western Union, Please,' extremely disappointing as far as advance sales are concerned. Last night (Monday) the Grand Opera House reopened with Katharina Cornell in 'Doctor's Dilemma' and should have capacity three weeks.

Estimates for Last Week

'Claudia,' Selwyn (5th week) (1,000; $2.75). This small cast, one-setter is a boxoffice honey, though down somewhat from capacity at $18,000, still fine money.

'Louisiana Purchase,' Erlanger (1st week) (1,400; $3.65). This is the first show in a long time here to try to up admission prices above the $3.30 mark, but is getting away with it. A sellout at all performances and smashed through on opening week to capacity $25,000. With new policy of seven nights and one matinee will be able to do around $27,000.

'Theatre,' Harris (3d week) (1,000; $2.75). Running third in the loop, but healthy money-maker by a wide margin despite slight slip to $11,500.

'FATHER', 18G IN 1-NIGHTERS

One of the touring 'Life With Father' companies played one-nighters in Pennsylvania and New York last week. Starting in Hershey, a corking gross of $3,469 was drawn on the solo night, but takings thereafter were under expectations. Other stands played were Reading, Allentown, Binghamton and Schenectady, total on the week being approximately $16,300. Average show getting that size take would be more than satisfied, but 'Father' people don't shout about it.

Montreal, Oct. 21.

'Life with Father,' with Dorothy Gish and Louis Calhern at $2.94 top, got mild gross here at His Majesty's last week, approximating $11,000. It preceded reopening of Frank McCoy's winter season of presenting Broadway hits with name guest stars, which started Monday (20) with 'Man Who Came to Dinner,' featuring Tom Powers.

McCoy had a good 16-week straw-hat season here closing last month.

'NIGHT' GETS $14,500 In 1st Road Stands

The Lunts, in 'There Shall Be No Night,' opened in Harrisburg, Pa., last Thursday (16), starting point of a southern tour. Wheeling and Charleston, W. Va., followed and in four performances the show got estimated $14,500. At Roanoke, Va., Monday (20), 'Night' grossed approximately $4,800, matinee and night.

Thera had been erroneous reports that the script was revised. War drama is being played exactly as when on Broadway and the road last season.

'Hold Hats' Gets Okay $19,000 in Cleve. Wk.

Cleveland, Oct. 21.

'Hold On To Your Hats' had a satisfactory week at the Hanna, dropping an estimated $19,000 into Al Jolson's hat in eight performances at $3.30 top.

Matinee for benefit of Actors Fund of America garnered $1,500.

Advance sale on current 'Life With Father' boosted by visits of Oscar Serlin, producer, and Mrs. Clarence Day, Jr., widow of play's author.

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JESSEL'S 'KICKERS' HIGH 21½G, PHILLY

Philadelphia, Oct. 21.

Philly's legit ranks were cut down to one last week and continue on the same basis this week, with the lone entrant, George Jessel's 'High Kickers' at the Forrest getting the natural breaks.

There was a little difference of opinion about 'Kickers,' with some objections to its blueness, but the Jessel musical commanded a corking $21,500 on its first week.

2 Legits in Detroit; 'North' Okay $7,400

Detroit, Oct. 21.

This town got out of the one-house stage last week, when the Shubert-Lafayette got underway with 'Mr. and Mrs. North.' Detroit will soon hit it up to a three-house basis when the Wilson opens next Monday (27) with Clifford Odets' 'Clash by Night.'

Estimates for Last Week

'Native Son,' Cass (1,480; $2.75) (2d wk). Hit along in the second week on the same level as in its first and picked off another $11,000. House dark for a week awaiting 'Ah. Wilderness.'

'Mr. and Mrs. North,' Shubert-Lafayette (1,650; $2.75) (1st wk). Although crix didn't enthuse, it continued to build to good $7,400, with second week outlook slightly better.

'Rooms', $8,500, Makes A Profit in Pittsburgh

Pittsburgh, Oct. 21.

'Separate Rooms' got estimated $8,500 last week at Nixon. Doesn't sound like much, in view of healthy grosses town's lone legit site has been rolling up so far this season, but that figura represents a profit for both house and low-budget show.

Of five shows at Nixon until now, 'Rooms' got the least coin, falling short of 'Native Son' biz by $3,500. Alan Dinehart-Lyle Talbot-Anne Sten comedy went for $2.20 top. Crix gave it the bum's rush. Nixon currently has 'Native Son,' back just three weeks after it first played here, at $1.85 top against $2.20 last time.

'Animal' $6,200 in S.F.

San Francisco, Oct. 21.

'Man Who Came to Dinner' has been tentatively set into the Alcazar, opening Monday (27). Dante, magician, kicked off at the Geary, Monday (20). Curran is currently dark following three-week farewell sesh with 'Tobacco Road' which picked up estimated $18,000 on the run.

Second week of 'Mambas Daughters' at Geary, big $9,300. First two days of Auto Show, with Bob Hope personalling, $11,000.

Estimates for Last Week

'The Male Animal,' Alcazar (1,390; $1.25) (6th wk.). Otto Kruger topper duplicated last week's okay business almost to the dollar for a nifty $6,200.

'Dante,' Geary (1,268; $1.65). Opened last night (Monday).

'Turkish Bath' Again

Skeets Gallagher and Stuart Erwin have been engaged by Al Rosen, Coast producer, to co-star in a revival of 'Ladies Night in a Turkish Bath.' Farce will be cast and rehearsed on the Coast and then brought to Broadway. Cyrus Daniel Wood is modernizing the script.

Rosen obtained the rights to the play from the estates of Avery Hopwood and Charleton Andrews. A. H. Woods was the original producer.

'Neighbor' $3,700 in Balto

Baltimore, Oct. 21.

'Good Neighbor,' by localite Jack Lavin, presented at Ford's here last week by Sam Byrd and Sinclair Lewis, received mild critical attention for the play, but raves for Anna Appel in lead.

Biz for seven shows was poor at estimated $3,700 for 1,900 seats at $2.22 top.

PRODUCERS
Just Finished a Topical Comedy in Three Acts
For further information write Box 194, c/o Variety, 154 W. 46th St., New York

Shows in Rehearsal

'Chills and Fever'—Harlan Thompson.

'Hope for a Harvest'—Theatre Guild.

'Junior Miss'—Max Gordon.

'Papa Is All'—Theatre Guild.

'Play With Fire'—Regineld Denham.

'Sons o' Fun'—Lee Shubert, Harry Kaufman.

'Fire Escape'—Frank Ross.

'Banjo Eyes'—Al Lewis, Warner Bros.

'Spring Again'—Guthrie McClintic.

'Walk Into My Parlor'—Luther Greene.

'Clash by Night'—Billy Rose.

'The Mulberry Bush'—Alfred de Liagre, Jr.

'Ring Around Elizabeth'—Boretz, Schorr, Bloomingdale.

'Claudia' (road, 3d and 4th companies)—John Golden.

'The Rivals' (revival)—Theatre Guild.

Hub Heavy With Legit; Coward's 'Spirit,' $13,500

Boston, Oct. 21.

Again the town's topper was 'Let's Face It,' new Cole Porter musical with Danny Kaye starred. Katharine Cornell bettered her first week's mark here in 'Doctor's Dilemma' as it finished its two-week date here Saturday (18). 'Arsenic and Old Lace' is still solid, now in its fourth frame and definitely set for six stanzas anyway. 'Blithe Spirit,' new Noel Coward farce, did only so-so biz in its initial week here, and so did a revival of 'Man Who Came to Dinner' (Taylor Holmes) at pop prices. Shubert's revival of 'Rio Rita' was okay for first four performances last week, but not up to pace set by 'Student Prince,' playing the two weeks previous.

'The Mikado,' also sponsored by the Shuberts, bowed into the Majestic Monday (20), with other Gilbert and Sullivan shows planned as a repertoire, with weekly changes. The Olsen and Johnson musical, the title of which changes frequently, is now due in for its preem Oct. 30, instead of the 23d as previously planned. Maurice Evans and Judith Anderson in 'Macbeth' are due at the Colonial Oct. 27, and two shows are dated for Nov. 10: 'Banjo Eyes,' with Eddie Cantor, and 'Junior Miss,' with Leonore Lonergan. 'Separate Rooms,' with Alan Dinehart, Anna Sten and Lyle Talbot, is dated for the Wilbur Oct. 27.

Estimates for Last Week

'Let's Face It,' Colonial (2d week) (1,643; $3.30). Although the tryout trade here has been of smash-hit proportions ever since it opened, the musical has been tightened up somewhat, nevertheless. Tallied terrific $25,000 last week. One more stanza.

'Doctor's Dilemma,' Shubert (2d week) (1,590; $3.30). Held to good even pace and hit $20,000 for second, final-week. Slightly better than previous week.

'Arsenic and Old Lace,' Plymouth (3d week) (1,460; $2.75). No letdown in extra heavy biz since the opening, and is set for at least six weeks. Last week $17,500 and advance reservations still coming strong.

'Blithe Spirit,' Wilbur (1st week) (1,227; $2.75). Good Noel Coward fare enacted by very competent cast, but it's not sweeping the town. First week hit $13,500, slightly disappointing. One more week.

'Rio Rita,' Opera House (four performances) (2,950; $2.20). Off to a good start with $7,000 garnered for first four performances. Two more weeks planned.

'The Man Who Came to Dinner,' Copley (1,038; $1.85). This one has been pretty well milked around here. Original opened here, then Woollcott played it, and summer theatres this year spread it all over New England, including the Boston area. Too much opposition, and held down to $4,000.

O-J Sign Lionel Kaye

Pittsburgh, Oct. 21.

Appearing here at the Yacht Club, Lionel Kaye, who calls himself 'The Daffy Auctioneer,' flew into New York last week on his Sunday off, did an audition for Olsen and Johnson as part of the regular floor show at the Hurricane Club and was promptly signed for 'Sons O' Fun.' Faye closed here couple of days ahead of schedule (16) to report for rehearsals.

Deal calls for Kaye to stay with 'Sons O' Fun' at least 10 weeks, after which he can pull out, getting $100 weekly royalty from O-J thereafter for his act and material.

Extra Holiday Matinee Boosts B'way Biz; 'Best Foot' Capacity $27,000, 'O'Brien' N.G. 9½G, 'Wookey' 16G

Extra matinees on Columbus Day upped takings for a number of shows. No new shows last week, but anticipated hits are on the way to Broadway.

Estimates for Last Week

Key: C (*Comedy*), D (*Drama*), CD (*Comedy-Drama*), R (*Revue*), M (*Musical*), O. (*Operetta*).

'All Men Are Alike,' Hudson 2nd week) (C-1,094; $3.30). Picked up again, with takings around $8,000; show needs that much or bit more to break even; staying chances should soon be clearer.

'Arsenic and Old Lace,' Fulton (41st week) (CD-938; $3.30). More than $16,500 for continued capacity pace; not likely to be affected, even when newer hits arrive.

'Best Foot Forward,' Barrymore (3rd week) (M-1,104; $4.40). Looks like real coin-getter; quoted over $27,000, an extra holiday matinee accounting for the amount over normal capacity.

'Claudia,' Booth (36th week) (CD-712; $3.30). Among the shows that improved last week, when takings topped $11,000; three other companies soon to be on tour.

'Candle In The Wind,' Shubert (D-1,327; $3.30). Presented by Theatre Guild and Playwrights Co.; written by Maxwell Anderson; drew big grosses at tryout dates; opens tonight (22).

'Cuckoos on the Hearth,' Morosco (6th week) (C-938; $3.30). Rated around $6,000; hardly nets a profit at that level; will be played another couple of weeks and, if attendance improves, will be moved.

'Good Neighbor,' Windsor (CD-873; $3.30). Presented by Sam Byrd; written by Jack L. Levin; first tried out in summer theatre; fair prospects at regular tryout; opened Tuesday.

'Hellzapoppin,' Winter Garden (160th week) (R-1,671; $3.30). End of run still not in sight, but 'Sons o' Fun' slated for house late next month; up last week to approximately $28,000.

'It Happens On Ice,' Center (2d repeat engagement) (14th week) (R-3,027; $1.65). Jumped way up, with weekend attendance of standee proportions; quoted at $29,300, which spotted it close to top of list again.

'Lady in the Dark,' Alvin (resumed (28th week) (M-1,378; $4.40). Broadway's leader will probably go through new season regardless of other musicals; that's indicated by way show resumed after summer layoff; over $30,000.

'Life With Father,' Empire (101st week) (CD-900; $3.30). Improved somewhat to $15,500 and looks cinch for another season's run despite two companies on road.

'My Sister Eileen,' Biltmore (43rd week) (CD-991; $3.30). One of the shows that climbed because of an extra holiday matinee; rated around $13,000.

'Pal Joey,' St. James (resumed) (M-1,520; $3.30). Last week close to $15,000; big Sunday attendance a factor; previous week estimate in error; takings then $14,000; moved here from Shubert Monday.

'Panama Hattie,' 46th St. (61st week) (M-1,347; $4.40). Passes year's mark this week; more than held its own last week, with gross over $25,000: okay into winter.

'The Corn Is Green,' Royale (47th week) (D-1,047; $3.30). Tickets on sale through fall; holdover still favored and business continues profitable: $10,000 and better.

'The Wookey,' Plymouth (6th week) (D-1,075; $3.30). Commands good agency sales and should last well into winter period; improved to around $16,500; night attendance much the best.

'Viva O'Brien,' Majestic (2d week) (M-1,716; $3.30). First full week estimated around $9,500, which is much too light for musical comedy; backers intend keeping it on, however.

'Watch On the Rhine,' Martin Beck (29th week) (D-1,214). One of the holdovers that should play through Winter; war drama getting consistently good business, though not capacity; $18,000 estimated.

REVIVAL

'Ah, Wilderness' Guild (CD-914; $2.20). Final and 4th week; revival faring moderately well; estimated around $8,500; goes on tour next week.

'As You Like It,' Mansfield (C-1,050; $2.20). Presented by Eugene S. Bryden and Ben A. Boyar; pop scale for Shakespearean comedy; opened Monday; doubtful.

ADDED

'Ballet Russe de Monte Carlo,' Metropolitan. Goes to road next week.

'Jooss Ballet,' Elliot. Goes on tour at end of week.

HAYES BIG 50G IN 2 D.C. WKS.

Washington, Oct. 21.

'Candle in the Wind' last week proved the Playwrights Co. and Theatre Guild far from foolhardy in considering Washington a two-week theatre town. Maxwell Anderson drama, with Helen Hayes in leading role, garnered an estimated $25,000-plus, at $3.30 top, for second week, grossing a total of more than $50,000 for two-week stay at the National.

Currant (20-25) is 'The Land Is Bright,' by George S. Kaufman and Edna Ferber.

'DINNER' $40,000 IN 4 L.A. WKS.; DANTE 15G

Los Angeles, Oct 21.

'The Man Who Came to Dinner' finally left the table at the El Capitan in Hollywood last weekend with his girth considerably bulged through a boxoffice intake of estimated $40,000 for the four weeks. Final stanza was still strong at $10,500, but run's end was forced by studio calls for Laird Cregar, star of the piece. That's considered important coin at $1.50 top and may be played back. Otto Kruger opened Sunday (19) in 'The Male Animal.

Dante's magic show at the Biltmore, also at $1.50 top, grossed approximately $15,000 on the two weeks, halved in the final session. House goes dark until Nov. 19, when Katharine Cornell makes a 10-day stand with 'The Doctor's Dilemma.'

'Eileen' $10,500 in St. L.

St. Louis, Oct. 21.

'My Sister Eileen' wound up two-week stand at the American Saturday (16) with an estimated take of $10,500 for the final week. House was scaled to $2.50. Piece copped an approximate $14,000 in first week.

Valoz and Yolanda's dance concert began a week's stand in the American last night (Monday) at $2.50 top.

Mgt.: LOU CLAYTON

M. S.
(See Page 55)

Literati

Field-Evans Add to Staff

Latest additions to the editorial staff of the coming Marshall Field-Silliman Evans morning daily in Chicago are Howard Denby, as feature editor, and Ed Reticker, as supervising sports editor. Denby is currently with Esquire, Inc., as chief of the feature syndicate, and will retain that post in conjunction with duties on the new daily. Reticker is a former Chi Hearst man.

No decision has yet been made on the amusement setup, though Clark Rodenbach, formerly of the Chicago Daily News, is rumored as picture critic.

Name contest, with prizes totalling $10,000, gets underway today (Tuesday) with ad spreads in three Chicago dailies. No ad in the Chicago Tribune, the town's morning daily and which will be the opposition for the new paper. However, absence of ad is explained on the grounds that the Tribune does not accept local competitive advertising.

Radio announcements on the contest will break later this week on most local stations, but it is said that WGN will not run them for the same reason as the Tribune. Ads are being handled through the Hays McFarland agency; radio placements through Schwimmer & Scott. Contest itself, which will have 1,308 prizes, will be judged and conducted by Dr. Lloyd Herrold of Northwestern University.

Auto Linage Way Off

Terrific decline in automobile advertising in U. S. papers during September, despite slight tilts in all other classifications, served to hold down general linage figures to only a fraction of a percent increase over September, 1940. Media Records calculations for the month show more than a 40% drop in auto linage, the result of car manufacturers being unable to fill orders under the curtailment imposed by government priorities.

In New York City dailies showed an even division between gainers and losers in linage during September. Those who had more than a year ago included the Journal-American (largest gainer, 70,000 lines), Post (65,000 lines), Times (40,000, and Mirror (9,000). Decreases were registered by the World-Telegram (24,000), Sun (24,000). Herald Tribune (13,000), and News (13,000).

All the Sunday sheets in New York showed losses, partially due to the auto decline, but principally merely because September last year had five Sundays to this year's four Sundays.

General mags stood still on volume of ads during September, but suffered a 6% decline in revenue. Women's and special mags showed moderate increases.

'Stomaching' Pegler

Declaring that it often didn't like Westbrook Pegler either, the Seattle Post-Intelligentsia, which prints the Pegler column, asked members of the American Federation of Labor to 'stomach' the pillar while in convention in Seattle. Unique apology appeared in an editorial in the sheet, which is Hearst-owned but published by John Boettiger, President Roosevelt's son-in-law.

Editorial, headed 'That Pegler Person,' said in part:

> 'We believe this is more than ever important at this time, when democracy is in peril and one of the cornerstones that supports it is the freedom of the press.
>
> 'And we are certain that the American Federation of Labor, which is in the forefront of this fight for freedom, is quite capable of stomaching Mr. Pegler in the interests of maintaining one of the most valuable heritages—freedom of expression.'

Blumenthal's Sequel

George Blumenthal is writing a sequel to his autobiography, 'My 60 Years in Show Business.' New work is entitled 'Inside Stories of the Life of Late Oscar Hammerstein.' Blumenthal was associated with the impresario for 35 years.

Negotiations are pending to release new work as a serial in advance of book publication.

Jack Gould on Long Leave

Jack Gould, of the N. Y. Times drama department, has obtained a leave of absence of between six months and a year. He is under treatment for an ailment of the eye and has been advised to rest in the sun. Accompanied by his wife, Gould will leave today (22) for a Texas ranch and will remain south until the optic condition is cleared up.

Mrs. Gould, who was professionally known as Carmen Lewis, was formerly secretary in the Howard Lindsay & Russel Crouse office.

R. J. Cruikshank En Route

On leave from recent appointment to director of American Division—Ministry of Information—R. J. Cruikshank has left London for New York on temporary appointment as chief of British Press Service in the U. S.

Trip is aftermath to political discussion about having an ace newsman right on the American scene in speaking of things Britannia. Cruikshank is editor of the Star. He takes on a job formerly assigned to Vernon Bartlett of the News-Chronicle, who decided on a trip to Moscow for BBC instead.

Settle 'Sherlock' Suit

A claim by the estate of Sir Arthur Conan Doyle, author of the Sherlock Holmes mystery stories, against Erwin, Wasey ad agency, Foster & Kleister Co., agents, and the Golden Brewing Co. has been settled out of court.

Plaintiff charged the unauthorized use by the defendants of characters from the mysteries in connection with advertising.

For the Duration

Thomas Samma, publisher of the Handy Green Book, directory of New York legit, has been okayed by the draft board medical examiner, and will report for training in a few days.

His handbook will suspend publication for the duration.

LITERATI OBITS

Mrs. Florence French, editor and publisher of The Musical Leader magazine, died in Chicago Oct. 14. She founded the paper with her late husband, Charles F. French, 41 years ago. Three daughters survive.

Arch Rodgers, 42, foreign editor of the United press, died in Mount Vernon, N. Y., Oct. 14, his birthday. He had represented UP for more than 10 years as correspondent in South America and Europe.

George P. Reuter, 71, retired newspaper editor, died Oct. 14 in Los Angeles after a long illness. His newspaper career began in New York and covered several other eastern cities before he moved to the Los Angeles Examiner in 1911. He was secretary to Mayor H. H. Rose of Los Angeles for one term and returned to the news field as founder and editor of the Los Angeles Review. Ill health forced him to retire 10 years ago.

Russell Miers Coryell, 49, pulp magazine writer, died in Freeport, L. I., Oct. 16. Widow and son survive.

Ernest H. Crowhurst, 78, retired newspaper man and sports promoter, died in Philadelphia, Oct. 16. He had served as sports writer on The N. Y. Times from 1911 to 1916 and was also with a number of other N. Y. and Philadelphia papers.

McDavid Horton, 57, editor of the State, Columbia, S. C., daily, died Oct. 17 in Columbia.

Gus M. Torgerson, 51, retired newspaperman, died Oct. 15 in Asheville, N. C., after two years' illness. Was former editor of the Asheville Advocate.

CHATTER

Helen Brodrick Blache is writing a syndicated weekly Hollywood column.

Clare Boothe was forced to cancel a lecture engagement in Albany Friday (17) under the auspices of a women's college group because of illness.

William McElligott, rewrite man on the N. Y. Post, switches to the Herald Tribune in same capacity. Karl Bostrom, Post's labor editor, is leaving to join a brother, Milwaukee manufacturer.

John M. Imrie, managing director of the Edmonton, Alberta, Journal, has resigned because of ill health. Walter A. MacDonald, business manager, replaces.

Constant Readers

San Quentin, Cal., Oct. 21.

Constant readers are offered as a selling point to advertisers in the San Quentin News, first prison weekly to reach out beyond the walls to solicit paid copy. The News claims more than 15,000 weekly circulation as 'the most unique and thoroughly read publication in the world.'

Revenue is used for recreation and education inside the walls.

Deanna Durbin

Continued from page 1

supervision over writers, directors and leading men in future flicks and the right to make outside films.

10 Hits in a Row

Those were her demands all right, but there was a lot more back of her reason for making them—considering that she's the only leading player in Hollywood with 10 successful pictures in a row—than appeared on the surface.

It seems that she fell in love with Paul when he was an assistant to the assistant director on the set. Feeling that it was unbecoming to have its prime mealticket marrying the equivalent of a second trombone, U arranged to promote Paul to an associate producership.

Inasmuch as they considered him inexperienced at producing, studio execs were allowing Deanna's mate to season a bit when the femme upped and insisted that hubby was to be no in-name-only producer.

Thereupon a story which he approved of was purchased for him and Miss Durbin seemed content again until Paul began demanding top stars for the film which the studio had bracketed for its lowest budget class. When Nate Blumberg, Matty Fox, Cliff Work, et al., began shouting 'preposterous,' Paul walked. And Miss Durbin balked.

To get the femme star, many a studio, of course, would appoint Paul anything but president—and perhaps even that. That's why Miss Durbin would like to break from U and offer herself in a package with her other half, it is said. Paul is understood to be talking producer pact with RKO, although with that five-year U chain around her neck there appears to be little prospect of Durbin being of assistance to him.

Television

Continued from page 2

taken by Paramount, which is in on the ground floor as a 50% owner of DuMont. During the past week, after months of tedious negotiations, DuMont and Radio Corp. of America consummated a deal for an exchange of patents which paves the way for smooth expansion and development when the time comes for that move to be made.

Among other things, pushing televish at this time would doubtless encounter difficulties in obtaining sufficient material for the manufacture of a sufficient number of sets to build up the proper market for programs.

There is feeling in some quarters that television as applied to film theatres would give them a boost rather than cause interference. On the other hand, from the home point of view, pointed out that televish would give to radio what sound gave to pictures.

JIM DANDY

(Continued from page 58)

strip and reveal herself as a pretty dancer. Another character is a young man wearing a small casket on his pedal extremity to denote he has a foot in the grave, and, finally, Jim Dandy, supposed to be representative of all mankind, is ushered in and attended by his Negro flunky, Jim Crowe, a tap dancer. Jim Dandy perches himself on a chair atop a table, from where he lords it over the others. There's a love scene between the librarian and her foot-in-the-grave husband that starts promisingly and then peters out into inanities, ending in confusion like practically everything else in the play.

In the second act the librarian's son, also with a foot in the grave, enters the scene and, for a Saroyan touch, playfully slaps the pretty dancer on her buttocks, repeating the procedure a number of times. The cast winds up presenting a senseless play. When the end of the play finally is reached each of the characters walks off, in turn, as the stage goes dark except for a flash of light in the revolving doors.

Acting, direction and staging are of a high order, so the blame doesn't rest in that quarter. Rees.

Bills Next Week

Continued from page 56

Gerry & Turk
Sil Walker
Victor Hugo's Orc

Mayo's
Jack Griffin
Lolita Cortez
Pepper Garat
Helen Jorice
Dotty Jayne
Mayo Swingsters

Minstrel Tavern
Ed McGoldrick, Jr.
Margie Rose March
Sissy Ginnie Loftus
Morse Sis
Stella Engel
Ed McGoldrick, Sr

Moravian Bar
Tunemates
3 Keys

Neil Deighan's
Kay Hamilton
Dale Kimball
Dolores & Vego
Niles & Jo-Ann
Geo Marchetti Orc
Leonard Cooke
Groovorneers

Old Falls Tavern
Don & Betty Pierce
Dot Garcia
Billy Hayes' Orc
Frankie Richardson
Al Kilbride

Open Door Cafe
Frankie Schluth
Charlie West
Keller Sis
Banks & Faye
Yvonettes
Babe Cummings
Viola Klaiss Orc

Philadelphia Hotel
Jeanette Garrette
Jules Duke Orc
Vincent Rizzo Orc
Bill Russell
Elaine Castle
Burnetts
Maginis
Andrews Sis

Roman Grille
Billie Lee
Marsha Stevens
Dotty Lee
Dick Jones
Lenny Peyton Orc

Rendezvous (Hotel Senator)
Chavez Orc
Wendell Mason
Billy Moore

Sam's Cafe
Frank Ponti
Cordiain
Frank Page
Joss Ross
Rochelle Gordon
Mike Ray Orc

Silver Lake Inn
Montez & Adela
Geo Reed
Monya Alba
Alice Lucey
Frank Hassel Orc

Sputola's
Don Renaldo (4)

Alberto Aveyou

Stamp's
June Taylor
Andy Russell
Joan O'Neil
Parker Sis
Stamps Swingsters
Buck Calhoun
Loose Nuts (3)

Sun Ray Gardens
Rae & Dale
Chang Lee
Bill Hunter
Agnes Willis
Johnny Wages
Andre & Francis
Don Anton Orc

69th St. Rathskeller
Bill Fletcher
Bella Belmont
Adele de Vere
Virginia Lawlor
Dotty Thompson
Tony Bennett Orc
Ray Harkins

Swan Club
Marty Bohn
Barbara Joan
Hilton Sis
Cleo Valentine
Nancy Lee
Bonnie Stuart
Earl Denny Orc

20th Century
3 Peppers
Betty Gaynor
Arthur Strahman 3
Harry McKay
Sally La Marr

Trans-Atlantic Tavern
Billy James
Carlotta Dale

Venice Grill
Chic Kennedy
Katherine King
Nick Varall
Eddie Thomas
Rekoma

Warwick Hotel
Leo Dryer Orc

Weber's Hof Brau Camden
Suzanne Austin
Geo Schreck
Helen Reynolds
Jules Placco's Orc
Syd Golden
Al Goldecker
Raths'r Eldoradians
Dave Pierson

Wilson's
Joe Hough
Art Malhues
Val Eddy
Terry Regis
6 Ann Dane
Fran Pickut & A
Martha Groshum
Geo Baquet Orc.
Jean Stockwell

Yacht Club
Rayburn Sis
Bubbles Stewart
Peggy Woods
Victor Nelson Orc

Ted Blake
George Gregg
Harry Frank
Joe Klein
Chuck Wilson'
Watson

Oasis
Benny Burton Orc
Betty Lee
Babe Rhodes
Skip Nelson

Pines
Don Rutter
Bill LeRoy Orc

Trelon
Ralph Groves Orc
Adele Pam
Ralph Springer
Dance Darlings
Barry Parks

Yacht Club
H Middleman Orc

Mildred Bailey
Leon Fields
Fortunellos
Franco & Berle
Christine Forsyth
Shirley Heller

Sky-Vue
Johnny Marlone Orc
Allen Trent

Union Grill
Sammy Walters
Frank Natale
Mike Sandretto

Villa Madrid
Etzi Covato Orc
Mark Lane
Claude & Audrey
Estelle Sloan
Merrill Sis
Manhattanettes

CLEVELAND

Alpine Village
3 Freshmen
Borton's Birds
Willie Matthias Orc
Bob Copfer
Frances Auer

El Dumpo
Bob Manners Orc
Sammy Lipman
Joan March
Hal Hooney
Beef Trust Gls

Eldorado Club
Aggie Auld
J Mackenzie Orc

Gourmet Club
Royal Hawaiians O
Bill Lochman

Hotel Allerton
Joe Baldi Orc

Hotel Carter
Thixton Sprenger
Ambassadors Orc
Charles Wick

Hotel Cleveland
Henry King Orc

Hotel Fenway Hall
Johnny Cowgill
Grant Wilson

Hotel Hollenden
Callahan Sis

Deane Janis
Rolly Rolles
Woody Wilson
Southernaires Orc

Hotel Statler
Ray Morton Orc
Jose Perez Orc
Ernie Taylor

La Conga Club
Freddie Carlone Orc

Lindsay's Skybar
Maurice Rocco
Hal Simpson
Pearl de Lucca

Monaco's Cafe
Franc Reynolds
Tafts Redheads
Lou Story Orc

Mounds Club
Gene Korwin's Orc
Jane Pickens

Regal Club
Ducky Malvin Orc

3700 Club
Art West
5 Aristocrats
Hal Hall
Shirley Burke
Don Walsh Orc

PITTSBURGH

Anchorage
Hugh Morton Orc
Maynard Deane

Arlington Lodge
Phil Cavezza Orc

Balconades
Buddy Carlson Orc

Bill Green's
Baron Elliott Orc
Mary Krieg
Billy Cover
Michael Strange
Jack Williams
Dick Mack

Blue Ridge Inn
Lou Lucky Orc
Bobby Carlisle
Do Milo & Marr
3 Mutts
Benny Austin

Boogie-Woogie Club
Boog Sherman
Maxie Simon
Harry Comorada
Tubby Miller
3 Dixie Nuts
Chick Williams

Club Petite
Piccolo Pete Orc
Lenore Tropp
Larry Chambers
Lowry & Russell

Cork and Bottle
Nelson Maples

Colonial
Art Farrar Orc
Jerry Rae

Eddie Peyton's
Art Schamberg Orc
Mildred Segal
Eddie Peyton
Sandy Mcclintock
Marion Muller

El Chico
Mario Orc
Carlos Crees
Rankoff & Lannan
De Marlos

01 Club
Rita Ray
4 Kings

Hotel Fort Pitt
Ken Bailey Orc
Johnny Mitchell
Harry Walton
Jessie Wheatley

Hotel Henry (Silver Grill)
M Contreras Orc
Conchita

(Gay 90's)
Dorothy Nesbitt

Hotel 7th Avenue
Bess Saunders
Ida Iola
Everett Haydn
Betty Donahoe
Al Devin

Hotel Roosevelt
4 Skyliners

Hotel Schenley
Billy Hinds Orc
Joy Lind

Hotel Wm Penn
Frank Andrini Orc

Merry-Go-Round
Bubbles Becker O
Frances Stone
Cy Hollywood

New Penn
Ralph Allen Orc
Pavalo & Core
Estralita
Ginger Fors
Juanita
Buddy Birch

Nixon Cafe
Al Marisco Orc
Bob Carter
Bob Ripa
Evelyn Farney
Kay Vernon
Manor & Mignon

Nut House
Sherdian Walker

BOSTON

Beachcomber
Henry Morrissey
Ruth Wayne
Dance Players Tr
Howard Brooke
Pancho & Dolores
Buster Kelm Rev

Blinstrub's
Karl Rondo Orc
Harry Stockwell
Charles & Barbara
3 Dobas
The Wilkins

Casa Manana
Al Tory Orc
Harrison Aulger
Jojo Martin
Tom Brown
Kathryn Fortener
Louise Sherwood
Earl Gregg
Jane Giddings
Jean Carlo
Don Muckel

Club Mayfair
Danny Weeks Orc
Bernie Bennett O
George Libby Rev
3 Stooges
Don Juan Fisher
Allen Carney
Doris Abbott

Club Vanity Fair
Farren Bros Orc
Stella Ray
Ginnie O'Keefe
Bette Claire

Cocoanut Grove
Mickey Alpert Orc
Don Rice Orc
Wally Wanger Rev
Billy Paine
Marianne Francis
Amapola Lopez
Blondell 2
Frederika
Pastenes & Fanchon

(Melody Lounge)
Marjorie Garretson
Herb Lewis

Copley Plaza (Sheraton Room)
Ruby Newman Orc
Julia Barbarr

(Merry-Go-Round)
Mark Gilbert 3

Crawford House
Ray Collins Orc
Sally Keith
Jacqueline Hurley
Harriet Walker
Billy Byrd
Crawfordettes

Fox & Hounds
Milton George Orc
Irene Donahue
David Ballentine

(Rhumba Casino Room)
Charles Wolk Orc
Los Habaneros (6)

Hi-Hat
Pete Herman Orc
Lucille Grey
Frank Petty

Hotel Bradford (Circus Room)
Warren & Bodee

Hotel Brunswick (Bermuda Terrace)
Raymond Scott Orc

Billy Leach
Roberta

Hotel Essex
Ken Travers Orc
Jack Manning Orc
Billy Kelly
Frost & Helene
Roberta Hines
Conga Teresa
Joan Monti

Hotel Minerva
Bunny McVoy Orc
Barbara Douglass

Hotel Somerset (Balinese Room)
Harry Marshard O

Hotel Statler (Terrace Room)
Howard Jones Orc
Jack Edwards

(Cafe Rouge)
Salvy Cavicchio Orc

Hotel Westminster (Blue Room)
Jimmy McHale Orc
Billy & St George
Estrelita
Arden & Reynard
Tom Murray

International Cafe
Ted Crowley Orc
Lenny Fitz
Bill Drake
Doris Dollaire
Johnny Dove

Ken Club
Stuff Smith Orc
Russ Howard

Latin Quarter
Anthony Bruno Orc
Rhumboleros Orc
Sammy Walsh
Paul & G Hartman
Rossi Sis
Arthur Blake
Gomez & Minor
Mimic Men
Buster Kelm Ens
Helen Carroll

(Lounge Bar)
Hum & Strum
Escudero & LaPlata

Rio Casino
George Harris Orc
Harry Spear
Wally Wanger Rev
Cheri & Tamacita
Garon & Bennett
3 Ridder Boys

(Garden Lounge)
Nowell & Emmett

Steuben's (Vienna Room)
Lew Conrad Orc
Boyd Heathen
Chester Dolphin
Armstrong & Stark
Barry & English
Dolores Reed

The Cave
Don DiBona Orc
Jack Fisher
Tamara Doriva
Currito & Carol
Phil Barry
Tic Toc
Joe Novil Orc

Tic-Toc
Joe Novils Orc
Jimmy Hodges

Wanger

Continued from page 5

wants to use as selling bait for product of the indie units affiliated with the distributing company. Its acquisition of an option on Gypsy Rose Lee's new book, 'G-String Murder,' to be made by a 'hired' producer, is an example of what it wants to do on a large scale.

Use of the unit for financing, however, will be its most important function, as distributing outfit has long felt the need of being able to offer a complete setup to get the type producer it needs. Reason for not merely creating a new unit, as could easily have been done, is that the Wanger outfit had and will have considerable residual coin coming in from pictures now in release or about to be released. This will provide the beginnings of a revolving fund to finance production. Most important in this respect is 'Sundown,' just completed and ready to go into general release.

UA owners claim to have no one definitely in mind to head their new outfit, but say an executive producer will shortly be named. It is understood that Charles R. Rogers and Harold Hurley will work in the unit.

Wanger's intention was to go to England to supervise work on 'Eagle Squadron,' for which he has had a crew shooting RAF backgrounds. Majority of picture is to be made in this country, however, he stated, and 'with luck will be ready in the spring.' Norman Reilly Raine, who recently completed the script of 'Captain of the Clouds' for Warner Bros., was to accompany him.

Broadway

John Garfield in town.

Herman Fuchs now treasurer of the 44th Street.

Arthur Willi in Chicago on one of his talent searches.

George Peck, m.e. of the Telephone Review, became a grandpop last week.

Jimmy Cagney east this week for six weeks' vacash at his New England farm.

Arthur Schwartz and Kay Carrington (Mrs. Schwartz) back to Hollywood.

Harry Bannister's picture-and-eats place staying open through winter at Phillipsburg, N. J.

Dan Blank, formerly with Ed Scheuing, now associated with Paul Kapp's management office.

Laura Deane Dutton, ex-Rainbow Room, suddenly booked to open at La Martinique tonight (Wed.).

The Jules C. Steins (MCA) back to the Coast at the end of the week. Stein denies any MCA shakeup.

Al Melnick, Louis Schurr's Coast aide, in town for a periodic o.o. of the local talent and show situation.

Vivian Moses, of RKO publicity department, on his back at Roosevelt hospital. Promised early discharge.

Phil Laufer of the Criterion is taking the leap Nov. 9 with Etta Shore of the Mercer-Morris Music Co.

Lou Irwin, Hollywood agent, back to the Coast after three weeks in N. Y. seeing shows and signing talent.

Izzy Rappaport's mother in St. Luke's hospital, Philadelphia, where she underwent an operation last week.

Harry Takiff of Jack Cohn's staff at the Columbia h.o. left Friday (17) for the Coast to remain around a month.

Kenneth McKenna, Metro's Coast story ed (and brother of Jo Mielziner), due east early in November for a play-peer.

Eric Victor, tap dancer who for the last two years has been appearing in Cairo, Alexandria, and the Balkans, back in the U. S.

Yvonne Chevalier, French songstress, denies she's either the ex-wife or in any other way related to Maurice Chevalier.

Fernando Alvarez's life is one Copacabana after another. Just back from Rio's Copa, he goes into Monte Proser's Copa, N. Y.

Monty Woolley has completed work in 'Man Who Came to Dinner' at the Warner studios and is headed for a Saratoga rest.

John Beal east for the opening Monday night (20) of 'As You Like It,' in which Helen Craig (Mrs. Beal) plays Rosalind.

Capt. Johnny Green, N.Y. State Guard, frequents the niteries and show biz offices in his uniform, in between military chores.

Herb Lazarus, Par attorney specializing on consent decree arbitration cases, has become a corporal in the New York State Guard.

Jock Whitney has taken a house in Washington and will spend at least five days a week there on his Pan-American relations work.

Mr. and Mrs. Archie Mayo leaving today (Wednesday) for a vacation in Cuba. Will return to N. Y. in about three weeks, and thence to the Coast.

Owen Davis' dramatization of Maretta Wolff's 'Whistle Stop' has been okayed by the author, and the play is now being set for production.

Agent Neal Lang (Tommy Rockwell) trying to make deal for Tony Martin's wardrobe which fits him perfectly, as and when Martin joins Navy.

John Franchey, freelance Hollywood fan mag scrivener, heads for the Coast this week with assignments from eight publications for some 250,000 words.

Report that dish and hardware giveaways were on the downbeat because of priorities contradicted by the heavy increase in their usage in the N. Y. area.

Steve Freeland, of 20th-Fox h.o. publicity staff, suffering from cracked kneebone, suffered when he stumbled on some stone steps over the weekend.

The Joe Laurie, Jrs., as godparents of Laureen Kirk Guinness, heiress of the Vic Guinesses (N. Y. Mirror art editor), went to Philadelphia for the christening.

Jay Faggen back in publicity, as member of Voices, Inc., which includes Major Louis C. Pedlar (cofounder of Pedlar & Ryan) and Fred Coll in the firm.

Annual fall dinner dance of Columbia Pictures' Columbia Club will be held Friday (24) at Ben Marden's Riviera. More than 400 Columbians expected to attend.

Hotel St. Regis' La Maisonette reopens tomorrow (Thursday), after being dark two seasons. Formerly known as Maisonette Russe and Hawaiian Maisonette.

Saul H. Bornstein, Irving Berlin, Inc., g.m., back to Miami Beach to recuperate from recent illness. Summoned north by ASCAP matters, but now resuming his holiday.

Edna Bartos, painter and wife of Lawrence H. Lipskin, Columbia Pictures adman, having another one-man exhibition, at the E. 57th street Bonestell Gallery Oct. 27-Nov. 8.

Tony Labriola ('Oswald') in 'Viva O'Brien,' has done all right by himself with a building development in Westchester. May reinvest the profits in angeling shows on his own.

Bing Crosby arrived back from Brazil by boat Monday, along with Paul Dana, RCA Victor head in Rio; George Guinle, of the Copacabana and other hotel ownership-managements.

The Duke and Duchess of Windsor chose 'Sun Valley Serenade' as the picture they'd like to see when 20th-Fox offered to screen a film for them Monday night (20) at their Waldorf Towers apartment.

Si Seadler's clowning gave Rainbow Room comedian, Billy de Wolfe, a new topper for his act. Metro ad exec is a congenital cutup, and the ad lib business with De Wolfe now stays in the mimic's routine.

Pittsburgh

By Hal Cohen

Art England building a new home in Squirrel Hill district for his recent bride.

Post-Gazette, Paul Block daily, giving new Elsa Maxwell column a big build-up.

Mrs. Joe Hiller has gone back to the Johns Hopkins hospital for another check-up.

Hilde Simmons had to miss couple of shows at Yacht Club last week on account of laryngitis.

Doris Bay checked in at the Villa Madrid with a bad leg and had to pull out of the show.

WWSW film commentator, Walt Framer, skipped a week on the air to have nine teeth yanked.

Army has caught up with Jimmy Nash, Jr., son of the UA salesman and former nitery operator.

Charlie Eagles (manager of the Stanley) celebrated their 22d wedding anniversary last week.

C. C. Kellenberg, of 20th-Fox, hobbling around with a broken toe. Office telephone fell on his foot.

Neil O'Brien sent here by Shea office from Youngstown, O., to be John Walsh's assistant at Fulton.

Helen Wayne Rauh coming out of three-year retirement to act in 'Flight to the West' at Playhouse.

Campbell Casad in ahead of 'Johnny Belinda,' and Theron Bamberger here drum-beating 'Papa Is All.'

Max Gordon has moved his Hammond organ from Oakland Beach hotel in Conneaut Lake to Oliver's cafe.

Virginia Irwin, in Playhouse's 'Male Animal,' wife of Douglas McLean of Carnegie Tech drama faculty.

Harold Lund to New York on biz and also to meet Dick Powell, coming in from Coast to begin rehearsals in 'And So to Bedlam.'

Joe (Manor theatre manager) Blowitzes will be grandparents in the spring. The Bill Blowitzes (coast p.a.) have dated the stork.

Stanley Kapner, Wheeling, W. Va., Harvard graduate and cousin of WCAE general manager Leonard Kapner, tagged to a junior writer's contract at Paramount.

News has just reached here of death in Australia several months ago of Hugh J. Ward, one-time stock favorite in Pittsburgh. At his passing he was managing Williamson theatre enterprises there.

Parents of Sally Cairns have announced her marriage in Hollywood last May to Tom Piper, former local resident. Bride's playing small parts in films via Gateway to Hollywood contest.

Havana

The America has gone in for vaud-film.

Arthur Pratchett, Paramount's Caribbean chief, is in town.

Heliodoro Garcia still in San Juan, Porto Rico. Friends here wondering if he'll ever come back.

The Nacional is getting a new b.o. lease on life, thanks to 'Candida Millonaria,' Argentine picture starring Nini Marshall.

Isidore Raab, former film distributor, and Pablo Santos, veteran showman, have joined in an amusement park venture.

Local newsreel, CMQ-El Crisol, flashed on six screens each World Series game the next day. Public applauded the scoop.

Cuban film, 'Romance Musical,' nearing completion at C.H.I.C. studios. Ernesto Caparros directing. Most players recruited from CMQ ranks, with Rita Montaner featured.

Encanto theatre will reopen as soon as it gets its cooling plant working satisfactorily. 'Ziegfeld Girl' (M-G) will be initial film. House has undergone complete alterations.

New talk of both exhibitor unions forgiving all and joining under a new name. Edelberto de Carrera, president of Union Nacional de Empresarios, is mulling proposal of the Associacion de Empresarios.

Two legit houses operating here now. The Comedia has Ernesto Lecuona's company and the Marti once more is presenting Garrido and Pinero, Cuba's leading comics, with a new company. Lecuona has bolstered his cast with Eugenia Zuffoli, Spanish star.

London

Jack Davis has sold his cottage in Hindhead.

Teddy Carr away from his United Artists desk due to flu.

Len Pollack preparing new road show to star Phyllis Dixey.

Charles B. Cochran dickering with Kathleen Moody for his new revue.

Charles Forsythe marrying his vaudeville partner, Adeline Seaman.

Stanley Lupino home from hospital after serious internal operation.

William Mollison and Jack Davis have made it up after six months on the outs.

Len Mittel leaving the Windmill theatre after 10 years as assistant producer.

Gracie Fields' former house in Finchley Road, London, is now a Russian club.

Bert Feldman trying to pair Arthur Klein and Dorothy Ward in new vaudeville offering.

Lyle Evans and Nat D. Ayer have teamed for vaudeville, breaking in at Streatham Hippodrome.

Margery Weiner, local head of Music Corp. of America, to Devonshire to recuperate from flu.

Charles L. Tucker office buying lots of costumes from Music Corp. of America for its new road show.

Pat McCormac, vocalist with Roy Fox band in Australia for two and half years, has joined Joe Loss' band.

David E. Rose on two weeks' jaunt to Paramount's provincial exchanges and trade showings of 'Hold Back the Dawn.'

Molly Fields, widow of Max Fields, agent, is now manager of Metropole picture theatre, part of the Hyams circuit.

When Bran Martin leaves the Lawrence Wright Blackpool show he starts rehearsing for the new Lucan and McShane road unit.

George Foster has idea of going into the building business after the war. Was in it many years ago before he fell for agenting.

Helen Breen, wife of Tom Arnold, is to play title role of Dick Whittington in her husband's pantomime, in Glasgow, with Will Fyffe to be Idle Jack.

Yvette Darnac looks like she has another song hit in 'Don't Cry Cherie,' which, like 'So Deep in the Night,' she was the first one to introduce on the air.

Producers of new Ambassadors' revue, being written by Desmond Davis, BBC producer, are talent hunting and dickering with Dorothy Dickson for lead.

Walter Greenwood, author of 'Love on the Dole,' has backer to stage plays in the West End, and is dickering with A. E. Abrahams for the Garrick theatre.

Carroll Levis off to New York shortly. His vaudeville unit will be carried on, jointly m.c.d by Eddie Lee, in the current show, and Stan Milburn, who used to emcee his Levis' No. 2 unit.

The oft-postponed opening of the Paradise Bottle club finally took place. Promoters ducked on verbal contract they made with Music Corp. of America to stage the floor show, with Leslie Roberts given the job.

James Hadley Chase, author of 'No Orchids for Miss Blandish,' who is authoring the new musical for George Black at the London Hippodrome, is employed at the Air Ministry. His real name is James Raymond.

Nicholas Brodsky doing music for 'Lady Precious Stream,' which C. B. Cochran intends to produce in the West End next February. Show ran as straight play in London for over two years some years ago, and later in New York.

David Hanley, local head of Myron Selznick office, threw shindig for local Americans at the Cafe Royal. Those attending included Ann Dvorak (Mrs. Leslie Fenton), Robert Montgomery, Robert Riskin and Leslie Fenton.

First George Formby picture for Columbia Pictures, originally titled 'I'll Double You,' then changed to 'South American George,' completed on schedule. Budgeted to cost $240,000 and took six weeks. Will be tradeshown second week in November.

London Hippodrome George Black show, titled 'Get a Load of This,' has night club setting, with tables in the auditorium and curtain to stay up throughout show. Idea is reminiscent of 'Wonder Bar,' done at Savoy theatre by Andre Charlot 11 years ago.

News from Paris reveals that Henri Lartigue, one of the directors of Metro in Paris, is now looking after its interests there. Replaced Alan Byre, Englishman, head of sales for last 20 years, was one of last Englishmen to leave Paris after its capitulation.

Charles B. Cochran's revue, written by Herbert Farjeon, with music by Manning Sherwin and Val Guest, will have Fred Emney co-star with Bea Lillie. Patricia Burke is also in the cast. Show opens in Manchester at Xmas for four weeks, and comes to London in April.

Florence Desmond will co-star with Arthur Askey in the new Jack Hylton-William Mollison musical, which will either be 'Taming of the Shrew' or Vernon Sylvaine's farce, 'Worth a Million.' Whichever selected, it opens at King's theatre, Glasgow, Xmas day.

Plenty feuding over Al Woods' farce, 'Friendly Enemies' done here as 'Uncle Sam' at Haymarket, in 1919, and ran for 250 performances. Agent here wanted to revive it, but Alfred Zeitlin also wants to do it, in conjunction with Cyril Lawrence. J. L. Sachs claims he has English rights, and now the two sides are battling it out.

Buenos Aires

By Ray Josephs

Dinner to Sifriedo Bauer at the Continental.

Francisco Reich, India exhib, took over Astoria for shorts.

Nat Liebeskind, former Argentine manager for RKO, back in town.

Circo Norteamericano moved from lot to downtown Teatro Nacional.

Ariston distribs took over Baires-Almar, with Juan Carlos Mendez named head of sales department for joint setup.

Generalcine preparing shooting on 'La Patagonia Tragica' ('Tragic Patagonia'), adapted from novel of same name by Jose Maria Guerreros.

Colon orchestra off to Rosario for special series organized by El Circulo, non-profit concert organization operating in many interior cities.

Catrano M. Catrani's first for San Miguel will be 'El Ultimo Piso' ('The Top Floor'), with Miguel Gomez Bao, Aidi Alberti and Alfredo Jordan.

Baires starts on 'Una Novia en Apuros' ('Bride in Trouble'), directed by John Reinhardt, with story by Conrado Nale Roxio. Cast includes Esteban Serrador and Alicia Barrie.

Eva Franco's stage company preparing third novelty of season at the Astral. It's 'La Ultima Danza' ('The Last Dance'), from Hungarian by Ferenc Herczeg. Was French stage play.

Jacques Constant starting 'Sinfonia Argentina' ('Argentine Symphony') script. Will probably be made at Pampa with Bob Roberts, U. S. cameraman, as technical adviser and photog director.

Libertad Lamarque's next for Argentina Sono Film set as 'Una Mujer de Teatro' ('A Woman of the Theatre.' Carlos Borcosque will meg. Story by Carlos H. Petit.

Sears UA Prez

Continued from page 1

liam F. Rodgers when negotiations for a prexy began several months ago. Sears was open to the offer from UA but refused to take the post unless assured unequivocal control over sales. He objected specifically to the demand of UA's indie producers that they continue to exercise final approval of exhibition contracts on their pix.

It appears likely that it was the WB salesmanager who gave in on this point—probably in return for other concessions—as the UA producers have always closely guarded their contract-approval privilege.

Whether UA owners ratify the Sears pact in New York or on the Coast appears uncertain. Mary Pickford and David O. Selznick are now in the east and Alexander Korda and Charles Chaplin are on the Coast. If there is a delay in working out contract terms, Miss Pickford and Selznick will probably meet their partners on the Coast for the signaturing.

Geo. M. Cohan

Continued from page 1

and was removed to the hospital. Although it was noticed that he had lost considerable weight in recent months, Cohan, who is 63, told O'Brien he was feeling alright before the latter left for a short visit to Boston.

Capt. O'Brien visited Cohan, Monday (20), and was amazed when the patient starting gagging, indicating the recuperative powers he has often shown. Cohan said 'Looks like another big opening. Most of my openings were successes and I'm wishing this one will be too. However I'm ready for anything the doctors want done.' Hundreds of telegrams from throughout the country, wishing Cohan luck had already been received.

Cohan had attended the wedding of his son, George M., Jr., in Brooklyn to Loretta Pollard the Saturday (11) previous. Son, who has been in the army for about seven months, came from a Louisiana camp on furlough for the ceremony.

Although the autobiographical film of Cohan was said to have been okayed by him, Warner Bros. has agreed to make certain script changes which the star suggested. James Cagney will enact Cohan in

Hollywood

Lloyd Nolan back to work after a foot injury.

James A. FitzPatrick to Mexico to make a travelog.

Robert Gillham in town for confabs at Paramount.

Harry Warren, songwriter, on the mend from surgery.

Binnie Barnes spending her third week in the hospital.

Dorothy Burgess back to picture work after five years.

Reeves Espy checked in at RKO to start his production duties.

Mickey Rooney hopped to Chicago for a British War Relief benefit.

Lionel Barrymore celebrated his 26th anniversary as a film actor.

Walter Morosco back at his producer desk after minor surgery.

Carole Lombard and Clark Gable in town after a hunting vacation.

Dorrell and Stuart McGowan returned from their Mexican siesta.

Herbert Anderson leaving Warners' actor ranks to join the Army.

Monte Blue east on a nation-wide tour of speeches for national defense.

John Joseph back from a series of Universal advertising huddles in New York.

Alexander Korda returned from United Artists business huddles in New York.

Frank Plumley in town to look over pictures for the Griffith circuit in Arizona.

Norman Rivkin, back from Army service, resumed his publicity job at Universal.

Jack L. Warner has an editorial in the November American magazine titled 'Be Yourself.'

Lindsley Parsons knocked off his producer chores at Monogram for a two-week vacation.

Al Goodman, bandleader, recovered from six-weeks illness and back east to rejoin his band.

John Engstead pulled out of Paramount after 15 years to establish his own photographic studio.

Sherrill Cohen returned from New York where he looked over talent for his Orpheum theatre.

Sol C. Siegel tossed a farewell party at Paramount for Eugene Zukor, who left to join the Navy.

Robert Burton, attorney for Broadcast Music here to clear up some legal matters on impending studio deals.

Nat Finston celebrated three anniversaries in one—his wedding, 25th year in the music biz, and his sixth year at Metro.

Victor Mature planed to Louisville, where father is critically ill, causing a slow-up in the filming of 'Song of the Islands' at 20th-Fox.

Minneapolis

By Les Rees

Ice skating season opened at Arena.

St. Paul Civic Opera Co. offering 'New Moon.'

Will Bradley spotted into Orpheum Thanksgiving week.

Wife of Fred Ableson, Universal salesman, recovering from operation.

After six years, Clarence Sakol resigning as Paramount booker to enter another field.

Jimmy Dorsey and Orrin Tucker spotted into Orpheum for next two successive weeks.

Artie Shaw underlined for Prom Ballroom one-nighter for initial Twin City appearance.

Eighteen United Artists employes here out of jobs as result of closing of local branch Oct. 25.

Ted Mann, owner of Oxford, independent nabe house, opened new de-luxe bowling alleys next door.

Minnesota - Northwestern homecoming football game here Nov. 1 a complete 62,000-seat sellout at $2.75 per ducat.

Ballet Russe opens Lyceum legit roadshow house season Nov. 7-8, with 'Boys and Girls Together' following Nov. 20-22.

Friends of Minneapolis Symphony Orchestra donated $5,000 acoustical shell for Northrop Auditorium, where organization holds forth.

Philadelphia

Joel Charles, bandleader, now a member of the Karl Bubeck booking agency.

The Follies burley house (formerly the Shubert) now has free matinees for women.

Three Stooges will head entertainment of Warner Club's Hallowe'en Party Oct. 31.

Les Jefferies is back at his post as assistant manager of Fay's theatre after long illness.

Two guys named Chavez batoning rhumba crews here—one's at Jack Lynch's; the other at Irving Wolf's Rendezvous.

Wally Sheldon, assistant program director at WCAU, has replaced Joe Connolly, promotion chief, as instructor for the Junto radio courses.

Astor and Capitol, Reading, have inaugurated weekend vaude policies.

'Gone with the Sinned,' poetry tome scripted by WIP program director

OBITUARIES

CLYDE WHITSON

Clyde Whitson, 39, veteran acrobat of circus, vaudeville and niteries, died of heart disease Thursday (16) at his home in Kendallville, Ind.

Teamed with his brothers, Lester and Buddy, Whitson had been in show business 20 years. The trio first gained note as half of the Six American Belfords, but later formed own troupe, known as Lucky Boys. The Whitsons traveled with Barnum and Bailey circus in U. S. and Europe. Later the trio took on another member and the four became known as the Whitson Brothers.

Hotel and night clubs formed major part of troupe's work in recent years. Act was broken up last November when Clyde Whitson became ill while in New York, appearing at Rainbow Room. He returned to Kendallville and has been at home since.

Survivors include the widow, a son, mother, and two sisters.

Funeral services held Saturday (18) in Kendallville, with burial in Lakeview cemetery there.

CHARLES R. HECTOR

Charles R. Hector, 48, WEEI (Boston) musical director, suicided at his Auburndale, Mass., home by shooting. Four months ago, he suffered a severe heart attack and spent three months in a hospital. He was believed brooding because his physician informed him that he would never be able to return to his orchestral duties.

Hector began his musical career while a medical student at the Moffbit Clinic, Berlin, when he and several fraternity brothers organized an orchestra and toured Europe, Asia and the British Isles. On his return to the United States, he became orchestra leader at the old St. James theatre, Boston. As a pioneer in radio, he became musical director of WNAC, Boston, later held same position at CBS, New York. For the last three years he was at WEEI.

Survived by widow.

RICHARD McFARLAND

Richard McFarland, 73, longtime legit manager and later in public relations for United Artists, died Sunday (19) in Hollywood after a long illness. McFarland was company manager for Douglas Fairbanks in latter's early legit days and for years was associated with Louis Werba and Mark Luescher, later going with Charles Dillingham.

McFarland took many shows on the road and handled the Mitzi Hajoe road tours. He was personally acquainted with England's queen mother Mary and arranged many screenings for her pet charities. Mary Pickford took a personal interest in his welfare and had him confined to a hospital when his illness became acute. She planed to the Coast from New York to be at his bedside for several days when the end neared.

ALBERT H. HOLMAN

Albert H. Holman, 85, died Oct. 18 in Joliet, Ill., where he was violinist and conductor of theatre orchestras for several decades. In poor health for some time, his widow, Margie, has been and still is pianist with the Rialto theatre, Joliet, orchestra. Son-in-law, Elmer Brockway, is president of the Joliet musicians' union.

As leader of the pit orchestra at the old Orpheum, Western Vaudeville Assn. house in Joliet, Holman had played for nearly every standard act in vaudeville before and after the World War. Mrs. Holman's sister is Pauline Saxon, who did a single in vaudeville from 1914 to 1935. A brother of the deceased, Joe Holman, now residing in Lake Coma, Fla., also trouped in vaudeville for years, and a daughter, Dorothy, spent several seasons in chautauqua work.

GEORGE WIRTH

George Wirth, 74, one of Australia's leading showmen, died in Sidney last Thursday (16). Wirth's leg was injured about a year ago and recently it was operated on, infection following.

With his late brother, Philip, Wirth operated the Wirth Bros. Circus, a show that troupes the Antipodes throughout the year. George Wirth retired about 10 years ago, big top being handled by Philip's seven children.

Widow, Margaret, a sister, Rill, and her daughter, Stella, survive. Rill Wirth, Stella, Phil, May and Frank

JAMES CARROLL

Major James Carroll, brother of Earl Carroll, died yesterday (Tuesday) in the Emergency Hospital, Washington. He suffered a stroke on Sunday. Earl flew to the capital from New York Monday to be at his bedside.

Carroll, who was overseas with the A.E.F., was an officer in the Reserve Corps, and pressed into service in the Army's Morale Branch shortly after the start of the present emergency. He had been working on the problem of camp entertainment.

Prior to going on active duty, Carroll was g.m. for his brother Earl. Latter took the body to the Coast, where burial will take place Saturday (25) in Forest Lawn Cemetery in Los Angeles. Services at 2 p.m.

PAUL VIARDOT

Paul Viardot, 84, composer and conductor, and descendant of the famous Garcia-Viardot musical family, died in Algiers last week. His mother, Pauline Viardot, was a daughter of Manuel Garcia (1805-1906), considered the greatest vocal teacher of all time (taught Jenny Lind, Adelina Patti, Nellie Melba, etc.), and niece of Maria Malibran, considered the greatest soprano of the last century (1808-1836).

Paul Viardot was a musical prodigy at 15, toured America on many occasions, and conducted at the Paris Opera. He composed violin sonatas and a piano trio, and was the author of several musical books.

IN MEMORY
Of My Beloved Brother
Major James H. Carroll
Who Died Oct. 21, 1941
Earl Carroll

JAMES R. WHALEN

James R. Whalen, former superintendent of canvas for the Ringling Bros. circus, with which he was associated for 40 years, died Friday (17) at his home in Baraboo, Wis. Although he retired several years ago, he had planned to leave this week for Sarasota, Fla., present circus winter quarters, to spend a few weeks with old cronies, but was stricken suddenly with a heart attack, following the death of Mrs. Al Ringling earlier in the week.

Widow and daughter survive.

HARRY E. REED

Harry E. Reed, 84, former manager of Edwin Booth, Mary Anderson, Frank Mayo, Jack Mason and Henry Ward Beecher, died in Salem, Mass., Oct. 15. He had worked on the Lowell (Mass.) Courier before starting his theatrical career.

Reed managed theatrical companies which toured coast to coast, and in 1906 set up the Reed Fair Co., Salem, which established fairs in several towns. He retired in 1935.

PHILLIP LIPPMAN

Phillip Lippman, 38, former character actor, singer and member of the vaudeville team of Mann and Stone, which toured the U. S. some years ago, died in Brooklyn Oct. 17. Lippman used the name of Mann and played character parts in several Broadway shows, including 'The Cocoanuts,' 'The American Way,' 'The Great Waltz' and 'Jubilee.'

Surviving are a widow, his parents, two brothers and a sister.

GEORGE LEHMANN

George Lehmann, 78, former concert violinist, composer and conductor, died in Yonkers, N. Y., Oct. 14. He had concertized with his own quartet from 1886-1889 in the U.S. and had conducted the Cleveland Symphony orchestra.

Surviving are a widow and two daughters.

ARMANDO V. DE LA MAZA

Armando Vargas de la Maza, 51, film producer-director, died of a heart attack in Mexico City (18). Burial was in Mexico City. He began his career as a newspaper reporter, going into pictures 10 years ago. He was the author of two novels.

JULIO ZETINA OSORIO

Julio Zetina Osorio, 50, the Major Bowes of Mexico, died Oct. 9 of typhus. He originated and conducted the Sal Hepatica amateurs on XEW, Mexico City, and was a former president of the Rotary Club of Mexico City.

Further details in International Radio department.

CHARLES GARFIELD

Charles Garfield, 62, vaudevillian, and in recent years a theatre manager, died in New York last Wednesday (15), following a heart attack. Burial took place in Cypress Hills Cemetery, Queens, N. Y. Surviving are his widow, a daughter, two sisters and two brothers.

J. HARTLEY MILBURN

J. Hartley Milurn, 73, died of heart failure in London Sept. 15. At one time he was a prominent variety agent in England, numbering among his act such stars as Vesta Tilley, T. E. Dunville, Dan Leno, Jack Pleasants. Survived by his second wife, Violet Harley.

MRS. ALBERT C. RINGLING

Mrs. Albert C. Ringling, 89, widow of one of the six brothers who founded the Ringling Bros. Circus in 1886, died in Baraboo, Wis., Oct. 14.

She travelled with the circus for 25 years up to the time her husband sold out his interest to his brothers a few years before his death.

HARRY RUSSELL

Harry Russell, stage comedian and producer, died in Doncaster, England, Sept. 27. He had appeared in his own revues and pantomimes and also did sketches in the music halls as a Yorkshire comic.

FRANCIS H. BIGELOW

Francis H. Bigelow, of Worcester, Mass., founder of White City Park, the city's only outdoor amusement park, died Oct. 11 in San Juan, Puerto Rico. He had been ill since suffering a heart attack 13 years ago.

MOUTON

Mouton, 91, French clown who rode the shoulders of Blondin in 1859 when the latter walked the tightrope across Niagara Falls, died in Saint Brieuc, Brittany, France, this week.

FRED BECKMANN

Fred Beckmann, 82, one of the oldest outdoor showmen in the U. S., died in Shreveport, La., Oct. 17.

He had been co-owner of the Beckmann & Gerety Shows and was a carnival man for 62 years.

FREDERICK F. KOEHLER

Frederick F. Koehler, 71, former member of John Philip Sousa's band and himself a bandleader, died Oct. 11 in Buffalo.

Survived by widow, two sons and a daughter.

PACO MORENO

Paco Moreno, 55, stage player, died Oct. 15 in Beverley Hills. He was the father of Rosita Moreno, stage and screen actress.

Mrs. Minnie Florentini, 68, mother of the late C. Elliott Griffin, who played small film parts in Hollywood between 1922 and 1939, died on the Coast about three weeks ago of a heart attack. Through her son's lifelong profession of actor she was widely acquainted with professionals.

Mrs. Margaret Wheeler Griffin, 62, mother of Bert Wheeler, stage and screen performer, died in Troy, N. Y., Oct. 14, following a brief illness. Surviving also are her husband and two brothers.

Father, 84, of Victor Mature, died Oct. 20 at his home in Louisville, Ky. He was a refrigerator company official.

'BIG FOUR' CARNIES SPLIT LIKELY IN '42

Chicago, Oct. 21.

There is a growing likelihood that the Big Four of the carnival world—Royal American, Beckman & Gerrity, Rubin & Cherry and Hennies Bros. shows—will split up their combination shortly and each go it alone.

Last year there was considerable friction among the group, due to bad business, each claiming that the others were getting the best spots. This year, however, business is great, even beating the top year of 1929 for coin. Now, because business is good, they feel they don't need any combination and carnies want to work strictly on their own in 1942.

Army Shows Stalled Again

Continued from page 3

conclave with the show biz-affiliated unions, which pledged their support.

But here it is Oct. 22 and those 20 shows are no nearer the camps than they were on Oct. 1. They're lost somewhere in a huddle among a number of gents who can't decide who's going to put up what money and how much.

In the meantime, Dowling, who was assured before he took the job that the mooleh was there, that the red tape had been scissored and that he could begin at once with his usual energy to prepare his shows, is cooling his heels and cooling his enthusiasm. The usually affable Dowling, it is reliably reported, is not only discouraged but rapidly getting disgusted.

Going on for a Year

The delay, were it just the three weeks from Oct. 1 until now, would be practically negligible. It has been going on, however, since the first National Guardsman arrived in camp more than a year ago. Things took a more hopeful turn when the USO turned $500,000 over to the CC during the summer and that organization started six one-hour outdoor vaude units on the road. Cold weather has crimped them now, however, in most of the nation.

Where the fault lies for the interminable buck-passing is difficult to say. Probably, however, to get down to basic points, it falls on the Army for not asking for an appropriation for entertainment from Congress right off the bat. Actors were apparently expected to contribute their services, although there was no noticeable line forming to the right by airplane manufacturers and uniform makers anxious to give away their stocks-in-trade. Morale-building entertainment, nevertheless, it was agreed, is equally important in creating an A-1 army.

Up to USO

Tieup now lies in the lap of the USO. Citizens Committee and the Army have been working to pry loose from that organization the funds they figure will be required to put on 20-24 shows in 72 camps and 13 naval stations. It's reported that some $2,000,000 is sought, but a lot less will be taken. USO, however, can't see its way clear to part with the coin, despite the fact it surpassed its $10,700,000 fund-raising quota by better than $5,000,000.

Not that if and when the money is forthcoming the 1,500,000 boys in camp are going to get their shows free. Not by a long shot. Scheme by the Army and the CC is to take out of their meagar earnings 25c. per performance. It seems to the Army and the CC that people don't appreciate things that they get for nothing and, anyway, if it's cuffo the soldiers might stay for two shows. A dime out of $21 a month is apparently figured insufficient incentive to appreciation.

Camels Is Alone So Far With Commercial Units

Although R. J. Reynolds (Camels) is highly satisfied with results of the two shows it has currently touring Army camps, and will keep them running as long as weather permits, no other advertisers, as far as can be learned, are planning similar units. Army in a recent statement of policy opened the way to the sponsored entertainment without radio tieups.

Camel shows, set by Richard Marvin of the William Esty agency, which handles the ciggie's ad account, are touring southern and Pacific Coast camps. They play outdoors exclusively, on the backs of specially-rigged trucks. Marvin found it wasn't economical to have them work indoors, as the shows are too expensive in proportion to size of camp auditoriums.

Units are entirely self-contained, requiring only a plug into an electric line to get under way. Southern troupe travels in four private cars, one with a trailer fixed up as a dressing room, and the stage-truck. Coast outfit travels in a private car, a 47-passenger bus, back of which is made up into dressing rooms, and the stage-truck.

With each unit are four gals who go through the crowd handing out sample ciggies. No restrictions have been placed by the War Dept. on the amount of plugging that can be done, Marvin said, although the agency avoids the usual sales arguments and just keeps pounding the name 'Camels.' Advance man covers the camps with posters.

Show Setupe

In the southern unit are Ford Rush, m.c. and manager; Golden West Cowboys (7), who provide music; San Antonio Rose, cowgirl warbler; Dolly Dearman, dancer; Minnie Pearl, comic; Camelettes, femme vocal trio, and Kay Carlisle, torcher. Hildegarde Dixon, of Esty's N. Y. office, supervises, traveling with the troupe part of the time.

Coast unit comprises Herb Shriner, m.c.; Sons of the Pioneers (6), music; Raftone Sisters and Gay, hot singing trio and accordionists; Mavis Mims, dancer; Three Jays, trampoline, and Marvel Maxwell, torch singer. Eleanor Flaherty of Esty's Coast office travels with the group.

MARRIAGES

Gertrude Buchanan to Gene Martin, in Dallas, Oct. 3. He's news editor of station WFAA, Dallas.

Pam Niven Wilbourn to J. Ranny Whitworth, in Pine Bluff, Ark., Oct. 11. Groom is chief engineer at station KOTN, Pine Bluff; bride is also with the radio station.

Susan Ream to Jimmy Broderick, in Las Vegas, Nev., Oct. 12. Bride is Metro secretary, and groom assistant casting director, temporarily in the Army.

Edythe V. Leader to Shakespeare O. Goldsmith, Oct. 19, in Detroit. He is owner of Savoy theatre there.

Dorothy Ates to David Durand, in Tiajuana, Mexico, Oct. 16. Bride, daughter of Roscoe Ates, is stage and screen actress; groom is a screen actor.

Electa Hord to Frank Gaby, in Cleveland, Oct. 9. Bride has played in support of bridegroom in vaude; he's the ventriloquist.

Bedelia Falls to John Larry Washburn, Oct. 18, in New York. Bride is legit and radio actress.

Ruth Raver to 'Sleepy' Marlin, in Cincinnati, Oct. 18. Marlin is a violinist with WLW's Drifting Pioneers, Cincy.

Jean Wallace to Franchot Tone, in Yuma, Ariz., Oct. 18. Bride is recent Paramount recruit from a nitery chorus; Tone is stage and screen actor.

Alice King to John Edwards, July 5, in Yuma, Ariz. Groom is production manager at KFI-KECA, Los Angeles.

BIRTHS

Mr. and Mrs. Sammy Baugh, son, in Sweetwater, Texas, Oct. 15. Father is Washington Redskins football star and film player.

Mr. and Mrs. Jack Carson, son, in Hollywood, Oct. 14. Mother is Kay St. Germain, radio singer; father is radio and film actor.

Mr. and Mrs. Jack Russell, son, in Hollywood, Oct. 12. Father is cameraman at Columbia.

Mr. and Mrs. George Marquis, daughter, in Lima, O., Oct. 12. Father is the magician, and mother is the former Madeline Starrett, Pittsburgh nitery dancer.

Mr. and Mrs. Melville Shyer, son, in Hollywood, Oct. 13. Father is an assistant director.

Mr. and Mrs. Vincent Mahoney, son, in Los Angeles, Oct. 13. Father is in publicity department at 20th-Fox.

Mr. and Mrs. Fred Lowery, son, in Dallas, Oct. 14. Father is whistler with Horace Heidt's orchestra.

Mr. and Mrs. Wally Menardis, son, in Santa Monica, Oct. 14. Father is cameraman at Warners.

Mr. and Mrs. Don Myers, son, in Sellersville, Pa., Oct. 15. Father is chief engineer at WIBG (Philly).

Mr. and Mrs. Bob Russell, daughter, in New York, Oct. 15. Father is night club singer.

Mr. and Mrs. Marty Ames, son, in Newark, Oct. 18. Father is bandleader.

Mr. and Mrs. Adrian D. Rosen, son, in Detroit, Oct. 14. Father is the owner of the De Luxe theatre, Detroit.

Mr. and Mrs. Dick Joy, daughter, Oct. 15, in Glendale, Cal. Father is announcer at KNX, Hollywood.

Mr. and Mrs. Schuyler Crail, son, in Hollywood, Oct. 18. Father is in Warners publicity department.

Mr. and Mrs. Roswell Rogers, son, in Hollywood, Oct. 19. Father writes the Lum 'n' Abner radio script.

Darius Milhaud, French composer, pianist and conductor, will present the world premiere of his new piano concerto with the Chicago Symphony Dec. 17 and 18. He has been booked with the Cincinnati and St. Louis Symphonies Jan. 2-3, and 9-10, respectively. Negotiations are being carried on for him to score a motion picture.

Saga of Peggy Conrad

Continued from page 3

she had acquired 13-piece all-male band and was going to lead it. The maestroing went on for five months—until the femme had a nervous breakdown.

'That adventure cost me $1,900,' she recalls. 'I put $2,000 into it and got $100 back. We had plenty of dates at Long Island country clubs and roadhouses but the boys had two bad habits—poker and dice. It was just one loan after another to keep them out of jail and in the band.'

Inherits a Band

That, plus a proclivity to fight among themselves rather than follow the precepts of their 18-year-old femme stick-swisher, followed by the death of her father, proved to be the rehearsal for the breakdown. Gal acquired the band when, as a patron at the College Barn at Massapequa, L. I., the spot's owner asked her if she'd like a job dancing in front of the crew.

'Not unless I'm the boss,' she replied. A couple of days later she found herself with a hot band on her hands.

Each of these periods of wooing the arts was accompanied by paralysis of mama's check-writing hand. Not that it matters, for when Peggy Conrad's 21 she comes into an astronomical fortune of her own, left by her father, Conrad W. Bernhardi (it's German), former exec of the Goodrich Rubber Co.

Mama also gets annoyed and the accompanying paralysis when she hears of Peggy fraternizing with the vulgar people in the basement of Walgreen's drugstore at 44th st. and Broadway, hangout for the mob of kids on the hunt for theatre jobs. And what she'd think if she knew the boys and gals were into daughter for some $350 in various size touches, at the moment, would be something fearful to hear.

Mama's Allergic

'Mother got her major allergy to people in show business,' the chorine explains, 'when I brought the cast of 'Stars in Your Eyes' home to a party. They burned a few holes in the Oriental rugs and in the furniture, and broke a few things, it's true, but they weren't any worse in that respect than the society kids I used to have to parties. Mother never objected to what they did.'

Mother's in the Nassau county, L.I., social register. Daughter isn't.

Event No. 2 in the chain of mama's aversion occurred when Peggy thought she could convince her that the Walgreen kids weren't so bad when you got to know them. So she took mama to lunch in the drugstore. Everything was proceeding according to schedule when a guy popped over, sat himself next to Peggy and asked:

'Say, could you lend me $25?'

Mama has been particularly vicious about Walgreen's ever since. As recently as two weeks ago she had a detective trailing the gal to see if she continued to hibernate there. Dick's been called off now under a non-aggression pact. Peggy quickly got to know him and could duck him with ease. She's promised to tell her mother whenever she goes to Walgreen's—which is every day—if that man doesn't follow her.

Also Her Suitors

Another thing that Mrs. Bernhardi objects to about show biz is the type of people Peggy gets engaged to. No. 1 was a stage manager and No. 2 a chorus boy. Both put the arm on mama for touches and when Peggy learned of it there were immediate breaks in diplomatic relations. No. 3, with whom Peggy just broke off, was a city fireman.

'He objected to my continuing my career in the theatre,' Peggy explained. 'And I figured one like that in the family was enough.'

Deluged with propositions for angeling shows, little theatre movements and just angeling, Peggy has never bitten. As for the frequent calls for help from the kids who come from every Podunk and Punkin Corners in the nation with practically nothing but their nerve and an ambition to act, Peggy sometimes comes across and sometimes doesn't. Actor's Cue, mimeographed tipsheet which circulates in Walgreen's, the other day carried this:

'Bulletin from Peggy:

> 'Please tell your readers not to come to me for any more touches. I'm tired of that stuff.'

Truth is, the femme complains, that all her money annoys her. It makes her fearful that all those people who cluster around her aren't attracted by her alone but by the potentialities. She also thinks her mother probably wouldn't give a darn if she were in show biz or not if she didn't have all that loose change around, and she could go her way in the theatre unmolested.

Palmist Tips Mitt

'I went to a palm reader the other day,' Peggy squawked, 'and after looking at my hand for a couple minutes she said: 'Your trouble is money. You're down to your last nickel. I know.'

'She was right,' continued the gal. 'My trouble is money, but she had the reverse English on it. It's too much, not too little.'

Among the other annoyances of an overstuffed purse, Peggy found, was jealous whispering by her Walgreen friends when she'd alternate on winter days among her various fur coats.

'I always wear the same one when I come in here now and it seems much better,' she explained, sipping a cup of Walgreen's nickel java and 'hi-ya'-ing one after another of her friends and 'friends.'

What she's going to do with her fortune when she comes into it in less than two years, Miss Conrad doesn't know. Only one thing she's sure of—it's going to be kept far away from show business. Again that almost pathological fear of being 'used.' Anyway, there will still be mother to contend with, although the money actually all will be Peggy's.

As for the $1,000-a-month, that goes into the bank in toto. It seems it's really only a bonus. Living expense, new fur coats and such odds-and-ends are always available from mama in superfluity. There's also a diamond ring that covers half a finger and has been known to give spectators Klieg eyes.

'The fur coats and this ring, incidentally,' Peggy moans, 'are a constant source of embarrassment. When I tell people I'm a chorus girl they don't believe I got them from my mother.'

Airlines

Continued from page 2

ing director's idea of a clipper captain—as well as an aviator's—who has been friend and comrade of the Lyons' these many calendars; announced that, on arriving in London from Lisbon, they will found a Hollywood Chapter of the British War Relief Society, consisting of all West Coast alumni now in England.

Letter to Churchill

Another item in the popular couple's flying valises was a letter to Winston Churchill from Mayor LaGuardia. Accompanying the note were several packets of the 'Thumbs Up' pins now seen in most every constitutional corner of cheer. Mayor LaGuardia termed the pins an expression of the 'spirit of our 'Thumbs Up' endeavor in America for those who are doing so much for us in Great Britain.'

The weekly collection of chuckles arrived arrived covered with feathers when on Saturday (18) an American Airliner brought in an honest-tuh-gosh swan, billeted for Centerport, L. I., from Gracie Allen. Grace, it seems, read in the public prints that one Sadie Swan, mascot of the Centerport fire department, had lost her mate. And so Sir Swan was shipped pronto with the compliments of the star. Everyone gathered around the airplaning bird seemed to think that it was but incidental, and hardly worth mentioning, to note that Gracie's current air sponsor is a new soap that has a certain, lovely white bird as its trademark.

Monday (20) saw Dick Powell cloud-chase in from the Coast aboard Transcontinental & Western Air's stratoliner to ready for his first legit musical. Met by Michael Todd, who will produce the show, 'And So to Bedlam,' and Gypsy Rose Lee, also featured, Powell attracted almost as large an airport audience as did Sonja Henie a few hours before when TWA carried the skating smoothie to Indianapolis where the icigal has a show in rehearsal. The day's dusk was also split by a Trans-Canada Airlines ship toting Ruth Chatterton off to Toronto where she'll appear in war benefits.

The week's TWA Sky Chief and sTWAtoliner manifests noted Buddy Rogers, back to Los Angeles; Irene Dunne in from the Coast to do some show-shopping with hubby, Dr. Griffin, who was at the port to greet her, while, aboard the same plane, Mrs. Jack Kirkland (Haila Stoddard of legit), who has become practically an Atlantic-Pacific commutor, came back to town for a few days. Ilona Massey and Alan Curtis (Mr. and Mrs.) were out and in, all in the same 24, making a round-trip to Harrisburg, Pa.; and Walter Wanger, in-ed from the Coast while rumors that he will clipper-slipper to Europe bounced all over the lot. Ben Bernie and Dennis Day went the TWA way the other way while Jack Benny, on another westward flight, set up his tickets to afford a pause at Chicago so he could hello his folks in nearby Waukegan.

United Air Liners carried their share of the week's 'heavy' headlines with Mary Pickford winging westward (18) to Cleveland, where she'll pause a bit before going onward to rejoin her husband on the Coast; Nell F. Agnew and Sam Dembow, Jr., Paramount execs, riding to the end of the westward line; and Frank Chapman and Gladys Swarthout booked all the way to Frisco on a Sunday (19) flight.

Also on the United Air rollcall were Clare Boothe Luce, concluding a mileage run from the Phillippines and other Far Eastern depots; Ted Husing, in from Cleveland, and Bart McHugh, of Music Corp. of America, who was off to L.A.

House Reviews

Continued from page 20

STANLEY, PITT

Rita DeVere's a show control dancer, and the Hoffman trio (all gals) score with some brisk tumbling. There's an unbilled tap dancer who's on briefly for a slight routine on a miniature staircase, and Al De Vito clocks a flock of laughs when he's introduced as the No. 1 tympanist of the day and winds up batting slices of bread into the audience with his drum sticks.

Meroff is carrying a 10-piece band with 'Funzafire,' but he's not specializing on music as of yore. Orch is just an average outfit and doesn't try to stand out on its own. Remaining turns are all stooges, some fair, some indifferent, with Meroff also carrying an assorted lot of ill-sized individuals who shill in motley costumes outside the theatre.

Biz just fair at getaway. *Cohen.*

FLATBUSH, B'KLYN

Little Jack Little Orch (12) *with Kathleen Quinn; Lou Holtz, Diosa Costello, Martinez & Daleta, Bert Lynne, Lily Lamont; Shorts and Newsreels.*

With Lou Holtz, Little Jack Little's band and Diosa Costello sharing top honors, Flatbush comes up with an extremely enjoyable show. Bill carries nice balance of comedy, dancing, novelty and band music. Gagging session of Little, Holtz and Miss Costello, with last-named giving prolonged answers in Spanish to questions dreamed up by Little and put to her in broken Espagnol by Holtz, is a howl. It puts the dynamic Puerto Rican singer-dancer over solidly.

Little's 12-piece combination is the same band he's had in the middlewest for some time. Orchestra stresses velvety rhythms, a great relief from the usual, blasting bands. Diminutive British musician, who is a nimble-digited pianist and deep crooner, evidences the same sparkle which has made him a vaudeville and, previously, a network radio bet some years ago. His array of band imitations is nifty, albeit a bit broad burlesque. Little is happiest when he is romping on the keyboard but his vocaling also clicks nicely.

Holtz, on early for a brief, standard (with him) story-telling session, is, as always, in fine fettle as m.c. Seemingly, he was never funnier than at this session.

Miss Costello is doing about the same stuff she did in 'Crazy With the Heat,' legit revue. And clickeroo as ever, with the La Conga finale still a wow.

Martinez and Daleta (New Acts), acrobats and balancers, intro as dancers. Sell solidly. Kathleen Quinn, chirper with Little's band, is appealing in two songs, best being 'Love Me a Little Bit.' She's a comely blonde, fetchingly garbed, but fails to enunciate clearly.

Bert Lynne (New Acts) scores heavily with his deft manipulation of an electric guitar. Lily Lamont opens show with a whirling tap offering. Fetching femme, apparently a newcomer, is handicapped by poor taste in wardrobe.

Biz near capacity at first show Friday (17). *Wear.*

Ted Loesser and Harold Spine wrote 'I'm Wacky for Khaki,' 'The Jitterbug's Lullaby,' 'In the Army' and 'Ophelia' for 'True to the Army' at Paramount.

Football

By Dick Fishell

(WHN, N. Y., Sports Commentator)

College Games

Detroit—Arkansas

A below-par Arkansas squad cannot cope with this excellent Detroit team.

Manhattan—Villanova

The Manhattan Jaspers are moving against a stone wall. Villanova has a picnic.

Marquette—Duquesne

A close affair, with Marquette having the shade because of its home grounds.

Temple—Bucknell

A soft touch for the Temple Owls.

Alabama—Georgia

Georgia is above average, and Sinkwich is a great runner. But Alabama is better balanced and should outscore the Georgians.

Boston College—Georgetown

Two mediocre teams, with Boston College having the better offense and the edge.

Purdue—Iowa

Underdog Iowa to dump the Boilermakers.

Texas A. & M.—Baylor

Texas Aggies will take to the air and win.

Texas—Rice

Texas keeps its record unblemished.

Tulane—Mississippi

Tulane has too much for the Ole Miss.

U.C.L.A.—Oregon

Oregon steps high, wide and handsome.

Vanderbilt—Princeton

Two ivy-colored clubs, with Vandy, having its best team in a decade, to trap the Tigers.

Washington State—Oregon State

Clear sailing for Oregon State.

Washington—Stanford

Stanford.

Probable Football Winners

(And Proper Odds)

College Games

SATURDAY (OCT. 25)

GAMES	WINNERS	ODDS
*Detroit-Arkansas	Detroit	2-1
*Manhattan-Villanova	Villanova	4-1
*Marquette-Duquesne	Marquette	6-5
*Temple-Bucknell	Temple	5-1
Alabama-Georgia	Alabama	8-5
Boston College-Georgetown	Boston College	3-1
California-U. S. C.	U. S. C.	Even
Cornell-Colgate	Cornell	8-5
Fordham-T. C. U.	Fordham	3-1
Georgia Tech-Auburn	Auburn	5-9
Holy Cross-N. Y. U.	Holy Cross	3-1
Lafayette-Brown	Brown	3-1
L. S .U.-Florida	L. S. U.	3-1
Michigan-Minnesota	Minnesota	2-1
Missouri-Nebraska	Nebraska	1-2
Notre Dame-Illinois	Notre Dame	3-1
Ohio State-Northwestern	Northwestern	2-1
Oklahoma-Santa Clara	Santa Clara	3-1
Pittsburgh-Duke	Duke	5-1
Purdue-Iowa	Iowa	6-11
Texas A. & M.-Baylor	Texas A. & M.	3-1
Texas-Rice	Texas	5-1
Tulane-Mississippi	Tulane	3-1
U. C. L. A.-Oregon	Oregon	3-1
Vanderbilt-Princeton	Vanderbilt	12-5
Washington State-Oregon State	Oregon State	3-1
Washington-Stanford	Stanford	Even
Wisconsin-Indiana	Wisconsin	8-5
Yale-Dartmouth	Dartmouth	12-5
Columbia-Army	Columbia	8-5

* *Friday night (24) Games.*

Record: Won, 71; Lost, 24; Ties, 2; Percent., .747.

Pro Games

Sunday (Oct. 26)

Giants-Dodgers	Giants	3-1
Bears-Steelers	Bears	+25
Cards-Eagles	Cards	8-5
Packers-Lions	Packers	+12
Rams-Redskins	Redskins	+7

Record: Won, 15; Lost, 3; Ties, 0; Percent., .833.

California—U.S.C.

A tossup, with U.S.C. getting the breaks.

Cornell—Colgate

The Big Red of Cornell is about ready to march.

Fordham—T.C.U.

With no letdown, the Rams by a landslide.

Georgia Tech—Auburn

A couple of weak sisters, but Auburn turns the trick.

Holy Cross—N.Y.U.

The Violets take another beating.

Lafayette—Brown

Lafayette is a pushover.

L.S.U.—Florida

Louisiana has finally come into its own.

Michigan—Minnesota

Minnesota has been pointing for this one.

Missouri—Nebraska

Another underdog rises; Nebraska to win.

Notre Dame—Illinois

The Irish stay unbeaten.

Ohio State—Northwestern

Northwestern bounces back to lick the Buckeyes.

Oklahoma—Santa Clara

The Broncos of Santa Clara to win under wraps.

Pittsburgh—Duke

Another shellacking for the Pittsburgh Panther.

Wisconsin—Indiana

A dry day should permit Wisconsin to pass its way to a triumph.

Yale—Dartmouth

The Dartmouth Indians to out-run and outscore the Bulldogs.

Columbia—Army

The Columbia Lions should return to the victory column.

Pro Games

Dodgers—Giants

The Giants to hit their peak and roll to an impressive win.

Cardinals—Eagles

The Eagles are flying high, but the Cards will shoot them down.

Steelers—Bears

Just a matter of how many points for the Bears.

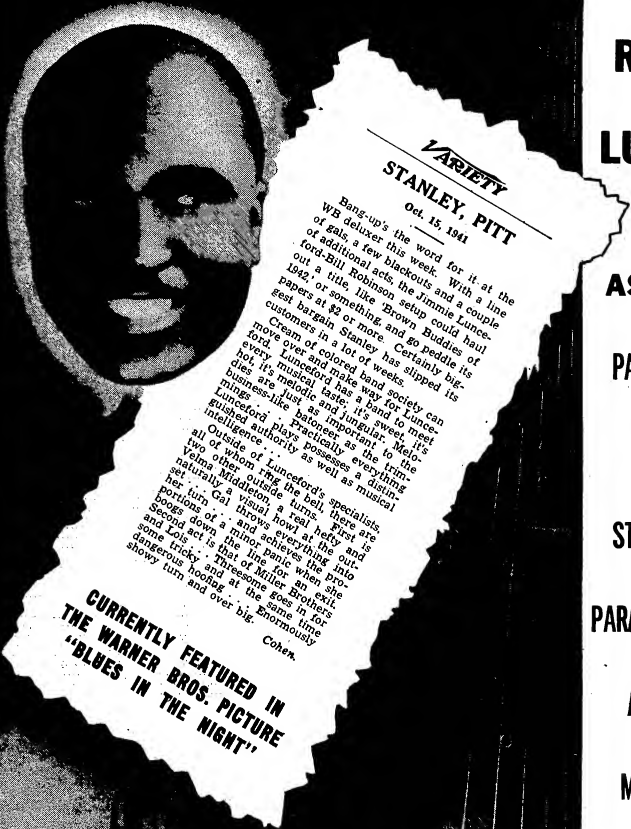
Mex Musicians Unite

Mexico City, Oct. 21.

Organization into one big union of all grouped professional musicians in Mexico has been started by the local union at the initiative of its president, Genaro Nunez.

Union considers that complete organization of all the pro-tunesters would enable them to make a united stand on their rights.

BOOKED SOLIDLY ALWAYS



VARIETY

STANLEY, PITT

Oct. 15, 1941

Bang-up's the word for it at the WB deluxer this week. With a line of gals, a few blackouts and a couple of additional acts, the Jimmie Lunceford-Bill Robinson setup could haul out a title, like 'Brown Buddies of 1942,' or something, and go peddle its papers at $2 or more. Certainly biggest bargain Stanley has slipped its customers in a lot of weeks.

Cream of colored band society can move over and make way for Lunceford. Lunceford has a band to meet every musical taste; it's sweet, it's hot, it's melodic and jungular. Melodies are just as important to the business-like batoneer as the trimmings . . . Practically everything Lunceford plays possesses a distinguished authority as well as musical intelligence . . .

Outside of Lunceford's specialists, all of whom ring the bell, there are two other outside turns. First is Velma Middleton, a real hefty and naturally a visual howl at the outset . . . Gal throws everything into her turn . . . and achieves the proportions of a minor panic when she boogs down the line for an exit. Second act is that of Miller Brothers and Lois . . . Threesome goes in for some tricky and at the same time dangerous hoofing . . . Enormously showy turn and over big.

Cohen.

CURRENTLY FEATURED IN THE WARNER BROS. PICTURE "BLUES IN THE NIGHT"

Jimmie Lunceford

AND HIS ORCHESTRA

Exclusive **DECCA RECORDING ARTISTS**

BILL

ROBINSON

JIMMIE

LUNCEFORD

UNIT BOOKED AS FOLLOWS

Week of Oct. 17
PALACE, CLEVELAND

Week of Oct. 31
RKO, BOSTON

Nov. 7-8-9-10
STRAND, BROOKLYN

Week of Nov. 12
PARAMOUNT, NEW YORK

Week of Nov. 20
ADAMS, NEWARK

Nov. 27-28-29-30
MET., PROVIDENCE

Dec. 1-2-3
PLYMOUTH, WORCESTER

Week of Dec. 5
PARAMOUNT, NEW HAVEN

Week of Dec. 12
YOUNGSTOWN-AKRON

Week of Dec. 26
APOLLO, N. Y.

Personal Direction **HAROLD F. OXLEY**, 17 East 49th St., New York

SCREEN RADIO MUSIC STAGE

VARIETY

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RADIO TO INCUBATE STARS

Police Chiefs Encourage Musicians to Drive Like Fools; Death Toll Shocks Biz

Good-natured, political-minded chiefs of police around the U. S. A. may be partly responsible for the appallingly high death rate among dance orchestra musicians traveling one-night stands in chartered buses or private automobiles. Hundreds of dance orchestra leaders and individual sidemen have been given gilt-edge credentials from police officials which remove most of their (the musicians) fear of being pinched for speeding.

They figure they can square any roadside halt. In consequence their habitual rate of driving is fantastic. One trumpet player was doing 87 on the Pulaski Skyway when stopped by cops recently. He got away with it. The motor habits of dozens of nervous, over-excited musicians are notorious among songpluggers and others who know the clan intimately.

The musicians union has tried to do something for safety by limiting jumps to 400 miles maximum. But other steps are needed. Now it's being whispered that the police chiefs could help by not being so carelessly 'grateful' for 'benefits' or favors performed by bandmen. The police badges, car insignia, this-is-my-pal letters of introduction constitute an invitation to their recipients to break the laws, and in all too many cases become invitations to funerals.

Copley Plaza Quickly Forgets Sq. Dances As Customers Over-Enthuse

Boston, Oct. 28.

Swank Copley Plaza Hotel here recently experimented with 'square dancing' as a typical American innovation, but forgot about the idea when overly-enthused customers started peeling their coats and got right down into the hayseed groove.

The hostelry decided Latin dansapation was relatively more conservative as a 'special night' stunt.

N. Y.'S CAFE SASSIETY BECOMES GIN-RUMMIES

Gin-rummy, bridge and backgammon are now cafe society headliners in the smarter New York joints, in fact even more so than some band or act. Many spots ballyhoo their game-room features, and it's working out advantageously, as the drink-while-you-think affinity makes it OK for the house.

Result now is that the Stork's Cub room, Jim Moriarity's Barberry, the Monte Carlo's summer room (Beach) and kindred spots now look like class bingo and bridge parlors as the boys and girls concentrate on gin-rummy instead of gin-slings.

Slightly Armour

One of the strangest queries ever received from a member was answered by Equity recently. Actor wanted to know what his rights were in taking bows—whether he could demand a preferred position.

He was told that unless it was provided for by a rider to his contract, only the manager could designate in what position he could stand to receive applause.

SMALL TOWNS CUE NATION'S CULTURE?

Detroit, Oct. 28.

'No country is greater, musically than its smaller cities. It is not the large metropolis that sets the measure of a nation's culture, and the spiritual growth of the smallest unit in the country is of the utmost importance.'

That was the conclusion drawn on American music by Bruno Walter, guest conductor of the Detroit Symphony orchestra, in a talk to the Bohemian club here. He cited the origins of many American maestroes from the stix and pointed to the fact that the popularity of music here was inspiring many fine musicians both in the swing and classical fields in small towns.

Mrs. Roosevelt Show Not Censored; Just Overlong

Washington, Oct. 28.

Slashes in the First Lady's initial coffee importers' broadcast were made by NBC because she overwrote, Mrs. Roosevelt said last week. No charge of censorship was made or implied. The President's wife told her press conference why the actual airing did not contain the scripted remarks of horror about German ultimatums to unmarried girls to have children sired by Nazi soldiers.

Mrs. Roosevelt frankly allowed her script was too long and had to be pruned.

Caribbean Frolicers

Hollywood, Oct. 28.

John Garfield will m.c. a troupe to be flown by bomber to the Caribbean for entertainment at U. S. naval bases. Also making the trip from here are Laurel and Hardy and Chico Marx.

Garfield later will make a tour of South American capitals.

THAT'S PROPHECY OF HELEN HAYES

Ghastly Strain of Broadway First Nights Contrasts With More Kindly Medium—Radio Teaches Legits a Lot But It's No Substitute for Footlights

DEPLORES SNEERS

By HERB GOLDEN

'I don't think there will be a new stage play for me next year. Only radio. I can't bring myself just now to think of the strain of another opening night on Broadway. It was always unbelievably hard on me, but this one was worst of all. Something seemed to snap inside of me.'

This is Helen Hayes talking, talking about radio versus stage acting, praising radio for what it makes possible in artistic expression with less mental and nervous strain. The actress who has been starred in all three principal entertainment media; stage, screen and radio, still loves the theatre best of all but is grateful for

(Continued on page 38)

NIX 'COMRADE X' IN BRITAIN FOR KIDDING REDS

Sales resistance to 'Comrade X,' which pokes fun at the Russians, has prompted Metro to withdraw picture from Great Britain. Action was taken in deference to public opinion.

Metro has added a foreword to picture for other foreign playdates, pointing out that any kidding of the Russians was done in the spirit of honest fun. Film, of course, was made before the present Nazi-Soviet war.

Rachmaninoff, Who Fled Soviets, Donates to USSR

Sergei Rachmaninoff, whose Carnegie Hall (N. Y.) concert Saturday (Nov. 1) is already sold out, will donate the entire funds to the war sufferers of his native Russia. Net should exceed $5,000.

Rachmaninoff was forced to flee Russia into Finland in late 1917. His goods were confiscated by the Soviet Government and his works banned for years in the Soviet union.

USO Grant of $800,000 Will Get First 9 Of 24 Army Shows Rolling by Dec. 1

An $800,000 grant for the staging of Army camp shows was approved by the United Service Organizations this week. Thus entertainment for service men moves a big step closer to actuality. First nine or 10 of the 24 units planned should be in the camps by Dec. 1 unless another of the stumbling blocks which have for more than a year beset plans for Army entertainment arises.

There has been no minimum or maximum time limit set on use of the $800,000. It will be consumed in about three months, however, according to present plans. There is a tacit understanding, but no actual agreement, that further coin will be allotted when this is gone if the Army entertainment proves successful. There will be an admish of 25c to soldiers for the shows.

Grant of the 800G goes to the Citizens Committee for the Army and Navy, civilian group, which has been charged by the War Department with handling live entertainment for the posts. Eddie Dowling is chairman of the CC's show committee. Harry Delmar, who has done the building of revue units for the CC in the past, will probably continue to do so under Dowling's supervision.

Going ahead even before the coin

(Continued on page 53)

Much 'Eve' Interest

Surprise to the New York niteries is the premature interest in New Year's eve reservations.

It's much sooner than customary, and the type of reservation, service wanted, etc., indicates a rubber-band-is-off-the-bankroll attitude.

DARU PRIMES SONGWRITERS UNION

With Robert Daru acting as counsel, a group of writers who are affiliated with ASCAP took preliminary steps Monday (27) toward organizing a trade union. The name selected by the group is the American Federation of Songwriters. Impression in the trade is that if this union gains any headway it will come in direct conflict with the Songwriters Protective Association. At an organization meeting called by Al Lewis last Friday (24) about 30 writers attended.

Daru, who is counsel for the 14 writers who filed an anti-trust action against radio interests some time ago, stated yesterday (Tuesday) that the union was being organized to 'protect the rights of writers' and to establish the principle of collective bargaining in the music business.

Tommy Dorsey, Krupa Set for Pending Films

Two more name bands were signed for picture work last week. Tommy Dorsey heads coastward Dec. 1 with his band to go into Metro's 'I'll Take Manila,' with Eleanor Powell, and Gene Krupa's band has been set for Samuel Goldwyn's production of 'Ball of Fire' with Barbara Stanwyck.

Krupa is already in the Hollywood area, having recently finished a stay there at the Palladium Ballroom.

Glenn Miller and his band report at 20th-Fox Feb. 1 to play in the Sonja Henie picture, 'Iceland.'

Linda Between-Halves

Linda Darnell is due in Monday (3) for series of personal appearances at football games and other spots around New York, Boston and other eastern key situations in connection with opening of 'Rise and Shine' (20th), gridiron yarn in which she's featured.

Miss Darnell is slated to stay east for about three weeks.

Defense and U.S. Army Priorities Jazz Up Theatrical Baggage

Chicago, Oct. 28.

Defense program hit Chicago and surrounding territory with a bang when several traveling companies were told they could not have baggage cars.

In several instances defense program authorities and the army have also notified railroads to hold up certain theatrical baggage cars for 24-48 hours, as there would be various

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EXPECT FOUR BIG GRID GAMES TO BOOM B'WAY

Broadway expects Saturday night (1) to be the most hectic of the year, next to New Year's Eve, with three major football games in N. Y. stadia.

Top puller will naturally be Army-Notre Dame, which is expected to attract 80,000 to Yankee Stadium; at least 50,000 are expected at the Polo Grounds for Fordham-Purdue, while Columbia-Cornell may have an attendance of 31,000, which is Baker Field's capacity. Friday night has N.Y.U.-Penn State in town. This means plenty of out-of-towners in N. Y. and big b.o. for the Times Square theatres and niteries that night.

Polish Up My Medals, James

Hollywood, Oct. 28.

Adorned with everything but the chandeliers, a group of film biggies awaited the coming of Lord Mountbatten, their banquet guest. They had learned that Lord Mountbatten, cousin of British royalty and captain in the British Navy, on formal occasions is alive with decorations, so they had acted accordingly.

They were bedecked with medals and badges, achieved in the low hurdles, the 100-yard backstroke, the Los Angeles County badminton tournament, the inter-studio bowling joust, the Elks convention, and whatnot.

Presently a car appeared in the offing and out stepped Lord Mountbatten, wearing a slouchy old suit of tweeds.

And no medals.

Many Clippering to RAF Ball, Bermuda; Zanuck in from Coast; Wiman to L.A.

By GEORGE FROST

Focal point of flying headlines this week may well revolve round the Royal Air Force ball, skedded for Friday night (31) in Bermuda, so many miles away, yet a mere six-hour trip in Pan American Airways' aerial pullmans. The feedbox doperoo is that 'everyone who counts, you know,' will be catching the Clipper ships for the Atlantic Isle between today (Wednesday) and Friday (31) morn, including many of Broadway's British-minded. Ray Gorrell, the Detroit sassiety maestro, is taking his entire band down to the shindig.

Monday (27) saw film actress Lilian Harvey off to Hollywood aboard a United Mainliner. Bobby Byrne, the orch leader, slipped out to Columbus, O., aboard a TWA flying carpet, also on Monday, at almost the same time that Darryl Zanuck, 20th-Fox biggie, American Airlined in from the Coast to grouch at reporters.

The first day of the week also

(Continued on page 55)

Quick Study Crosby

Bing Crosby pulled a stunt last week that's supposed to be usual stuff with him, but nevertheless excited comment among music men. Singer cut for Decca two tunes that he'd never heard before in 45 minutes, including rehearsal time. He walked into the studio at 9 a.m., went over 'Do You Care?' and 'Shepherd's Serenade' alone and with band accompaniment, made them and was out of the studio by 9:45.

Crosby returned from a South American vacation last Monday (20). He's since returned to the Coast.

Jimmie Lunceford Will Do Personal at Par N. Y., Opposite His Strand Pic

Jimmie Lunceford's band will be uniquely opposing itself week of Nov. 12, when it plays the Paramount theatre, New York. At same time the nearby Strand, opposition to Par, will be playing the film 'Blues in the Night' in which the Lunceford band has a part.

Count Basie will be on the Strand bill.

These bookings, of course, depend on the Petrillo-theatres parleys on the new Form B contract (see Bands).

Skelton Decisions Hope

Los Angeles, Oct. 28.

Jack Douglas is back cooking up gags for Red Skelton after a court action had been dismissed. Bob Hope had sued, claiming Douglas was under exclusive contract to him.

In court, attorney for Hope asked for a dismissal, claiming it was all a misunderstanding.

Mouth-Organ Goes To College; M.I.T. To Combat Hohner

Laboratory workers at Massachusetts Institute of Technology, Cambridge, Mass., are currently experimenting in an attempt to manufacture a harmonica to compare with those made by Hohner, of Trossingen, Germany, for many years regarded as the best in the world. Idea is that with the supply of Hohner instruments now shut off, an industry might be built up in the U. S., as was done in dyes and dyestuffs during the first World War.

MIT people were inspired to attempt to duplicate the Hohner harmonica by Larry Adler, vaude and radio harmonica soloist, whose supply of the German-made instruments is nearing exhaustion. Adler formerly used a new harmonica for each performance, receiving them free by the gross from the Hohner company. Latter manufactured an Adler model, which formerly sold extensively in Europe and brought Adler a respectable amount in royalties.

Since trade with the Reich is now shut off, Adler has been unable to replenish his stock of harmonics and he has only about 200 left. He manages to make each one last two or three days, but the reeds in a worn-out instrument cannot be replaced, so his supply of harmonics won't last much longer. Instrument he uses formerly sold for about $2, but the few now available are priced at $15 or more.

Adler has given several of his Hohner harmonicas to the MIT experimenters and the latter say they are confident they can make an even better instrument.

TOSCANINI ON NBC FOR DEFENSE BONDS

Washington, Oct. 28.

Defense bond sales will get a boost from Arturo Toscanini. The NBC maestro will conduct two special radio concerts on behalf of the Treasury Department, Dec. 6 and 13, both Saturdays.

On the Blue from 9:30 to 10:30.

Hillbilly Play to Herald Woods' Return to B'way

'Maid in The Ozarks,' which was presented in San Francisco last January and credited with a run of six months in Los Angeles, will be toured by A. H. Woods. Hillbilly comedy is the first show on Woods' comeback schedule and he figured it his 410th stage presentation. 'Maid' is slated to open in Chicago around Christmas and thereafter will be sent south. Another company, with a picture name heading the cast, is due for Broadway. He expects it to herald his 'return to America,' as he phrased New York in a recent communication.

Woods has been acquiring plays for some time and has a half-dozen planned for production. One is of the courtroom type of melodrama, which he says is a play to end all courtroom dramas. 'Maid' was written by Claire Parish and was originally produced by Leon Lord, Coast showman.

Mostly Speeches At Russe Rally; Very Little Show

By JOE SCHOENFELD

Russian War Relief at New York's Madison Square Garden Monday night (27) was more speeches than entertainment—and more in the nature of a political rally than amusement. It was vastly different than Fight For Freedom's recent 'It's Fun to Be Free' rally in the same arena.

However, the Russian show outdrew Freedom's, a jammed house of around 20,000 being in attendance Monday night. With the exception of much choral singing, one number by Benny Goodman and a musical trio from his band, Paul Draper and Pansy the Horse, all the other performers, including Paul Muni, Flora Robson and Bert Lytell, merely talked.

That the audience was strongly pro-Russian was very clear when Lord Halifax, British Ambassador to the United States, was heckled by the audience chanting: 'Open up a western front.' His talk was first

(Continued on page 20)

Pauline Garon's Coiff Suit

Los Angeles, Oct. 28.

Pauline Garon, former film actress, filed suit for $11,000 damages in Superior Court against a beauty establishment.

Her hair fell out, plaintiff declares, and ruined her screen career. She blames the beautician.

ABBOTT and COSTELLO

'The picture is at its best whenever Abbott and Costello are within camera range.' —Rose Pelswick, *N. Y. Journal-American.*

Universal Pictures Chase & Sanborn Hour, NBC-Red

Under Personal Management of: EDWARD SHERMAN

THE BERLE-ING POINT

By Milton Berle

Flew into New York for a few days to line up a cast for my new show that I wrote with Harold Conrad called "I, the People"—that's the last time I ride piggy back on a sky-rocket.

When I arrived at LaGuardia Field one fellow kept running after the photographers to snap his picture—and did I get out of breath.

What a welcome I got when I registered at the Essex House. The clerk was so happy to see me, he let me check in without a co-signer.

Nothing has changed since I've been away. The same old light, same old crowds, same old Jack White—same old gags!

Broadway Department

Jay C. Flippen tells me that Joe Frisco has been hanging around Hell's Kitchen so much he now talks out of the side of his stutter!

Read where Joe Cook may star in the Ringling circus. Understand Joe is going to do an act with elephants who have no memory whatsoever.

Gypsy Rose Lee is putting out a new edition of her book, 'G-String Murders.' The new edition will be more in keeping with Gypsy's noted act—it won't have any covers!

Hollywoodiana

Benny Lessey (who's killing them at 'Slapsy Maxie's') has a great idea. He wants to open a combination laundry and theatre that plays nothing but Bette Davis pictures. After each film, the patrons leave their wet handkerchiefs at the boxoffice and upon returning to see another picture, it's there waiting for them freshly laundered.

—Maxie Rosenbloom was invited to a very swanky party this week and for the occasion, dressed formal—he wore a sprig of parsley in his cauliflower ear!

Rather than get a dressing-down from the Hays office, Billy, the Midget, has given up wearing tight sweaters. (From the picture, 'It is Sweater to Have Loved and Lost!')

A certain Hollywood agent got around that decree that all couches must be removed from agents' offices. He had one installed that works like a Murphy bed. (Smart, eh?)

Music-Radio Department

Do you think BMI songs hate their composers?

Got the shock of my life on the plane to New York—met a fellow who never wrote a song!

Bob Crosby, the Ballantine Valentine, is getting to sound so much like his brother Bing in the vocal department that he rushed out and bought a stable of slow horses.

Understand that Richard Himber is doing great on his personal appearances. Last week he was over at two jukeboxes.

My Ballantine radio program is being moved from Mutual to NBC. Hope NBC doesn't get wise to me too and move me to CBS!

Observation Department

Eavesdropped at Stork Club: 'He'd match his private life with anyone—in private!'

Eavesdropped at Lindy's: 'Is she a meddler? She has a great inter-feriority complex!'

My brother (the one who rides a broomstick on Halloween) is so allergic to meat he even gets sick wearing a pork-pie hat!

Whatever Became of——?????

Al Moore and His U. S. Naval Band
Penny, Reed & Gold
Julian Hall's Entertainers
Sybil Vane
Holmes and Lavere
Wills and Davis

Afterpiece

When you're dumb, you want to be smart. When you're smart, you want to be a genius—doesn't anybody want to be like Maxie Rosenbloom?

Postmortems on ASCAP Fight

Society May Have Muffed Good Chance Last March —War Interest Was a Break for Broadcasters

ASCAP may have made a costly misjudgment in March, 1941, according to inside information of an offer then made, apparently sincerely, by Broadcast Music, Inc. This offer, conveyed through intermediaries, assertedly was to open up a get-together of BMI and ASCAP. It was scorned at the time, with ASCAP interpreting it as a sign of weakness.

BMI had then cost the broadcasters some $2,000,000 with an obviously bad record of song picking. What later saved the day for the broadcasters were the many small publishers—some 55—who cropped up with surprise pop hits, from 'Hut Sut' to 'Don't Want to Set World on Fire,' and 'Intermezzo' and kindred BMI-licensed tunes.

The major 'X' quantity, of course, in radio's favor through all of 1941—and this is something neither side counted on—was the intensified interest in the war, so that newcasts, political talks, along with quiz programs and the like, made music less important than normally.

How's Your Spanish?

Hollywood, Oct. 28.

Jean Gabin, star of French films, studiously delayed his Hollywood debut for months while he absorbed the idioms and nuances of the American language.

His first picture at 20th-Fox is 'Moon Tide,' in which he plays the role of a Swede.

'BEDLAM' REHEARSALS OFF DUE TO REVISIONS

Rehearsals on Michael Todd's 'And So to Bedlam' have been set back at least a couple of weeks because of proposed changes in the book by George Marion, Jr. Ambitious musical was to have gone into the preparation stages yesterday (Tuesday), but Todd decided the book needed a switch, especially in relation to the role to be played by Dick Powell.

With the show thus postponed, Powell planed back to the Coast today (Wednesday) after appearing on the Treasury Hour (NBC) last night. The film player will return in a couple of weeks, or sooner if necessary. Others from the Coast in the cast are Ned Sparks and Jed Prouty, but they are remaining east.

'Bedlam's' score is by Johnny Green.

McKenzie Back in Biz

Maurice McKenzie, who retired from active business two years ago after a long term as assistant to Will H. Hays, is en route to Hollywood with Mrs. McKenzie. He will do some reading of film material for Jason S. Joy, of the 20th Century-Fox studio.

During his holiday he lived at his home in Crown Point, Ind.

Free Show for Windsors, TA Collects Its 15%

Duke and Duchess of Windsor or not, it's all the same to Theatre Authority—15% of the gate for actor charities if for-free talent is used. Sponsors of the Cotillion Ball at the Waldorf-Astoria, N. Y., last Friday (24) evening, learned that to their sorrow Saturday morning.

When Edward and the Mrs. showed up at the hoof-fest, someone thought it would be nice if they were properly entertained. So he went downstairs in the Waldorf and brought up Paul Draper, currently working in the Wedgwood Room, who performed for the Windsors.

Alan Corelli, exec secretary of TA, got wind of the affair and promptly put the bite on. Coin was promptly paid.

POOR B'WAY CROP FOR PIX

Par's $1,500,000 Worth of Story Buys Soon Due to Undergo Acid B.O. Test

Course embarked upon by Paramount about two years ago in buying important and expensive plays and books is about to undergo the acid test of the boxoffice. Studio has tied up $1,500,000 or more in story properties and will shortly have a good idea of whether or not the investment of that kind of coin is worthwhile to it.

Proof will lie in the results of four pictures. One has just gone into release and the others are in the editing stages now. They are 'Hold Back the Dawn,' made from a story by Ketti Frings,, for which Par paid $10,000; 'Louisiana Purchase,' B. G. de Sylva's smash musical, which cost the studio $150,000; 'Reap the Wild Winds,' Thelma Strabel's Satevepost serial, representing another $25,000, and 'Bahama Passage,' made from Nelson Hayes' novel, 'Dildo Cay,' which set Par back $10,000.

That's only a beginning, however, to what Par owns in the way of top-priced material which is in various stages of preparation. Success of the four films, though, may have a lot to do with how freely the Par exec board sanctions the laying out of further heavy sugar.

There were several reasons, of course, for Par entering the ranks of big property buyers, which Metro and Warner Bros. had practically

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COHAN IMPROVES, SENDS BROADWAY HIS REGARDS

George M. Cohan is improving at the Flower-Fifth Avenue hospital, N. Y., where he was recently operated upon. Principal ailment was a double hernia. Understood that Cohan's case is a three-step operation and two incisions have already been made. Two blood transfusions are reported having helped him considerably.

Ailment dates back to 1927, when he wrote and produced 'The Merry Malones.' That musical opened in Boston and during a dress rehearsal Arthur Deagon dropped dead. Cohan jumped into the part and was accorded a reception long remembered in the Hub. However, the exertion called for in the part was too much of a strain on him. He had not danced for 13 years. Report that he was overworked in 'I'd Rather Be Right,' produced by his former partner, the late Sam H. Harris, is incorrect. Cohan regarded that appearance as easy in comparison to that in 'Malones.'

The flood of messages and telegrams continues from all over the country. Cohan's message to Broadway is:

'Give my regards to the gang.'

A Dream Come True

Hollywood, Oct. 28.

George M. Cohan's life story, 'Yankee Doodle Dandy,' goes into work at Warners Nov. 24.

James Cagney, onetime chorus boy, plays the part of Cohan. Michael Curtiz directs.

Veloz-Yolanda Chalk Up Neat $12,500 in St. Louis

St. Louis, Oct. 28.

One-week stand of dance concert headed by Veloz and Yolanda wound up Saturday (25) at the American theatre, sole legiter here, with a nice b. o. take. Eight performances, with the house scaled to $2.80, grossed an estimated $12,500, dandy because of rain and hot weather.

Crix tossed raves.

Ephraim to London

Lee Ephraim clippered to London yesterday (Tuesday) to produce 'Claudia' there. He will try and get Vivien Leigh for the title role.

Ephraim's current production on Broadway, 'All Men Are Alike,' with Bobby Clark, is closing on Saturday.

Looked Bad

Line to the boxoffice of the Shubert, N. Y., was continuous for days prior to the opening Wednesday (22) of 'Candle in the Wind,' which stars Helen Hayes. Reviews were none too favorable, so when the star left the theatre after the matinee Thursday and saw the line to the b.o. still in evidence, she exclaimed:

'Good heavens, they're all asking for refunds.'

[P. S. They weren't.]

MORE THAN 15 NAZI PIX MAY GET U.S. OK

Fifteen or more German-made films which U. S. Customs authorities have been holding in cold storage for almost six months will be released shortly, it is understood. Customs men have been holding the films, which include a number of propaganda pictures, on various technicalities. They've run through the book by now, however, and fear that they no longer can legally hold the films.

It was hoped that with the urging of various anti-Nazi groups a law might be enacted in Congress by which these and future Reich-made pix could be permanently barred. However, there has been nothing but some minor talk on the subject and

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RAINGER-ROBIN SONG ROYALTIES TO USO

Hollywood, Oct. 28.

All royalties derived from the patriotic song, 'Uncle Sam Gets Around,' will be turned over to the United Service Organizations through a deal between ASCAP and the tunesmiths, Leo Robin and Ralph Rainger.

Ditty is the property of the authors, although sung in the picture 'Cadet Girl,' on the 20th-Fox lot where they are under contract. It will be published by Robbins.

Cole Porter Undergoes Op At Doctors Hosp, N. Y.

Cole Porter is in the Doctors hospital, N. Y., where he has been operated upon. Composer, who wrote most of the score for 'Let's Face It,' which opens at the Imperial, N. Y., tonight (Wed.), was suffering considerable pain and it was necessary to remove a bone growth in his left leg.

Porter was critically injured three years ago, both legs being broken. Doctors anticipated the present condition would result, although the right leg is normal.

Many Metroites East

Metro currently has virtually enough studio personnel visiting in New York to turn out a picture. There are two producers and two directors in the east as well as a flock of actors.

They include Walter Pidgeon, Joseph Pasternak, Harold Bucquet, Maureen O'Sullivan, George Cukor, Victor Saville and Herbert Marshall. King Vidor is expected in Manhattan shortly, while Ruth Hussey is vacationing in Providence, R. I.

NO NEW ENTRY SOLD TO H'WOOD

Abbott and Freedley Musicals Look Likeliest — the Rest of the 1941-42 Broadway Slate in the So-So Class

APPRAISAL TO DATE

Sad state of the Broadway legit season to date is reflected in the desultory interest being shown by film companies in past, present and future plays as potential screen material. Not one Broadway show has been bought by pix so far this season and the prospects are glum.

There are only two surefire picture bets around and both are musicals. They are 'Best Foot Forward,' George Abbott's comedy of prep school kids, and Vinton Freedley's 'Let's Face It,' which lights up on Broadway tonight (Wednesday).

Of the rest of current crop of newcomers to Broadway, 'The Wookey' is probably surest of seeing celluloid inasmuch as Metro backed

(Continued on page 40)

HINTERLAND YENS LEGIT

New Castle, Pa.

Editor, VARIETY:

One other thing I would like to unburden myself of. Times are good again, money is fairly easy, and the folks in the hinterland are starving for good shows. We get plenty of Gable and Lana Turner, Abbott and Costello, Andy Hardy and Dr. Kildare (but no dishes). What we want is legitimate shows. Of course we can go to Pittsburgh and get seats behind a post, drive home in the fog

(Continued on page 52)

PRO GRIDDER'S GAME WORRIES 20TH-FOX LOT

Hollywood, Oct. 28.

Added to the usual worries at 20th Century-Fox is the physical condition of its featured players. When the studio got clippings of the sports writers' panning of John Kimbrough in his first professional grid appearance, the recent Yankees-Columbus Bulldogs game in New York, company executives ordered him to get into condition or report back to the studio.

He showed better in his second game Sunday (26) against Buffalo, so 20th-Fox will let him finish his commitment of two more games.

COCA-COLA LINEUP

Kyser, Lombardo, Duchin, Dorsey, Kaye Are Lead-Off Names

Coca-Cola begins its new radio program Nov. 3 with Kay Kyser's orchestra and so far has its first week of bands lined up. Guy Lombardo follows Kyser and in turn is trailed by Eddy Duchin, Tommy Dorsey, Sammy Kaye. Sponsors of the program have set up a budget of approximately $10,000 weekly for the show which is to cover three bands weekly at $500, three at a cost of $1,000 and the Saturday night group at $1,500. Rest is spread through line charges, scripts, and to underwrite the survey—via which the Saturday band will be selected.

Dorsey's shot, Nov. 6, will be picked up from the Cleveland Aud., where he will be playing with the RCA-Victor Dance Caravan.

Too Much 'South American Way' May Muddle Hollywood Production

Saroyan Speeds Up

San Francisco, Oct. 28.

William Saroyan, guesting on George Mardikian's 'Dinner at Omar' show on KGO, said he has just finished a book tabbed 'Razzle Dazzle' in which he accomplished a year's work in one month.

Also that he's now compiling a book of old Armenian proverbs.

MAKE DEFENSE FILMS AT L. I. STUDIO

Eastern Service Studios,, at Astoria, Long Island,, are expected shortly to be taken over by the U. S. Army Signal Corps as a headquarters for making of soldier training films. Paramount, which owns the studio, and Electrical Research Products, Inc., which operate it, have been in huddles with War Department officials on a deal, a Par exec revealed this week.

One time used by Par for large-scale manufacture of features, studio has long been inactive except for occasional use to film commercials and educational shorts. It is well equipped and is figured as excellently-fitted for Signal Corps purposes.

Army's Training Film Production Laboratory now centers its operations at Fort Monmouth, N. J., with a branch at Wright Field, Dayton, O., where air corps training pix are made. It's understood that work would continue at Monmouth and Wright, with ESS supplementing the output. Shortage of personnel and equipment has caused the War Department to let out to Hollywood studios the making of some of its films on a non-prifit basis.

Should the Signal Corps close its deal for the Long Island studios it will mark the closest New York city has come in the past several years toward achieving Mayor LaGuardia's aim of 'bringing film production east.'

GENE AUTRY'S $28,500 FOR 19-DAY RODEO DATE

Gene Autry took down $28,500 for his 19-day run in the rodeo, which ended at Madison Square Garden, N. Y., Sunday (26), according to inside reports. Last year, which was his first with the outfit, he was paid around $13,000. Singing horse opera star joined up for the New York and Boston dates. Rodeo moved to the latter stand from the Garden and ends the circuit there. Autry has virtually completed preparations for his own rodeo outfit.

Garden date hit capacity soon after opening and held that pace throughout the final week. Biggest take was Columbus Day, when the count was $55,000 in two performances.

Carrying On

Hollywood, Oct. 28.

Faith Brook, daughter of Clive Brook, goes to New York next week for a featured role in Dwight Wiman's forthcoming Broadway legiter, 'Letters to Lucerne.' Actress recently finished a film role in 'The Jungle Book,' produced by Alexander Korda.

Richard Barthelmess also has a daughter, Mary, in the Wiman production.

Report that John Hay Whitney has asked Argentina to send an official observer to Hollywood studios to see that no errors in plot, customs, etc., are made in forthcoming pictures already has brought a protest from the Society for Americas on the Coast. Organization is made up of foreign department publicists of U.S. producers. They squawked because of the precedent such action would have for other Latin-American nations.

Organization's protest to Whitney pointed out that similar appointments for all Latin-American nations would be necessary, thereby creating a bad situation at the studios in Hollywood. It was emphasized that this would mean some 22 nations all production and generally slowing up production effort.

Nearly all major producers now have experts familiar with Latin-American affairs collaborating with production staffs on every picture touching on the Latin-Americas. In addition, the Hays office production code administration has one expert on Latin-American affairs going over every production before it gets into work. Hence, the feeling of studio boys that such appointments would only further muddle producing effort.

SGT. KANIN'S U. S. FILM ON 'WHY FRANCE FELL'

Sgt. Garson Kanin says he's taken 'a slight cut; from $21 a month, when I will be mustered out of active service, to $1-year man for Uncle Sam.' He's now assigned to production of defense films.

Among Kanin's immediate chores is a picture, 'Why France Fell,' which he wants Eve Curie to write and narrate, and he hopes to get Charles Boyer, et al., to participate therein.

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BIOFF'S OWN TESTIMONY BRANDS HIM PERJURER UNDER CORREA'S QUIZZING

Labor Leader Answers 'Yes' to Questioning That He Had Lied in Previous Testimony—Bioff's Attacks on Joe and Nick Schenck

Willie Bioff was probably the sickest man in all New York yesterday (Tuesday) afternoon. In just 35 minutes of cross-examination, the cocksure, chesty little guy, who had spent the better part of two days calling a number of the top names in the film industry 'liars,' was himself unmistakably branded a perjurer—knotted up by testimony he himself had previously given under oath.

Like a B meller, the curtain came down with presiding Judge John C. Knox, in N. Y. federal court, scorchingly asking:

'Mr. Bioff, do you not feel bound by the sanctity of the oath?'

Bioff made no audible answer. A second later, as, with court adjourned, he walked from the witness box to his counsel's side, red-faced and glowering, he glared ominously at the man who had brought him to this, U. S. Attorney Mathias Correa.

Correa, who had himself been something more than flabbergasted through a steady string of denials by Bioff, under direct examination, of the case he had built up, gave no indication he had noticed the labor leader's change of mien. He had had the satisfaction of repeatedly forcing the IATSE leader to answer 'Yes' to his sharply put:

'Then those answers you made at that time under oath were not the fact?'

Bioff's cross-examination came as a cliff-hanger finale to the 12th day of the trial that is in its fourth week in Federal district court in New York. Bioff and George E. Browne, prez of the IATSE, for whom Bioff was personal rep on the Coast, are being tried on charges of labor racketeering. They got 'more than $550,000' from the major film companies, the Government contends. At Monday's (27) session, Bioff conceded this was in excess of $1,000,000.

Whitewashing Browne?

Browne, incidentally, appears certain for a whitewashing. Earlier testimony, when the U. S. was presenting its case, partially absolved him from knowledge of what was going on, and Bioff laid a thick coat of enamel over the whitewash yesterday. His direct examination by Martin Canboy, Browne's personal attorney, went something like this:

'Was Browne ever present when any of the transactions you have described occurred?'

'No sir.'

'Did you ever tell Browne of receipt of any money?'

'No sir.'

'Did you ever tell Browne of any payments of money?'

'No sir.'

'Was Browne present when any commissions were paid?'

'No sir.'

'Did you ever tell Browne of any of these matters?'

'No sir.'

'That's all.'

Correa, his case obviously carefully prepared, took the wind out of blustery Bioff from the start with a transcript of testimony he had given when attempting to have set aside his extradition to Chicago from Hollywood in the spring of 1940. He was forced at that time to serve out a six-months Illinois sentence for pandering, which he had escaped in 1922.

Bioff's authenticity as a witness hinged around a statement he made at the Chicago hearing that Mike Galvin had been his boss when he worked for the Teamsters' Union in Chicago in the '20s. At Monday's session he testified that Jerry Leahy had been his boss.

Reason for saying in Chi that it had been Galvin, Bioff admitted under Judge Knox's questioning, was that Galvin had been a prominent Democrat, and Bioff wanted to impress his friends in court with the fact he was a friend of Galvin's.

'Did you hope to influence the judge by that?' Knox queried. Bioff stalled.

Correa managed to get in the question, too: 'As a matter of fact, wasn't Galvin a gangster who was killed in internecine gang warfare?' Bioff's counsel objected and Judge Knox upheld him.

Damaging Evidence

Next Correa dragged out a life insurance application which Bioff had made and affidavitized back in 1926. On it, Bioff had stated he had been working for 10 years as superintendent of a brickyard. A few minutes earlier, under Correa's questioning, he had stated he had held no other job outside-of-the-Teamsters Union (except bartending for a short period) from 1923 to 1928.

'Were you ever employed as a stagehand?', Correa queried of his by this time somewhat bedraggled prey.

'No sir,' Willie replied.

Correa thereupon brought forth transcript of testimony Bioff had given under oath before the California Assembly Interim Committee on Capital and Labor on Oct. 17, 1937.

'Did you testify under oath you had been a member of the IATSE for 14 years?' queried Correa.

'Yes.'

'Were you?'

'No.'

Judge Knox again came in, asking: 'Then why did you make such an answer?'

'For a bunch of Communists,' Bioff replied.

'Members of the committee?' Correa asked.

'Yes.'

Correa then brought out that Bioff had also stated at that time he had been a stagehand whereas he had never been one. Chicago Local 2, IA, of which Bioff falsely testified, he was a member. It's the one of which Browne was and still is biz manager.

It was at that point Judge Knox asked Bioff if he did not feel bound by the sanctity of the oath.

Much of the testimony under direct examination by Bioff's counsel, Michael Luddy, of Los Angeles, was designed to show that great personal friendship existed between Bioff and Joseph M. Schenck, and Bioff and Harry M. Warner. Correa took a brief swat at that—which will no doubt be extended this morning—by forcing Bioff to admit that he had publicly blamed Schenck for causing his arrest on the escaped pandering charge a day before a possible strike was to be called by the IA in Hollywood in 1940.

Bioff's testimony meandered through everything from how he had spent Yom Kippur with Harry Warner (who had become faint at Bioff's house and broken his fast with a glass of milk) to an explanation of the $20,000 which, it had been testified earlier in the trial, Bioff gave to his mother-in-law on a train from Chicago to Kansas City.

Regarding the $20,000, Luddy drew from Bioff that his wife had been left a sum about equal to that by her father. That was the money he gave Mrs. Laura Nelson, his mother-in-law, Bioff said.

Farmer Bioff

Courtroom began to sound like a farmer's market when Bioff went into his real estate transactions and testified that the present price of alfalfa is $18 a ton, but that it had been as low as $12. He said seven cuttings this year will give him 700 tons from the 80-acre ranch he owns. He paid $38,000 for the property, bought in two chunks, but had only put up about $8,500 in cash.

All monies which have been described earlier in the trial as having been paid Bioff were only given him as agent and collector for Joe Schenck, who used them for general industry purposes, Bioff testified during his tenure on the stand Monday and yesterday. All this coin was 'promptly turned over to Schenck,' last payment having been made right before the former 20th-Fox board chairman came to New York last spring to stand trial on income tax evasion.

Commissions received by Bioff's stooges from Smith & Aller on film bought by Metro was likewise turned over to Schenck. Bioff said Nick Schenck told him:

'We have a proposition to get back 7½% commission on our film, but the unfair trade practice law makes it illegal to take back any commission. We must take advantage of this 7½%. Don't you have someone you can trust? I can arrange a contract with the agency.'

It was thus, Bioff said, his brother-in-law, who had been making $35 a week as a fireman, started at $125 a week as 'salesman' for Smith & Aller. He later tried to get his brother-in-law a $25-a-week increase, he said.

'Mr. Link' was Bioff's code name when Nick Schenck or Charles Moskowitz (Loew's theatre head) phoned from New York, Bioff said.

(Continued on page 25)

Willie's 'Souvenirs'

Noon recess at the William Bioff-George Browne trial in New York found a process server outside the courtroom door with another of the numerous stockholder actions naming Browne and Bioff as codefendants with Loew's. Process server couldn't come in the room and Bioff hesitated to go beyond the vestibule until he had consulted with his counsel.

'Go ahead out and take them,' advised Attorney Michael Luddy. 'Add them to the other million suits against you. Put them among your souvenirs.'

Despite Upped Film Earnings, Net Profits Will Be Cut Deep by Taxes

Picture company financial men, while optimistic over current earnings prospect in remaining months this year, presently are pointing out that deduction for taxes likely will cut deeply into netprofit shown for the first nine months this year, and for the complete financial year. Application of upped tax levies, passed recently in Congress, are expected to slash the film company net figures.

Indicative of this trend is the summary of 33 industrial companies so far reporting first nine-month earnings. While these companies showed about 83% hike over 1940 profits before federal taxes, after deductions for these taxes they showed less than 11% increase in earnings after writing off taxes.

Picture companies also will be confronted with writing off frozen coins in the foreign market when they come to figuring year-end totals. This total figure will show up in most instances only in the 12-month summary of earnings, being listed as year-end writeoffs.

Burkett Joins F. Warner

Hollywood, Oct. 28.

Sam Burkett pulled out of Forum Films to rejoin Franklyn Warner, who is returning to picture production at Grand National studios.

Warner sent Burkett to New York to arrange distribution deals.

HURLEY'S DEAL WITH UA FOR THREE TINTERS

Harold Hurley closed a deal to produce three pictures in Technicolor for distribution by United Artists. Films will be of the outdoor type, to be made on the RKO-Pathe lot in Culver City and financed by Hurley himself.

Another UA deal ready for signatures calls for the production of a group of pictures by Charles R. Rogers.

MAXINE SULLIVAN

Whose rhythmic interpretations of Scotch ballads and other folk songs rocketed her to fame. Her current engagement at Le Ruban Bleu has been extended to 4 weeks.

Miss Sullivan has appeared in theatres, cafes, night clubs and on radio for the last eighty-four consecutive weeks.

Personal Management:
MUSIC CORP. OF AMERICA

GUILD SUES TO COLLECT FOR EXTRAS

Los Angeles, Oct. 28.

Action to collect overtime for film extras under the Wage-Hour Law retroactive to Oct. 24, 1938, was entered in Federal Court by the Screen Actors Guild, with 14 companies as defendants. Named in the suit are 20th, Metro, Warners, RKO, Universal, Columbia, Republic, Roach, Selznick, Paramount, Goldwyn, Wanger; Small and Korda.

Guild asserts that the studios have paid only straight time for overtime, contrary to the Wage-Hour Law, which calls for time and one-half. Suit demands an extra half-time for all who worked in excess of minimum hours, plus an equal amount as damages. Amount of the retroactive pay cannot be determined until the company books are audited to disclose the number of extras involved. Wage-hour maximum was reduced to 42 hours a week Oct. 24, 1939, and to 40 hours a year later.

L. A. TO N. Y.

Wendy Barrie.
Harold Bucquet.
Sam Burkett.
Robert Burton.
A. Ronald Button.
W. E. Calloway.
Margie Cantor.
June Collyer.
Stanley Cortez.
Donald Crisp.
Marlene Dietrich.
Allan Dwan.
Matty Fox.
Llewellyn Gainsborough.
John Garfield.
Oliver Hardy.
Olivia de Havilland.
Rita Hayworth.
Henry Herbel.
Donald Hough.
Ruth Hussey.
George Jessel.
Michael Kanin.
Lew Kerner.
Ring Lardner, Jr.
Jesse L. Lasky.
Stan Laurel.
Mitchell Leisen.
Leni Lynn.
Chico Marx.
Arthur Menken.
Rudy Monteglas.
Maria Montez.
Alec Moss.
Dale Nash.
Maureen O'Sullivan.
Gabriel Pascal.
Joseph Pasternak.
Walter Pidgeon.
Fred Quimby.
Ernest L. Scanlon.
George J. Schaefer.
Martha Tilton.
Nate Watt.
Warren William.
Monte Wooley.

FILM COS.' TAX JAMS RESULT OF B.&B.

Although without Government confirmation, it is reported that the U. S. is planning to institute suits for income tax evasion against Paramount, Loew's, 20th Century-Fox and Warner Bros., in connection with the George E. Browne-William Bioff trial. The basis of the suits would be that the majors deducted the monies paid the labor leaders from the income tax returns of the companies, as 'necessary expenses' in running their business.

Suits, if instituted, would follow the present trial of the labor leaders.

FLOCK OF SHOWMEN DISCHARGED NOV. 1-3

Ft. Monmouth, N. J., Oct. 28.

Army training film labs lose a flock of professional talent with the discharge of the final 23 men over the 28-year-old category in two groups being released from service Nov. 1 and 3.

Those being returned to civies Nov. 1 include Henry Gerzen, 20th-Fox cameraman; Donald H. Robinson, CBS television writer; Joseph Thompson, NBC producer-director; Herman R. Cohen, Schlesinger studio cartoonist; Raymond Parker, former Universal contract player; Richard Strous, freelance writer; Robert C. Rowe, Warner actor and assistant director; James Miele, Disney staffer; and Richard Blake, writing credits at MGM and Columbia.

To be released from service as of Nov. 3 are Berkeley F. Anthony, Disney unit story director; Granville Scofield, lead in 'Li'l Abner' and 'Terry and Pirates' pictures; Austin Doyle, Technicolor sensitometrist; Robert B. Boover, Columbia assistant cutter; Franklyn Roche, legit actor; Floyd Foan, Metro lab staff; Roland Beach, Warners second cameraman and sound man.

Studio Workers Earn $725,751 During Sept.

Hollywood, Oct. 28.

Studio wage earners collected $725,751 per week during the month of September, an advance of $10,923 weekly over August. Workers numbered 15,250, an increase of 815 over the preceding month, according to the California Labor Statistics Bulletin.

While the wage and employee totals were heavier, the average pay envelope was lighter by $1.93, owing to a lower average of working hours. Weekly earnings per man in September amounted to $47.59, compared with $49.52 in August.

Hoblitzelle's Post

Austin, Oct. 28.

Karl Hoblitzelle, prez of Interstate Theatres, Inc., has been appointed chairman of the Texas Centennial of Statehood Commission.

He will head a group empowered by the legislature to plan a 1945-48 celebration marking the centennial of the Republic of Texas' entrance into the union as the 28th state.

N.Y. to L.A.

Eddie (Rochester) Anderson.
Milton Berle.
Harry Cohn.
Bing Crosby.
Laird Cregar.
Walt Disney.
William Goldbeck.
Lilian Harvey.
Rita Hayworth.
Wm. Randolph Hearst, Jr.
Leonard Joy.
Andre Kostelanetz.
Olsen & Johnson.
Dick Powell.
Frank V. Taylor.
Mary Pickford.
Harry M. Warner.
John Hay Whitney.
Dwight Deere Wiman.
Darryl Zanuck.

DECREE COOLS HOT FILMS

Joseph Bernhard Elected a V.P. Of WB, Will Supervise Both Sales And Theatres; Kalmenson Vice Sears

Joe Bernhard was yesterday (Tuesday) elected a vice-president of Warner Bros. Pictures, Inc., at a meeting of the board of directors, retaining the presidency of the WB-Circuit Management Corp. He will be officially appointed executive director of all Warner operations at the home office, including distribution as well as theatres.

His new title will probably be v.p. and general manager, and his duties generally the same as carried by Sam E. Morris several years ago. Bernhard is at present g.m. of the Warner circuit, numbering around 400 theatres.

He will probably appoint Leonard Schlesinger, his executive assistant at the home office, or Ted Schlanger, Philadelphia zone manager, to operate the theatres under him. I. J. Hoffman, New England WB operator, is also favored.

Ben Kalmenson, already appointed general sales manager to succeed Grad Sears, would similarly supervise distribution under Bernhard, with Harry M. Warner continuing, as in recent years, to spend virtually all his time on the Coast.

Realty Background

Originally in the real estate business in Philadelphia, associated with Albert Greenfield & Co. there, Bernhard came into the old Stanley Co. of America on realty work, subsequently shifting to the Warner h.o. in charge of theatres in 1927. He is credited with having had much to do with staving off bankruptcy for the company when dark times came as result of the lease readjustments he made, theatres disposed of etc.

Appointment of Kalmenson to the top distribution post in Warners was not unlooked for in view of the rapid rise he has had in the business. He joined Warners 14 years ago as a salesman working out of the Pittsburgh office, subsequently shifting to Albany where he was quickly promoted to managership of that branch.

Later he moved on to take charge of more important branches.

WB operates with two divisions, the eastern-Canada zone being in the hands of Roy H. Haines, also an aggressive salesman who has come up through the ranks.

20th's Bottleneck

Hollywood, Oct. 28.

Producers at 20th-Fox are in a traffic jam, with 26 scripts ready to shoot and no place to shoot them.

All the sound stages on the Westwood and Western avenue lots are occupied.

SAY FRED JACK MAY BE UPPED AT WB

A successor to Ben Kalmenson, as western-southern division sales manager for Warner Bros., is expected to be set by the time WB holds its Friday-Saturday (31-Nov. 1) meeting of its branch managers at the home office. This powwow was called by Kalmenson and will be attended by numerous h.o. executives as well as the branch sales heads.

Fred Jack, southwestern district sales manager of the company headquartering at Dallas, has been prominently mentioned for promotion to Kalmenson's former divisional post. Kalmenson denies that a decision has been reached, refusing to confirm any of the accounts linking Jack to the western-southern divish. Jack has long been with the

(Continued on page 23)

Lasky's 'Twain' Confabs

Jesse L. Lasky is in New York for huddles on his next production for Warners, 'The Adventures of Mark Twain.'

Lasky will confer with officials of the Mark Twain Association and Howard Koch, who is doing the screenplay.

Theatre-Dominance of WB Sales Now Stronger with Bernhard at Helm

Grad Sears' bow-out from Warner Bros. as general sales head breaks up one of the slickest merchandizing teams in the picture business, but S. Charles Einfeld continues in charge of advertising and publicity. As president and vice-president of Vitagraph, Inc., the WB sales agency, both drew the same $104,000-per annum.

The new setup, with Ben Kalmenson the new sales head, creates within WB a situation that parallels other picture companies where theatre men are in the top spots. Not only have former theatre men become keystone heads of companies, in production as well as distribution, but the tendency in that direction seemingly grows.

Thus, Joe Bernhard, head of WB theatre operations, and to be general supervisor of sales as well, falls within that category. Kalmenson might be considered 'a Bernhard man,' also giving the Warner sales operation the theatre perspective. The Warner exhibition adjunct has always showed up most favorably in comparison with studio and distribution. It's akin to Paramount's 1,200 theatres being mostly responsible for taking that company out of 77b.

Bernhard, incidentally, was first choice for the United Artists presi-

(Continued on page 23)

LEVEY MAY RETURN TO DISTRIBUTION

Jules Levey, former general sales manager for RKO who went into production on his own two years ago, may return to the distribution field, it is reported. One major company has sounded him out on accepting a high sales post.

On leaving RKO, with which he had been identified in sales for many years, Levey formed Mayfair Productions and to date has made three pictures, independently financed.

His third, 'Hellzapoppin,' is his most ambitious effort and as a result of spending a reported $200,000 additional in added scenes, the investment in this one will go over $1,000,000. Universal, through which Levey distributes, is selling it singly. It goes into the Rivoli, N. Y., first-run following 'How Green Was My Valley' (20th) which opened there last night. National release date for 'Hellz' is Dec. 26.

Levey has a fourth film in work, 'Pardon My Sarong' which will star Abbott and Costello.

CLEARANCE SNAG FEARED BY EXHIBS

Product Jam on Subsequent Runs Seen While Distribs, First Runs Haggle Over Terms, Thus Nullifying Time Value of National Exploitation

NO PANACEA

Exhibitors buying product for subsequent situations fear that plans to show pictures while they're hot will be stymied because of the clearance bottleneck looming under current consent decree selling methods. Belief is expressed that topical pictures will grow cold and the boxoffice value of high pressure national exploitation campaigns will be largely nullified during the time lost while distributors and first-run operators haggle over terms.

Where distributors run into difficulties in setting a deal with first-run accounts in any given situation all bookings of product under negotiation are delayed. As a result, film availability is automatically blocked for the runs which follow, regardless of clearance or the pressing need for pictures. Selling da-

(Continued on page 20)

WB PAYS OFF SEARS IN FULL

Warner Bros. will pay Grad Sears the full amount of his unexpired contract running to next March, it is understood, but not expected that the balance of the termer would affect a connection elsewhere if he made one. He was payrolled at $104,000 a year. Sears will vacation for the next month or two, he says.

Under a proposed new WB deal, had Sears stayed on, he would have had a cancellation clause terminating it on a year's notice, but WB also would have had the same privilege, except that if Warners exercised the cancellation it would have to pay him $100,000.

While Sears is said to have agreed to a new deal, the whole thing was called off largely, from accounts, because Harry M. Warner desired to place Joe Bernhard over him in top administrative charge of both sales and theatres.

Sears held the title of president of Vitagraph, Inc., the Warners selling subsidiary, while Carl Leserman, assistant sales manager, who also resigned Monday (27), held the title of v.p. of Vitagraph Co. He's a Sears man.

PETTIJOHN'S SECOND OPERATION IN A YEAR

Charles Pettijohn, general counsel for the Hays office, is recuperating at the United hospital, Port Chester, N. Y., following an abdominal operation last week. Decision to operate came suddenly. It is the second operation Pettijohn has undergone within the past year. He will not be back in his office for at least another two weeks.

Same week he went to the hospital, his secretary, Mrs. Mabel Parkhouse, suffered a broken rib while attempting to tie her shoe in an awkward position.

Matty Fox to N. Y.

Hollywood, Oct. 26.

Matty Fox heads east Friday (31) for homeoffice parleys on new product.

Will be gone a month.

Paramount's Home-Office Employees Ass'n Attacks the Pension Fund Pool Set Up for the Top 10 Par Officials

Raftery's Brushoff

Anent reports that this or that picture man is being considered as the next president of United Artists, Ed Raftery, company attorney, observed that speculation of this type is being 'inspired with object of creating bad relations with producer-distributor chains and others within the industry.'

Raftery maintains that United Artists is not angling for execs currently with other companies, and that the business will continue to be run by the UA board of directors indefinitely.

PAR'S NET FOR YEAR MAY HIT $7,000,000

With slightly more than two full months to go, Wall Street hears that Paramount will round out 1941 with the largest net profit for the corporation since the pre-depression period. Par is expected to show around $5,400,000 for the first nine months ending Sept. 30. Predicated on current rate of income, full year should show $7,000,000 and may reach $6,000,000 if the company's share of presently frozen coin in Great Britain is included.

Present rate of earnings points to another divvy on the common before the end of the year.

Schaefer to N. Y.

Hollywood, Oct. 28.

George J. Schaefer ended a month's stay at the studio and left last night (Monday) for New York.

RKO president recently returned from a religious pilgrimage to Mexico.

The annual premium paid to cover a pension fund set up by Paramount for 10 of its top executives in 1937 runs to $131,159.77, according to figures of the Paramount Pictures Office Employees Assn. of Greater New York, a company type of union that is seeking wage scales ranging upward from a $25 minimum.

In a house organ the union is getting out, the 10 execs for whom the insurance pension is provided are listed as Barney Balaban, Stanton Griffis, Y. Frank Freeman, Neil F. Agnew, Austin C. Keough, Walter B. Cokell, Fred Mohrhardt, John W. Hicks, Jr., Russell Holman and Paul C. Raibourn.

'Under its amazing terms,' the organ sets forth, 'Balaban and Griffis may retire and receive pensions at the age of 60. The other eight employees must wait until they reach the age of 65. At the inception of this plan, Mr. Balaban was an employee of Balaban & Katz Corp. This company loaned his services to Paramount in July, 1936, to act as its president. Thus he had less than 12 months of service when the plan was conceived. Stanton Griffis was a part-time employee for only six months before the plan became operative. Y. F. Freeman had only three years of service with Paramount.'

Balaban, Griffis Salaries

Continuing its attack, the office employees' organ relates that 'Balaban received $325,331.55 in 1940, according to the proxy sent in May, 1941, an increase of $67,696.19 over the amount of $257,435.36 shown in the 1940 proxy as his salary for 1939.'

Griffis averages about two hours a day at Paramount offices, the unioneers claim, 'when you take into account the time spent on his brokerage interests, vacations in Florida and Bermuda, and on his yachting and fishing trips.' Organ adds that 'for this part-time job he received, in 1940, $52,000 plus liberal expenses.'

Citing the $131,159 paid in annual pension premiums for the 10 execs favored by the plan, the Par office employees note that this 'would give

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UA Still Without a Prez; Boards East and West to Run Company

COLLIER YOUNG CHUCKS RKO STORY ED. BERTH

Hollywood, Oct. 28.

Collier Young, story editor at RKO for a year and a half, arranged an amicable termination of his contract, which had four months to run. He is negotiating for a new connection.

William Nutt, assistant, assumed Young's job until the studio picks a successor.

More Relief Cottages

Hollywood, Oct. 28.

Two more bungalows, the eighth and ninth thus far, have been donated to the Motion Picture Relief Fund's Country House in Woodland Hills.

Eighth is the Margaret Freeman Cottage, given by Y. Frank Freeman, president of the Producers Association. Ninth is the Artists Managers Guild Cottage, pledged by Hollywood film agents.

With Grad Sears eliminated as a possibility for the United Artists' presidency, choice of the company's owners for the job revolves around two men. Rumor factories, which for months have kept up a steady stream of potential UA prexies, have run out of grist and the report is now that the choice will be a 'dark horse' who hasn't even been mentioned for the post.

Mary Pickford's departure from New York for the Coast last night (Tuesday) left David O. Selznick the only one of the quartet of UA owners in the east and the others have placed upon him the burden of the final negotiations. Selznick hopes to pull out for the Coast on Friday (31).

The stockholders are perturbed at the wavering morale in the home-office and field as talk and rumors about the company's future runs on month after month and are determined to bring the situation to an end. They are somewhat discouraged with results of their various negotiations, feeling that the UA presidency is being used as a stepping stone in his own company for every man approached.

Regardless of the presidency, what the owners did accomplish during

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Par's 57 Theatres in Minn. Makes That Co. Most Interested in Test Suit to Upset Anti-Decree Law

Though RKO, 20th-Fox, Metro and Warners are free to follow in the footsteps of Paramount seeking permission to sell Minnesota outside of the decree, it is reported that this group may raise objection to the hearing on Oct. 31 in N. Y. federal court when exemption from the decree by Par will be considered.

Operating 57 theatres of its own in Minnesota, Par probably would like to see the other distribs take the same step that it (Par) did last week, when getting an order from Judge Henry W. Goddard to show cause why the company should not be exempted from provisions of the consent so that it could sell Minnesota accounts immediately. It wants this exemption to sell in Minnesota pending determination of court action in the state testing the constitutionality of the law engineered by Northwest Allied which would force full-line selling and an unconditional 20% cancellation.

While other distribs question the economic safety of trying to sell Minnesota under its burdensome law, and also sell under the decree in the 47 other states, Par is assertedly willing to take the gamble. Other consenting distribs are also somewhat fearful of prejudicing their court fight if they go into Minnesota to merchandise pictures under that state's laws. Apprehension is also felt with respect to the possibility that similar laws might be encouraged in other states if the distribs go against decree and sell in Minnesota.

Understood that while some or all of the other four companies may apply for exemptions also, if it is granted to Par, that they may also decide to stay out and raise objections to the steps Par is taking. Because WB, RKO, Metro and 20th are members of the decree, Par was forced to serve the papers on them and they are free to make objections if they want to.

Sections 3-4

Par is said to have applied for application to be relieved of compliance with Sections 3 and 4 of the decree independently and is not in any way serving as a guinea pig in the matter in behalf of all consenting distribs. No general meeting was held nor did Par discuss the plan with the Department of Justice first, it is understood.

The two sections on which exemption is sought provide for trade-screenings, sales in blocks-of-five or less, nor forcing of shorts or westerns, and arbitration.

In any event, regardless of whether Par is granted decree exemption, this company and Metro will continue to provide 1941-42 pictures to Minnesota Amus. Co. (Par) which operates in Minnesota and the two Dakotas. Circuit has what amounts to an automatic franchise with Par, and also has one with Metro which does not wash up until the end of the current (1941-42) season.

Situation for all distribs is somewhat of a burden, in that Minneapolis exchanges sell the Dakotas and northern Wisconsin under the decree and must continue to service those territories. Thus, while United Artists had planned closing its exchange in Minneapolis, it has reconsidered that plan because of other business carried.

Bulk of Minn. Indies Fear Being Forced Out of Biz

Minneapolis, Oct. 28.

Facing the prospect of being forced out of business in the relatively near future because of an insufficiency of the type of product needed to keep their theatres in full-time operation, bulk of Minnesota independent exhibitors' present hope is that the Federal court in New York speedily will grant the petition of Paramount to permit it to sell in Minnesota.

Because the Paramount selling would relieve their serious product plight only partially, these panicky exhibitors, some of whom already have shuttered their houses or are only operating part-time, also are praying that Northwest Allied, sponsors of the law that's responsible for the present deplorable situation, is correct in the belief that, if the Federal court heeds this initial pe-

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Coast Show Biz Charters

Sacramento, Oct. 28.

Three new show business corporations were granted charters to operate in Los Angeles. They are:

Floyer Films, Inc.; capital stock, 5,000 shares, par $1; directors: Benjamin F. Glazer, James Lavine and Noel Singer.

Entertainment Corp. of America, booking and film production; capital stock, 5,000 shares, par $1; directors: Lazare F. Bernhard, Clifford Ellison and Clara V. Ellison.

Eden Productions, Inc.; capital stock, 300 shares, no par; directors: Stanley N. Gleis, Mark E. O'Leary and Helen Wells.

LAUGHTON LEADS OFF MORROS EPISODIC PIC

Hollywood, Oct. 28.

Charles Laughton and his wife, Elsa Lanchester, play top roles in the first of six episodes in 'Tales of Manhattan,' the Boris Morros production which got underway at 20th-Fox, directed by Julian Duvivier.

Lined up and under negotiation for the five other episodes are Charles Boyer, Rita Hayworth, Edward G. Robinson, W. C. Fields, Irene Dunne, Joel McCrea, Paul Robeson, Ethel Waters and Eddie 'Rochester' Anderson.

Expect SEC Approval Of Pathe-Du Pont Swap

With the Securities & Exchange Commission likely to act this week on the Pathe Film-Du Pont Corp. stock swap arrangement, approved by about 80% of Pathe shareholders earlier this month, okay of the plan by U. S. Treasury officials is expected to follow soon afterwards. This approval is expected within the next two or three weeks.

Because the Pathe-Du Pont plan calls for the dissolution of Pathe Film Corp., as well as exchange of common shares and redemption of Pathe preferred stock, it naturally has taken considerable time for the SEC and Treasury officials to go into ramifications of the setup. However, approval of the proposition both by Pathe and DuPont has eliminated basic objections to the transaction.

Thien's St. Louis Blues

St. Louis, Oct. 28.

Taking of testimony was concluded last week in the local AAA office in the beef of Victor Thien, indie exhib, against the five major distribs and St. Louis Amusement Co. for discriminatory practices against his house. Thien is the first local exhib to yell for relief before the AAA. Operating the Palm, a North St. Louis subsequent run flicker house, he charged that the Aubert and Union, units in the St. Louis Amusement Co. chain, were given unfair clearance preference over his house.

Thien's beef is the sixth to be made here. One squawk, that of Louis Sosna, Mexico, Mo., exhib whose plea was nixed several weeks ago, has been lodged with the New York office of AAA.

WB Wins

Philadelphia, Oct. 28.

Administrator S. Eugene Kuen on Friday (24) dismissed a complaint filed by N. Herman Bornstein, operator of the Hatboro, Hatboro, Pa., against the five consenting distribs. Kuen ruled that the seven-day clearance allowed the Stanley-Warner Grove, Willow Grove, Pa., was 'just and reasonable.' Kuen ordered that the costs of the action be divided equally between Bornstein, the five distribs and the Grove, which had entered the case as an intervenor.

The complaint filed by Columbus Stamper for the Rivoli, North Philly, will be heard Nov. 6. Rupert C. Schaeffer, Jr., a member of the University of Pennsylvania economics faculty, was named arbitrator.

UA DICKERING FOR RKO DOWNTOWN, DET.

Detroit, Oct. 28.

Possibility of United Artists moving into a direct ownership of a downtown house here was in the taking of an option from Lester Briggs on the former RKO Downtown which last was operated here as an ill-fated theatre-cabaret venture. House originally was built 17 years ago as the Oriental, lies in a fairly hidden location in the loop area, and has been operated only spasmodically in the last five years.

Harry Buckley, v.p. for UA, was in looking over the possibilities of setting up a first-run house. Present five first-run house lineup here finds three being operated by United Detroit (Paramount) interests, the Adams by Balaban and the Fox by the Skouras interests. It is the first move made by United Artists, which announced plans for a national circuit some time ago, to take over an entire house.

If the RKO Downtown fits into the plan, the former 2,000-seat house will have to undergo considerable alterations since the seats were stripped out in the nitery venture.

NW Allied Can't See Why Theatres Need Shutter Due to Pix Shortage

Minneapolis, Oct. 28.

Hinting that Minnesota independent exhibitors may institute damage suits against major decree distributors that continue to refuse to sell in Minnesota, because of the state anti-consent decree laws, Northwest Allied, the measure's sponsor, in a statement to the newspapers, declares 'there is no legal reason why any theatre in Minnesota should close for lack of motion pictures.'

The statement, giving the independent exhibitors' side of the present fight, precipitated by the distributors' resistance to the law, undoubtedly is designed to prepare the public for possible wholesale closings of showhouses and to enlist its sympathy for support. It vigorously denies the contention of G. W. Finley, counsel for Paramount, in statements to the press and arguments before the court that the law is unconstitutional.

Dragging the scrap out into the open for the lay public to be the judge and jury, Northwest Allied declares that the decree companies can obtain Federal court permission to sell in Minnesota.

Cases are cited allegedly showing that the consent decree has no bearing on the state's power to pass the act and that the state law properly supersedes the consent decree within the state.

It also is claimed that Judge Hugo O. Hanft in District Court, in refusing to grant the temporary injunctions against the law sought by the distributors, held it constitutional, although Finley and Davis Shearer, counsel for the companies, insist that the court did not actually pass on this phase.

UA Stalls Minn. Foldup

Minneapolis, Oct. 28.

United Artists has temporarily suspended the order to close its Minneapolis exchange, and plans to move out of state are being held in abeyance.

Move had been promoted by state anti-consent decree law which prevents company from selling in Minnesota.

Inside Stuff—Pictures

Lavish praise heaped upon Mexican picts by Berlin newspapers recently, caused no surprise among Argentine producers, who point out that they've been subject to the same kind of tactics for a long time. Nazi press, headed by El Pampero, Buenos Aires afternooner, has always tossed orchids at local productions and ridden down Hollywood films. Idea throughout has been to stress that the Goebbels-inspired paper is not Nazi at all, but simply patriotic and out to defend Argentina from 'Yanqui imperialism as demonstrated by the cinema.'

Lavishness of the swastikers' sugar is sometimes embarrassing to the local companies who face finger pointers certain that since the pictures are praised the companies must be in cahoots with der fuehrer. Fact is, local producers say, that frequently they don't even send publicity material to the Nazis rather than face the kiss-of-death embarrassment, but that the totalitarian rags cook up their own in order to 'prove' friendliness. Word from Mexico that Nazis were planning to show Mex films in Germany brought nothing but guffaws from B. A. Explanation is that such a lure won't convince any who really trouble to look into the situash. Even in Spain the Axis' little brother, very few Argentine-mades are shown despite the fact that B. A. admittedly heads the Latin picts-making world.

Those in Bob Gillham's publicity department at the Par h.o. working on long-range planting were not asked to go to the Coast for the meetings on 'Louisiana Purchase' 10 days ago, but all of Alec Moss' field exploitation men were brought out at considerable expense. Odd angle is that the exploiteers do not have to work so far ahead on pictures as home office publicists who handle magazines, wire services, photo services, etc.

'Louisiana' has been completed but probably will not be released until around the holidays or beyond. If not sold singly, a possibility, it will probably fall into Par's fourth group. The third is not yet made up. Sales campaign on film will be discussed at a district managers' meeting to be held in Chicago Nov. 14-15-16, presided over by Neil Agnew.

RKO rose from legal obscurity in N.Y. federal court Friday (24) and after a few gasps sank back again into oblivion. The cause of the resurrection was the authorization by Judge William Bondy to Irving Trust, former trustee, to pay $8,892 to the company. The trustee had retained monies at the conclusion of the reorganization in March, 1940, to pay contingent expenses, and the sum now tendered to RKO is the last in the hands of Irving Trust.

The trustee was also authorized to cremate a number of papers which are now worthless and had belonged to RKO. Their identity was not disclosed.

Litigation that has occupied the Wisconsin courts for nearly four years as result of the LaCrosse Theatres, Inc., $1,470,000 anti-trust suit against Paramount, 20th-Fox, United Artists, et al, was finally ended this past week. After the suit itself was thrown out of court in Madison, Wisc., by Judge Patrick T. Stone when plaintiffs, Frank Koppelberger, v.p. and g.m., and William Burford, pres., failed to appear, their legal rep, Robert A. Hess, brought suit against them for $13,500 allegedly due him for fees. This action was slated to go to trial tomorrow (Wednesday), but a settlement satisfactory to both sides was reached and notice of dismissal of the suit was filed Thursday (23) in the LaCrosse circuit court.

Carol Bruce did not take to the cameras as had been expected in Universal's 'This Woman Is Mine.' In fact, it is understood, she loomed so disappointingly in closeups that several company officials advocated screen-testing before spotted in another film so that the photogenic qualities might be brought out. U execs are sold on the idea that it was mostly a matter of camera angles.

Resulting test at the studio was so satisfactory that Miss Bruce was immediately assigned to the Abbott-Costello comedy feature now in production. In this advance rushes indicate she is showing up in much the same manner as the initial tests which prompted U to signature her.

Single bills in film houses are approximately a 60-40 choice over double features in Los Angeles, according to The Front Door Ballot Box, a house-to-house poll conducted by the L. A. Times. Actual count was 60.9% for singles and 39.1% for duals. A breakdown of the poll showed a vast difference between the preferences of fans with high and low incomes. In the upper financial brackets it was 21% for doubles and 79% for singles. In the lower wage class it was 85% for double-headers and 15% for solos.

'Ethan Frome' for Bette And Massey at Warners

Hollywood, Oct. 28.

Edith Wharton's novel, 'Ethan Frome,' is slated as a co-starrer for Bette Davis and Raymond Massey at Warners.

Filming follows completion of 'In This Our Life,' next Davis starrer.

Massey starred in MacGordon's Broadway stage production of 'Frome' some seasons ago.

Par Revives Hip-Waver

Hollywood, Oct. 28.

Paramount is taking 'Hula,' an old Clara Bow picture, off the shelf as a starrer for Dona Drake, the youngster who danced and sang in 'Louisiana Purchase.'

Monta Bell is modernizing the story.

Studio Contracts

Hollywood, Oct. 28.

Irving Rapper's director option lifted by Warner's.

Bobby Connelly inked one-year pact as dance director at Metro.

Owen Crump's writing ticket renewed by Warners.

Albert Maltz signed to scripting contract by Paramount.

John McGuire drew new player ticket at RKO.

Trudy Marshall, Powers model, inked contract with 20th-Fox.

Sharon Douglas inked player contract with Edward Small.

NOTABLES APPEAL NIX ON 'FORGOTTEN VILLAGE'

Albany, Oct. 28.

Fifty-odd pages of a printed appeal by Pan-American Films, Inc., on John Steinbeck's and Herbert Kline's 'The Forgotten Village,' which was rejected by the Motion Picture Division, State Education Dept., because certain scenes are 'indecent and inhuman,' contain indorsements by list of distinguished people. They include Mrs. Franklin Delano Roosevelt, Marc Connelly, Dolores Del Rio, Fredric March, the National Board of Reviews, and many others.

Censors are expected to hear the appeal Nov. 12.

Music Hall's Lineup

Radio City Music Hall, N. Y., has deals set on pictures that will probably take it up to the holidays and is also negotiating for 'Ball of Fire' (Sam Goldwyn-RKO).

In addition to 'Appointment for Love' which the Hall bought from Universal and plays next, pictures on the books are 'One Foot in Heaven' (WB), 'Suspicion' (RKO) and 'Men in Her Life' (RKO), in that order.

RKO Product Deals

Among RKO product deals of the past week are contracts with the Malco circuit in the south for the second group; Robb & Rowley, in Texas and the Associated Circuit in Ohio, these circuits covering both groups or 10 pictures. Number of theatres involved in these three deals are 215. All deals were closed in the field.

ASK FURTHER QUOTA RELIEF

Shifting Population, Because Of Defense Workers, Hits Exhibs

Chicago, Oct. 28.

Shifting population trends as a result of defense work has some of the major chains worried about theatres in states where virtually no war industries are established. Wisconsin and Montana, among others, where National Theatres is firmly entrenched, are currently regarded as danger points, conditions there being carefully watched with a view towards adjusting admission scales at first sign of any large scale drop in grosses.

Though theatres have not yet been adversely affected to any great extent, general economic conditions in states without war industries are not encouraging, some non-defense industries having let out large numbers of workers. Large scale exodus to the armament centers has depopulated some areas.

Major operators are keeping daily tab on all economic indices in territories affected and maintaining up-to-the-minute statistical charts on states where house policy revision will likely become necessary before long.

Giving theatre operators additional cause for worry was statement in Chicago last week by Floyd B. Odlum, director of the contract distribution division of OPM, that he was afraid more than 20,000 small manufacturing plants in various parts of the U.S. will be forced to close down under pressure of the war program. Odlum pointed out that 20,000 businesses died almost overnight in England when war started.

Though many industries have been revitalized as a result of the war program, additional volume of theatrical biz in boom areas does not satisfy chain units in the priority-stricken territories.

SPAB's Effect

Threat to small business enterprises, as result of the operation of SPAB priorities, is being watched closely in the trade because of repercussions that might be caused at the theatre boxoffice. New York financial observers indicate that many smaller businesses in nearly every part of the U. S. fear that strict adherence to priority rulings, without compensating relief of some sort, is certain to shut down their plants, throwing thousands out of work. Even the threat of such closings is being reflected in several smaller communities by a dip in theatre attendance.

Latest threat to the dislocation of small business firms was reported last week as caused by office and clerical help leaving for better paying jobs, either in defense industries or with Government service branches. Prospect of higher salaries and prospect of advancement is stripping numerous smaller businesses of such type office employees, with this dislocation already hurting small business.

CARTER BLAKE EASES KATH BROWN'S CHORES

Appointment of Carter Blake to head David O. Selznick's talent department will take the scouting duties from Katharine Brown, who has been combining them with her activities as eastern story editor. Blake will have offices on both coasts.

Blake has been general manager for and associated in legit production with Alfred de Liagre, Jr., who produced 'Mr. and Mrs. North' for Metro last season. In addition, Blake was stage director for Selznick's summer stock company at Santa Barbara and for several years has been director of the American Academy of Dramatic Arts.

Home Defense

Hollywood, Oct. 28.

Model airplanes made by the 20th-Fox engineering and effects departments for 'A Yank In The R.A.F.' are beginning to pay dividends.

Built at a cost of $10,000 to stimulate American, British and German war planes, the models are in such heavy demand by other studios that there is a waiting list.

LANSDOWNE VS. WB BY NO MEANS A DEAD SUIT

Philadelphia, Oct. 28.

Philly's Film Row was surprised last week when writ-servers arrived with subpoenas for exchange managers in the two-year-old suit of the Lansdowne theatre versus the major distribs.

The suit, in which $210,000 damages is sought, was believed to have been washed up last August when the Stanley-Warner circuit took over the house on a 10-year lease. This settled the matter as far as Warners' was concerned.

Negotiations were under way for a settlement with the distribs, and the case was almost marked 'closed.' But these deals apparently broke down, for last Wednesday (21), the process servers arrived. The trial is listed before Federal Judge William H. Kirkpatrick and according to Norman Ball, counsel for the Lansdowne, 'it will go on definitely.'

The Lansdowne, owned by the Harrison - Ball - Friedman interests, charged that the distribs and S-W had entered into a conspiracy in 1937 when the house, formerly leased to Warners, had reverted to its owners. At this time, the suit alleges, the run of the house was moved back as soon as the Warner circuit relinquished it. The damages claimed are tripled, as provided by the Sherman and Clayton anti-trust laws. The Lansdowne suit was the first of the big parade filed in the Philly federal court against Warners and the majors.

Dietz's Coast Stay

Hollywood, Oct. 28.

Howard Dietz is remaining at Metro until the end of November, when Nicholas Schenck makes his semi-annual call at the studio.

Dietz is discussing advertising campaigns on the company's new group of pictures.

WAR TAKES TOP BRITISH TALENT

U.S. Picture Companies Don't See How They Can Successfully Fulfill 25% Production Obligation in England, Starting Next April —Only High-Budgeters Click in American Market

COMPETE WITH H'WOOD

While most American major film companies are trying to take as much advantage as they can of higher-credit features that they make in Great Britain, continuance of the European war may force U. S. distributors to seek further tempering of the British quota act in the near future. Growing feeling with several companies is that the new 25% restrictions set to become effective next April, coupled with increasing dearth of players as well as technicians, makes the British quota law almost impossible with which to comply.

Virtually every U. S. major company now is concentrating on double and triple-credit quota features, costing $200,000 to $500,000 or more, in England in hopes of partially unfreezing coin tied up in Britain. But this is reported to be an increasingly difficult task because of the few available British film stars and technicians. It has narrowed production on British Isles down to two or three features annually per company, American firms having obtained an amendment to the original 1938 quota act so that the law includes a monetary basis for figuring quota film credits. This has enabled U. S. companies to make fewer but more costly quota pictures without being penalized. Thus the more expensive film counts for three credit productions while the minimum budget picture goes only for one.

But with the percentage going to 25% next April (it started at 15% back in 1938, when the law went into

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SHANGHAI COIN DELAY

Chinese-U.S.-British Parleys Hold Up Yank Pic Remittances

Temporary tieup of U.S. film distribution coin in Shanghai was reported last week by major American distribs.

Delay caused by negotiations on a triple agreement between China, U.S. and British interests.

Britain Unfreezing $16,000,000, Or Half of U.S. Film Coin Now Blocked

New pacts on British frozen coin were inked by American film company executives this week, covering unfreezing of half of about $32,000,000 presently blocked in London and covering the new year starting Nov. 1. In forthcoming 12-month period, eight U. S. majors will receive up to $20,000,000 revenue from Britain, or approximately half of anticipated $40,000,000 earnings from British Isles, following deduction of operating expenses.

While the pact for dislodging presently frozen funds (over the past two years) calls for remittance of half of total, N. Y. major company executives have been working in recent weeks to ascertain this exact total. Latest estimate is that it will be $32,000,000 or slightly over that sum, with exact figure likely not to be known till Friday (31).

Most satisfactory portion of new frozen money arrangement is that the major companies receive approximately $8.000,000 in remittances from England during the next few weeks, with the additional $8,000,000 or near that figure within six months. This comes from the total sum of now blocked revenues in London, representing U. S. distributor income over the past two years still held in Britain.

Many companies were disappointed with the $20,000,000 set for the coming 12-month period because this is only $1,000,000 improvement over the first-year coin agreement which was around $19,000,000 for the eight companies ($17,500,000 for seven majors, Universal's being figured separately). U. S. distribs asked for full 100% remittance, which would have been likely as high as $40,000,000.

However, the attitude of foreign chiefs is that Great Britain feels that dollar exchange still must be protected, money pacts representing all it can permit to leave Britain under wartime exigencies. Arguments offered by distributors in getting as much as they did were that films should come under the lease-end law because wartime morale builders; also that the lease-lend previsions eliminated Britain's crying need for dollar exchange.

Final negotiations were carried on in N. Y. by major company chief executives and counsel, with next discussions to be on how the money should be divided among the eight companies. Will Hays headed the majors, with U. S. distribs having untiring assistance from the U. S. State Department and reps in London. Also the film companies were represented in London by F. W. Allport, Hays office regular correspondent for the British Isles.

Second year coin pact ending this month permitted majors to take $12,900,000 from British Isles.

Reublic, Monogram and Producers Releasing Corp., principal independent companies, obtained the same basic arrangement as the U. S. major distributors. This was viewed by these indies as satisfactory as could be expected under circumstances although they did not like the arrangement whereby three-year average earnings were employed as basis for figuring the amount which could be remitted. Reason for this is that most independents claim they were only becoming established during the period used for averaging, and hence it does not represent the true business capacity currently.

De-Fuzzing Phizzes

Hollywood, Oct. 28.

Constance Bennett, who is in the cosmetic business as a side line, is chairman of the Hollywood division of the 'Shaves for the Boys' drive. The gals won't shave the soldiers in person, like lady barbers, but they are raising money for shaving kits.

Hollywood's committee memmers include Linda Darnell, Peggy Moran, Carole Landis, Phyllis Brooks, Margaret Lindsay, Arleen Whelan and Jane Frazee

ROSE, MILDER, HARLEY SCHEDULE U. S. TRIPS

Three chiefs of American film companies in Great Britain are slated for U. S. trips shortly. Visits are officially designated as 'vacations' for the purpose of spending Christmas-New Year holidays with their families in the U. S. However, there are reports that the real purpose of the visit is so homeoffice executives and financial men can get a summary of quota production and the money setup as it currently exists in Britain.

David Rose, Paramount's managing director and head of production in Britain, is scheduled to come over in November although he was in the U. S. during the past summer. Max Milder, Warner manager on the British Isles, also is making preparations for a trip to N. Y. within the next month. Intention of Francis L. Harley, 20th-Fox managing director in Britain, to spend the holiday season in N. Y. was revealed about a week ago. All three British chiefs do not plan returning to London until some time in January.

Foy's New Paving Job

Hollywood, Oct. 28.

Bryan Foy ordered a rewrite on 'Highway to Hell,' originally slated to roll yesterday (Mon.) as his first production at 20th-Fox. Sam Hellman is revising the script, postponing the shooting for six weeks.

Pat O'Brien, Nancy Kelly and Carole Landis top the cast, with a spot left open for a romantic lead to substitute for Victor Mature, who has gone over to 'Song of the Island.' O'Brien fills the wait with the lead in 'Trinidad' at Columbia.

ROMANS DID IT TOO, PIRACY SUIT QUASHED

Los Angeles, Oct. 28.

Ben Dolberg's $150,000 plagiarism suit against Paramount was tossed out of Superior court by Judge William Gallagher, who ruled that the mistaken identity theme, on which the suit was based, dates back to the Roman writer, Plautus, 184 B. C.

Author claimed his story, 'All American Boys,' had been infringed by the Paramount picture, 'The Quarterback.'

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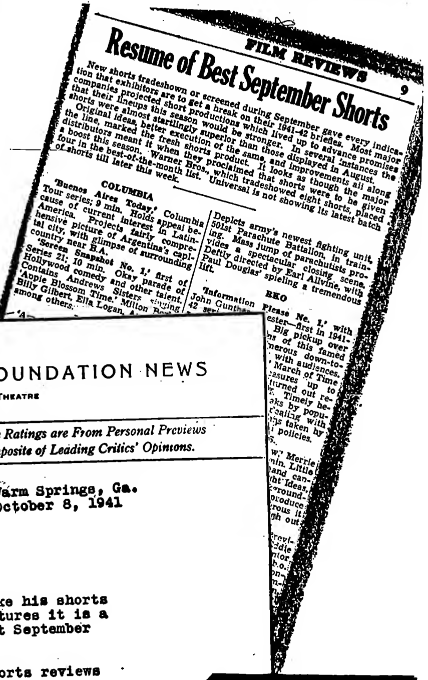

FILM REVIEWS 9

Resume of Best September Shorts

New shorts tradeshown or screened during September gave every indication that exhibitors are to get a break on their 1941-42 briefies. Most major companies projected short productions which lived up to advance promises that their lineups this season would be stronger. In several instances the shorts were almost startlingly superior than those displayed in August.

Original ideas, better execution of the same, and improvements all along the line, marked the fresh shorts product. It looks as though the major distributors meant it when they proclaimed that shorts were to be given a boost this season. Warner Bros., which tradeshowed eight shorts, placed four in the best-of-the-month list. Universal is not showing its latest batch of shorts till later this week.

COLUMBIA

'Buenos Aires Today,' Columbia Tour series; 9 min. Holds appeal because of current interest in Latin-America. Projects fairly comprehensive picture of Argentina's capital city, with glimpse of surrounding country near B.A.

'Screen Snapshot No. 1,' first of Series 21; 10 min. Okay parade of Hollywood comedy and other talent. Contains Andrews Sisters singing 'Apple Blossom Time,' Milton Berle, Billy Gilbert, Ella Logan, among others.

Depicts army's newest fighting unit, 501st Parachute Battalion, in training. Mass jump of parachutists provides a spectacular closing scene. Deftly directed by Earl Allvine, with Paul Douglas' spieling a tremendous lift.

RKO

'Information Please No. 1,' with John Gunther ... 42 ser... ester—first in 1941- ... Big pickup over ... of this famed ... nerous down-to- ... with audiences. ... March of Time ... asures up to ... turned out re- ... Timely be- ... aks by popu- ... dealing with ... taken by ... policies.

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CINEMA SUPPLEMENT TO THE FOUNDATION NEWS
BY PAUL ROGERS, MANAGER COMERFORD THEATRE

A Program Guide Published Each Week for the Foundation's Guests at Their Comerford Theatre

Picture Ratings are From Personal Previews or Composite of Leading Critics' Opinions.

Warm Springs, Ga.
October 8, 1941

Editor
Variety

Dear Sir:

As an exhibitor who tries to make his shorts mean as much to audiences as the features it is a pleasure to note your "Resume of Best September Shorts" in film review section.

Except for this I know of no shorts reviews that are unbiased by producer advertising. My sole source of information has been personal previews or consultation with a shorts booker of a big chain. Both these methods of obtaining honest information are impractical for the average exhibitor.

There are enough good-to-excellent short subjects released each year to fill out the exhibitor's two hour programs, with plenty left over. This includes a great variety - cartoons, sports reels, special subjects like Mineatures, Information Please, Screen Snapshots, etc. I speak from the experience of booking three programs weekly for the past six years. Countless people during this time have commented on the excellence of our shorts program and asked "Why don't we see these good shorts at home" (theatres).

Failing to have a practical way of knowing good shorts from poor ones the average exhibitor must, I imagine, book more or less in the dark - with the natural result.

I certainly hope your shorts reviews will be a regular feature of weekly VARIETY and that, if practical, it may be enlarged to include all shorts releases that rate fair-plus, good or excellent.

Incidentally, your reviews of features form an important part of my estimates for booking them.

Very truly yours,

Paul Rogers

Paul Rogers
c/o Ga. Warm Springs
Foundation

'Unbiased'

'Experience'

'In the Dark'

VARIETY

NEW YORK • 154 W. 46th St.
CHICAGO • 54 W. Randolph
HOLLYWOOD • 1708 N. Vine St.

How Green Was My Valley

20th Century-Fox release of Darryl F. Zanuck production. Features Walter Pidgeon, Maureen O'Hara, Donald Crisp, Anna Lee and Roddy McDowall. Directed by John Ford. Based on novel by Richard Llewellyn. Screenplay, Philip Dunne; music, Alfred Newman; camera, Arthur Miller; film editor, James B. Clark. Tradeshown in N. Y., Oct. 27, '41. Running time, 120 MINS.

Mr. Gruffydd	Walter Pidgeon
Angharad	Maureen O'Hara
Mr. Morgan	Donald Crisp
Bronwen	Anna Lee
Huw	Roddy McDowall
Ianto	John Loder
Mrs. Morgan	Sara Allgood
Cyfartha	Barry Fitzgerald
Ivor	Patric Knowles
Welsh Singers	Themselves
Mr. Jonas	Morton Lowry
Mr. Parry	Arthur Shields
Ceinwen	Ann Todd
Dr. Richards	Frederick Worlock
Davy	Richard Fraser
Gwilym	Evan S. Evans
Gwen	James Monks
Rai Bando	Rhys Williams
Mervyn	Clifford Severn
Evans	Lionel Pape
Mrs. Nicholas	Ethel Griffies
Motshell	Dennis Hoey
Iestyn Evans	Marten Lamont
Meillyn Lewis	Eve March
Ensemble Singer	Tudor Williams

'How Green Was My Valley' is one of the year's better films, a surefire critic's picture and, unlike most features that draw kudos from crix, this one will also do business.

Based on a best-selling novel, this saga of Welsh coal-mining life is replete with much human interest, romance, conflict and almost every other human emotion to match up to cinematic standards for all audiences. It's a warm, human story that Richard Llewellyn has wrought basically, and the skillful John Ford camera-painting, from a fine scenario by Philip Dunne, needed only expert casting to round out the job. In this respect the picture is extremely fortunate.

Performances are impressive all the way: fine yet forceful, punchy yet almost underplayed in their deeper meanings, gay and bitter, romantic and frustrated in properly arresting shades and moods, colors and contrasts. All the way it's an exposition of the cinematic art that pars the best.

For one thing, Donald Crisp and Sara Allgood, as Pa and Ma Morgan, the heads of the Welsh mining family, are an inspired casting. Walter Pidgeon is excellent as the minister; Maureen O'Hara splendid as the object of his unrequited love, who marries the mineowner's son out of pique; Anna Lee, equally expert as the soon widowed daughter-in-law.

And, above all, there is a potential new boy star in Roddy McDowell. The youngster may prove this studio's boy counterpart to Shirley Temple, an inspired little performer who has been in English films. He's winsome, manly, and histrionically proficient in an upright, two-fisted manner.

The transition from book to screen also utilizes the first person singular narrative form, with graphic delineations of how green, indeed, was young Huw (pronounced Hugh) Morgan's valley, as he recounts his life from childhood. Graphically and with full adequateness of scene and dialog there is unfolded the fullness of the Morgans' honest, God-fearing, industrial life span in the Welsh valley.

There are four stalwart Morgans who, with Morgan, pere, each in his own generation works the coal mines. Domestic tranquillity, love of home, romance, the new preacher, the lad's hazing at school, the caning by the bullying teacher, his decision to forego academic advantages and follow in the bituminous footsteps of his nearest of kin, the buzz-buzz of meddlesome neighbors, the Welsh Singers (vocalizing as themselves) who are commanded to Court for a Queen's concert, the ready tankards of ale for the entire Valley, the unionization moves against lowering wages and increasingly distressing working conditions, the departure of two Morgan boys to seek fortunes in America—all this, and more, is shrewdly, compactly, appealingly translated into celluloid.

It's a film that holds much to remember and it is this reminiscent quality that should create a very valuable word-of-mouth.

The Welsh Singers' rich and robust harmonics; the expert Welsh local color supplied by Rhys Williams (of 'The Corn Is Green' and doing a minor bit in this picture), the expert Alfred Newman musical setting, and all the other technical ingredients totalize this production to an ultra achievement. *Abel.*

Title Changes

Holywood, Oct. 28.

'Riders of the Bad Lands' is release title for 'Outlaw Ranger' at Columbia.

'Hit the Deck' became 'Shore Leave' at RKO.

Metro switched from 'Ballad for Americans' to 'Young Americans Sequel.'

'Girl On the Hill' at Metro, went back to its original title, 'Kathleen.'

Metro switched from 'Miss Achilles' Heel' to 'Design for Scandal.'

'Doan of the U.S.A.' is release tag on 'Steel Cavalry' at Metro.

Appointment for Love

Hollywood, Oct. 23.

Universal release of Bruce Manning production; associate producer, Frank Shaw. Stars Charles Boyer, Margaret Sullavan. Directed by William A. Seiter. Screenplay by Bruce Manning and Felix Jackson, based on original by Ladislaus Bus-Fekete; camera, Joseph Valentine; editor, Ted Kent; ass't director, Seward Webb; rights by arrangement with Charles K. Feldman. Previewed at Alexander, Glendale, Oct. 22, '41. Running time, 88 MINS.

Andre Casell	Charles Boyer
Jane Alexander	Margaret Sullavan
Nancy Benson	Rita Johnson
George Hastings	Eugene Pallette
Edith Meredith	Ruth Terry
Michael Dailey	Reginald Denny
O'Leary	Cecil Kellaway
Timothy	J. M. Kerrigan
Dr. Gunther	Roman Bohnen
Gus	Gus Schilling
Nora	Virginia Brissac
Martha	Mary Gordon

With Charles Boyer and Margaret Sullavan providing a pair of persuasive performances, in addition to generating double-power marquee voltage, 'Appointment For Love' is a neatly constructed piece of bright entertainment for adult attention. It's an 'A' attraction from every angle, and due to spin the key run wickets at a merry pace, with resultant momentum for the subsequents.

While Boyer carries a gay charmer role to catch attention of the women, Miss Sullavan's exceptional charm and ability sock over her performance for strong influence on the men—resulting in double-barreled appeal which will pay off at the b.o. Producer Bruce Manning, who also collaborated on the script with Felix Jackson, points up the highlights of the romantic adventure of the main characters while injecting numerous refreshing episodes to the oft-told tale of newlywed problems.

Boyer, a successful playwright, suave with the femmes, falls in love with Miss Sullavan, seriously immersed in the practice of medicine and with very novel and unusual ideas about marriage and continuance of separate careers. When their honeymoon is detoured by a hospital emergency call, the wife discovers her mate's former love affairs but declares jealousy will never exist.

Back in the city, Miss Sullavan takes a separate apartment in the same building with Boyer, explaining this unusual procedure in difference in time schedules of their work and the only certain time together will be at 7 a.m. Situation created upsets Boyer, with conflict between the pair raging in merriest mood, including setups for jealousies on both sides, until couple unwittingly switch apartments one night to ride through to a rousing finish and the usual clinch.

Picture is studded with numerous light and frothy situations that hit comedic peaks. There are several spots that will be caught by semi-sophisticates tuned into the double-entendre station; but these will be static to the less mature minds.

William Seiter paces the direction with an expert hand, deftly timing the smacko laugh lines and situations for brightest effect. Boyer handles his assignment with utmost assurance to add much to the overall results. Miss Sullavan provides both charm and ability to her role of the serious medic who finally turns romantic. Excellent support is provided by Rita Johnson and Ruth Terry—an eyeful pair; stage producer, Eugene Pallette; Reginald Denny, Cecil Kellaway, J. M. Kerrigan and Gus Schilling. *Walt.*

Miniature Reviews

'How Green Was My Valley' (20th). A critic's picture but one that will also get mass box-office support.

'Appointment For Love' (U). Charles Boyer and Margaret Sullavan in excellent marital comedy; hefty biz indicated.

'You Belong to Me' (Col). Moderately funny fable which will get about average returns.

'Weekend For Three' (RKO). Fairly amusing marital comedy will pass acceptably for support in the duals generally.

'Swing It Soldier' (U) (musical). Liberal display of radio artists in B filmusical for supporting spots in the duals.

'Down Mexico Way' (Rep) (songs). Gene Autry starrer is good entertainment: will do strong biz in regular Autry spots.

'Dangerous Lady' (PRC). Overly smart whodunit, only good enough for lower half of some twinners.

'Gun Man From Bodie' (Mono). N.s.g. western with Buck Jones, Tim McCoy, Raymond Hatton.

'Day In Soviet Russia' (Artkino). Interesting documentary film brightened by Quentin Reynolds' pithy dialog.

YOU BELONG TO ME

Columbia release of Wesley Ruggles production. Stars Barbara Stanwyck and Henry Fonda. Features Edgar Buchanan, Roger Clark, Ruth Donnelly, and Melville Cooper. Directed by Wesley Ruggles. Screenplay by Claude Binyon from story by Dalton Trumbo; camera, Joseph Walker; editor, Viola Lawrence. Previewed in projection room, N. Y., Oct. 22, '41. Running time 93 MINS.

Helen Hunt	Barbara Stanwyck
Peter Kirk	Henry Fonda
Billings	Edgar Buchanan
Vandemer	Roger Clark
Emma	Ruth Donnelly
Moody	Melville Cooper
Joseph	Ralph Peters
Ella	Maude Eburne
Minnie	Renie Riano
Eva	Ellen Lowe
Doris	Mary Treen
Robert Andrews	Gordon Jones

'You Belong to Me' has two or three episodes which should roll 'em in the aisles. In between there are broad wastes of motion and words, and impatience often overcomes the thirst for laughter. Not much above average entertainment and the turnout at the boxoffice should fall in the same bracket.

Before the studio settled on this title, the film bore the far more descriptive, if not as romantic, caption, 'The Doctor's Husband.' As a spinner of comic notions the theme suggested by the latter tag is a natural. They've been laughing at gags about the doctor and his jealous wife since 'way back and in this case the wife is the doctor to give it a reverse twist. So long as the story sticks to its comedy angle it beats a pleasant tattoo. But it veers off on a socio-economic tangent, the result being a sharp shift in mood and letdown in entertainment.

The performances of Miss Stanwyck and Fonda merit fulsome praise. Their strokes are keen and deft regardless of whether they're playing farce, romance, or the film's more serious moments. Audiences shouldn't find it hard to accept Miss Stanwyck as the physician. Also the process whereby she decides to give up her practice to be just a wife. Fonda, cast as a rich playboy who suffers a skiing fall and recovers with a medical wife, proves again that he is endowed with a high flair for comedy. He is equally surefire in the romantic passages, and there are enough of these to go around.'

Of the supporting players Edgar Buchanan makes the most telling impression. His is the role of a philosophical gardener convinced of the futility of it all. As a nurse in the doctor's office the fast-talking Ruth Donnelly makes the few gags assigned her count in a big way. Melville Cooper invests his butlering with expert touches of quiet humor and Roger Clark, as an ex-suitor of Miss Stanwyck, proves a satisfactory straight for Fonda's roughhousing. The biggest laugh in the picture is one fellow slapping another on the rear. But the business leading up to it is cleverly developed and explains the reason. Another big laugh item is a sequence in which Fonda goes berserk when he discovers that Clark's hurry call for his doctor-wife turns out to be a house-party. Fonda also is amusing in an earlier episode when he crashes his wife's office while she's treating a male patient stripped to the waist.

Skillfully documented by the director are the husband's jealous outbursts as well as those scenes showing the doctor-wife going to her office at an early hour while the rich young husband, with nothing to do, gives himself up to dark thoughts. When her husband's jealousy finally becomes unbearable the doctor-spouse tells him she has no choice but to call the marriage off unless he can master his qualms. If, she adds, he would get something to do during the day he might be able cut out the brooding. Acting on this suggestion he obtains a job as a haberdashery salesman in a department store, but the ex-playboy's identity is exposed and he is fired because of his wealth. All turns out well when Fonda uses his money to buy into a private hospital that is on the verge of bankruptcy. *Odec.*

WEEKEND FOR THREE

Hollywood, Oct. 22.

RKO release of Tay Garnett production. Directed by Irving Reis. Screenplay by Dorothy Parker and Alan Campbell; story, Budd Schulberg; camera, Russell Metty; editor, Desmond Marquette; assistant director, William Dorfman. Tradeshown in L. A. Oct. 21, '41. Running time, 60 MINS.

Jim Craig	Dennis O'Keefe
Ellen	Jane Wyatt
Randy	Philip Reed
Stonebraker	Edward Everett Horton
Anna	ZaSu Pitts
Number Seven	Franklin Pangborn
Mrs. Weatherby	Marion Martin
Desk Clerk	Hans Conried
Miss Bailey	Mady Lawrence

The familiar marital mixup of a too-busy husband and neglected wife provides basis for 'Weekend for Three'; a lightly-concocted item carrying sufficient amusement to fit as program support for the duals.

Story premise injects an aggressive and gladhanding friend of the wife into the family household for a weekend stopover, with the guest staying on for an extended period. Wife uses his attentions at the start to generate husband's jealousy and attention, but eventually joins husband in plans to get rid of the pest. Various devices backfire until an unexpected event solves the problem.

It's a lightly fluffed yarn of easily understood situations, played broadly theatric. Script by Dorothy Parker and Alan Campbell is without subtleties, parading numerous familiar bromidic situations, and Irving Reis' direction is decidedly broad throughout, forcing the cast to overact respective assignments. Looks like producer Tay Garnett decided on thickly spread comedy lather to catch easy attention of family audiences to overcome low voltage marquee strength of cast lineup.

Dennis O'Keefe puts plenty of personality into the role of the husband, getting over nicely despite accent on strained portrayal. Philip Reed is the athletic and breezy third party, whose loud talk is not required to put over the character. Jane Wyatt is the neglected wife, and handles her assignment okay. Comedy support is provided by Edward Everett Horton, ZaSu Pitts and Franklin Pangborn, while Marion Martin comes on for the finish as an eyeful of blondeness. *Walt.*

SWING IT SOLDIER

(MUSICAL)

Hollywood, Oct. 25.

Universal release of Joseph G. Sanford production. Features Ken Murray, Frances Langford, Don Wilson, Brenda and Cobina, Susan Miller, Senor Lee. Directed by Harold Young. Original screenplay by Dorcas Cochran and Arthur V. Jones; camera, Elwood Bredell; editor, Ted Kent; musical numbers directed by Reginald Le Borg. Previewed in studio projection room, Oct. 24, '41. Running time, 66 MINS.

Jerry	Ken Murray
Patricia	Frances Langford
Brad	Don Wilson
Brenda	Blanche Stewart
Cobina	Elvia Allman
Maxwellton	Hanley Stafford
Clementine	Susan Miller
Senor Lee	Senor Lee
Dena	Iris Adrian
Bill	Lewis Howard
Oscar Simms	Thurston Hall
Mrs. Simms	Kitty O'Neil
Dr. Browning	Lew Valentine
Elevator Boy	Peter Sullivan
Sergeant	Tom Dugan

Skinnay Ennis and His Orchestra
Kenny Stevens
Louis Da Pron
Stop, Look and Listen
Three Cheers

Universal ties together a flock of radio talent in this B filmusical, parading numerous air performers associated with several of the top network shows for cinematic display of their individual specialties. Radioites lift the picture to status of strong supporter of its kind for key bookings, while popularity of talent recruited from the air provides chance to garner some extra coin at the b.o.—which is not generally possible with a supporting attraction.

A very slight and unimportant story provides the framework for presentation of 10 song and musical specialties, in addition to a fast solo dance by Louis Da Pron. New and old songs—from 'Annie Laurie' to current swing tunes—are inserted at frequent intervals. Frances Langford ably puts over three—'My Melancholy Baby,' 'Got Love,' and 'I'm Gonna Swing My Way to Heaven.' Susan Miller handles a pair, modern rhythmed 'Annie Laurie' and 'Rug Cuttin' Romeo,' while Skinnay Ennis and band get the spotlight for two orch displays. Senor Lee, Kenny Stevens, Stop Look & Listen, and Three Cheers also provide vocal talent to the proceedings.

Ken Murray, mustered out of the army after a year's training, rejoins an advertising agency staff, and gets confused in attempting to look after his buddy's wife—an expectant mother. Mistaken identity results in general confusion while open spaces are amply filled in by the musical stretches.

Murray handles his assignment in breezy style, while Miss Langford carries the romantic lead in addition to her vocalizing. Brenda and Cobina are frequently spotted for brief and familiar routines. Adequate support is provided by Don Wilson, Hanley Stafford, Iris Adrian and Thurston Hall. *Walt.*

DOWN MEXICO WAY

(WITH SONGS)

Hollywood, Oct. 24.

Republic release of Harry Grey production. Stars Gene Autry, features Smiley Burnette. Directed by Joseph Santley. Screenplay by Olive Cooper and Albert Duffy, based on story by Dorrell and Stuart McGowan; camera, Jack Marta; editor, Howard O'Neill; production manager, Al Wilson. Previewed at Studio City, Oct. 23, '41. Running time, 77 MINS.

Gene	Gene Autry
Frog	Smiley Burnette
Maria Elena	Fay McKenzie
Pancho Grande	Harold Huber
Gibson	Sidney Blackmer
Allen	Joe Sawyer
Mayor Tubbs	Andrew Tombes
Flood	Murray Alper
Gerard	Arthur Loft
Juan	Duncan Renaldo
Davis	Paul Fix
Don Alvarado	Julian Rivero
Mercedes	Ruth Robinson
Capt. Rodriguez	Thornton Edwards

The Herrera Sisters

With Gene Autry firmly established as the topflight western star in the secondary houses, Republic upped the budget and expanded production values of this Autry starrer to bid for bookings in the key houses. Carrying a fresh slant for western locale, and with fundamental entertainment factors, 'Down Mexico Way' is entitled to break into the key bookings as supporting attraction. Its b.o. values in regular western houses are insured from Autry rating on past performances.

Writers Dorrell and Stuart McGowan come up with a refreshing angle for a western and scripters Olive Cooper and Albert Duffy have injected breezy action into the proceedings. Director Joseph Stanley apparently had sufficient production schedule to provide plausible characterizations and general overall polish to the piece.

After a pair of swindlers work over the small town of Sage City, Autry discovers his townsfolk have been bilked out of coin supposedly aimed for picture production. Accompanied by Smiley Burnette and reformed Mexican bad man, Harold Huber, Autry trails the crooks into Mexico, where the swindlers' confederates are repeating activities with a rich Mexican rancher as victim. From there on, it's up to Autry to uncover the machinations of the crooks, which he does with a rousing chase and gunfight for a finale.

Story carries along at a good pace, neatly intermingling action, romance, comedy and song for solid audience attention. Autry carries his assignment as the hero in good style, singing several songs—including a couple of familiar pops—in usual fashion. Burnette again is Autry's fat and comedic sidekick; while Huber clicks with a highlight performance of the former bandit.

Newcomer Fay McKenzie displays personality as the girl, showing promise in her first screen assignment. Sidney Blackmer, Joe Sawyer, Murray Alper and Arthur Loft combine talents to provide the heavy quartet. The Herrara Sisters are on for two song specialties that add to the entertainment factors.

Picture carries ambitious production mounting in comparison to previous Autrys in the series; with climactic chase using an auto, horses and wildly careening motorcycles for variation from usual chase technique. *Walt.*

DANGEROUS LADY

Producers Releasing Corp. release of Bernard B. Ray production, directed by Ray. Features Neil Hamilton, June Storey, Evelyn Brent, Douglas Fowley. Screenplay by Jack Natteford from original by Leslie T. White; camera, Jack Greenhalgh; editor, Carl Himm; added dialog, Sidney Sheldon. At New York, N. Y., week Oct. 21, '41, dualed. Running time: 63 MINS.

Phyllis Martindel	June Storey
Duke Martindel	Neil Hamilton
Brent	Douglas Fowley
Guy Kisling	John Holland
Dr. Grayson	Emmett Vogan
Hestor Engel	Evelyn Brent
Leila Bostwick	Greta Granstedt
Judge Harding	Carl Stockdale
Clerk Jones	Jack Mulhall
Dunlap	Kenneth Harlan
Capt. Newton	John Suce
Annie	Terry Walker
Joe Link	Ward McTaggart
Manager	James Aubrey

'Dangerous Lady' tries to be too glib, and this exaggerated smartness in a typical detective whodunit nearly wrecks its modest dual-bill possibilities. Not much is expected of this minimum-budget meller, but when the plot is made so mysterious even the average patron can't follow its ramifications, the expected entertainment is apt to prove burdensome. That's what happens too often in this picture.

It is the private detective plot in which said sleuth always makes a dummy out of the police sergeant while solving the mystery. The private operative is ably assisted by his attorney wife, although originally she goes along just to keep her hubby out of jail. Scripters would have one believe that the copper surgeon is in on a murder plot and also responsible for a death in the city prison.

Then there's the suspicious femme secretary to the judge who is slain before the film opens (how it's done is revealed in a flashback); the girl who's railroaded to prison, but escapes to bring the real guilty party to justice; and in and out of these baffling developments Private Detective Martindel, accompanied usually by his barrister-wife, weave in weird fashion—until suddenly Mrs. Martindel stumbles onto the correct solution.

Neil Hamilton plays Martindel in casual, if somewhat wordy fashion. June Storey, formerly of westerns, shows competency and spirit as his helpful spouse, while Douglas Fowley, generally a villain in outdoor epics, is tops in a likable but limited role of the constantly thwarted police inspector. Evelyn Brent is shunted into a minor part as the judge's secretary.

Bernard B. Ray's direction and production is lots better than the story. Jack Greenhalgh contributes neat photography. *Wear.*

Gun Man From Bodie

Monogram release of Scott R. Dunlap production. Stars Buck Jones, Tim McCoy, Raymond Hatton. Directed by Spencer Bennet. Screenplay, Jess Bowers; camera, Harry Neumann; editor, Carl Pierson; music, Edward Kay. Reviewed at Colonial, Lincoln, Neb., Oct. 20, '41, dual. Running time, 61 MINS.

Cast: Buck Jones, Tim McCoy, Raymond Hatton, Christine McIntyre, David O'Brien, Robert Frazer, Charles King, Lynton Brent, Max Waltzman, Gene Alsace, John Merton, Frank LaRue and Silver.

Monogram misses with this second in its projected 'Rough Rider' series. Even juvenile action audiences are going to snicker at the hokey lines and business. Plot by Jess Bowers wanders without direction and so does most of the cast.

Production setup is identical with the first in the series, 'Arizona Bound,' and some of the exterior shots and costumes are duplicates. As in the first episode, Bowers keeps secret until the last reel the fact that Rough Riders Buck Jones, Tim McCoy and Raymond Hatton are buddies. He presents them as a fugitive from justice, a fast-shooting U. S.

(Continued on page 20)

Dripping Fog No Damper to L.A. Biz; 'Weekend Havana' $25,500 in 2 Spots, 'Kane' 9½G for H.O., 'Ladies' $20,000

Los Angeles, Oct. 28.

Trade held to its high level in most situations despite a continual drizzle tili clearing over weekend. Best single theatre is the Paramount with Bob Hope's 'Nothing But the Truth' plus stage show on second session with a sound $18,000.

'Weekend in Havana' at the State and Chinese should check in with a splendid $25,500, while the Hollywood and Downtown, with 'Ladies in Retirement' and 'Kisses for Breakfast' teamed up, spurted as sun came out to a hefty $20,000.

'Citizen Kane' is maintaining its sensational biz at the Hawaii, where its second week is near to the first with a whopping $9,500. Initial session brought slightly more than $10,000. 'Honky Tonk,' at the two Fox-West Coast moveover houses, the United Artists and Wilshire, continues big on six days after first week put all other intakes at these theatres in the shade. Gene Krupa is accounting for the bulk of a nice $14,300 at the Orpheum coupled with 'Bullets for O'Hara' and 'Top Sergeant Mulligan' on tbe screen.

Estimates for This Week

Beverly (WB) (1,800; 65) — 'Sgt. York' (WB) (2d wk). Picture holds at this Beverly Hills house after finishing five weeks at the Warner first runs. Checked in with okay $4,000 after a strong $5,600 on first week.

Carthay Circle (F-WC) (30-40-50) —'International Lady' (UA) and 'Moon Over Shoulder' (20th). House remains ligbted as continued first run after 38 weeks of 'Fantasia,' which netted $7,000 on the finale. Current bill is struggling to hit $3,000.

Chinese (Grauman-WC) (2,034; 30-44-55-75) — 'Weekend in Havana' (20th) and 'Man at Large' (20th). Hollywood goes for names and the lights are crowded for good $10,500. Back to Thursday opening along with its running mate, the State. Last week, 'International Lady' (UA) and 'Moon Over Shoulder' (20th), fairish $7,800 on six days.

Downtown (WB) (1,800; 30-44-55) —'Ladies Retirement' (Col) and Kisses Breakfast' (WB). Better than weather with neat $9,000, okay. Last week, 'Sgt. York' (WB) (5th wk), still plenty hot at $9,400.

Four Star (UA-F-WC) (900; 30-44-55)—'Sundown' (UA) (2d wk). Back in the groove for around $5,200 after first week, with a premiere thrown in, good for $6,300.

Hawaii (G & S) (1,100; 30-44-55-75)—'Citizen Kane' (RKO) (2d wk). Long lines and turnaways continue with matinees holding up surprisingly well. Bountiful $9,500 after first stanza yielded socko $10,015. No other bookings in this sector being considered until after first of the year.

Hollywood (WB) (2,756; 30-44-55) —'Ladies Retirement' (Col) and 'Kisses Breakfast' (WB). Faring better than its downtown day-dater and mighty stylish at $11,000. Last week, 'Sgt. York' (WB) (5th wk), tapered off to $5,700.

Orpheum (B'way) (2,200; 30-44-55) —'Bullets O'Hara' (WB) and 'Top Sergeant Mulligan' (Mono) with Gene Krupa's orchestra. It's the band that can take the credit for bulk of nice $14,300. Last week, 'Gentleman Dixie' (Mono) and 'Queen Perfect Crime' (Col), over the average at $10,000.

Pantages (Pan) (2,812; 30-44-55)—'Foxes' (RKO) (3d wk) and 'Blonde Singapore' (Col). Down to where the coin is thinning, and $8,200 the verdict. Last week, firm $9,000.

Paramount (Par) (3,595; 30-44-55-75)—'Nothing But Truth' (Par) and stage show (2d wk). Bop Hope still drags them in. Stout $18,000 indicated after sweet $22,500 on first week.

RKO (RKO) (2,672; 30-44-55) — 'Foxes' (RKO) (3d wk) and 'Blonde Singapore' (Col). It's a long haul but should keep the count up around $8,300. Second semester bagged $9,000.

State (Loew-F-WC) (2,204; 30-44-55-75)—'Weekend in Havana' (20th) and 'Man at Large' (20th). Pulling stronger than at the Hollywood, and joyful $15,000. Last week, 'International Lady' (UA) and 'Moon Over Shoulder' (20th), tough pull at $9,600.

United Artists (UA-F-WC) (2,100; 30-44-55)—'Honky Tonk' (M-G) and 'All-American Co-Ed' (UA) (2d wk). No complaints at $8,800 after first week ran up a swell $9,000, new ceiling for house on a moveover.

Wilshire (F-WC) (2,298; 30-44-55) —'Honky Tonk' (M-G) and 'All-American Co-Ed' (UA) (2d wk). Nice going at $8,000 to follow through on the first stanza's $9,300, way over the former high.

Key City Grosses

Estimated Total Gross

Last Week $1,821,000

(Based on 25 cities, 175 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year $1,605,500

(Based on 26 cities, 178 theatres)

'Ladies' Flashy $18,000 In D.C.; 'Business' 17G, 'Barbara' Mild $14,500

Washington, Oct. 28.

Boom is still on and everything is doing well excepting the film that the critics have been crying for. This is 'Major Barbara,' finally put into largest house in town, Capitol, after Loew's management debated over whether to play it. It's disappointing and will be lucky to wind up in the black.

Pair of sizzlers are comedies, 'Unfinished Business' heading for $17,000 at Keith's, pusbing Earle's 'Ladies in Retirement' for lead. Other hot package is Laurel-Hardy 'Great Guns,' which looks on way to beating anything Metropolitan has had in more than a year.

Estimates for This Week

Capitol (Loew) (3,434; 28-39-44-88) —'Major Barbara' (UA), plus vaude. Disappointing with weak $14,500. Last week, 'International Lady' (UA), with stage show, thin $15,500.

Columbia (Loew) (1,234; 28-44)—'Sun Valley' (20th) (2d run). Light $4,500. Last week, 'Smilin' Through' (M-G) (2d run), mild $4,100.

Earle (WB) (2,216; 28-39-44-88)—'Ladies Retirement' (Col), plus stage show. Leading town with good $18,000. Last week, 'Never Get Rich' (Col), plus vaude, nice $17,500.

Keith's (RKO) (1,830; 39-55)—'Unfinished Business' (U). Sockeroo $17,000. Last week, 'This Woman Mine' (U), sad $6,750.

Metropolitan (WB) (1,600; 28-44)—'Great Guns' (20th). A boxoffice sweetheart and bang-up $8,500. Last week, 'One Foot Heaven' (WB) (moveover), solid $5,500 in third downtown week, slightly better than average for first week of moveover film at house.

Palace (Loew) (2,242; 28-55)—'Honky Tonk' (M-G) (3d wk). Prize $11,500 for third session. Last week, same picture, excellent $18,000 for second.

'Honky' Fine $4,600, 'RAF' $4,200, Lincoln Toppers

Lincoln, Neb., Oct. 28.

Gable-Turner and Power-Grable duos luring 'em in healthily hypoed by district teachers convention. 'Honky Tonk' and 'Yank in R.A.F.' prospering most, but biz generally is beyond complaint.

Estimates for This Week

Colonial (Monroe-Noble-Federer) (750; 10-15-20)—'Scattergood Baines' (RKO) and 'Bandit Trail' (RKO) split with 'Roar Press' (Mono) and 'James Bay' (Rep). Solid $1,100. Last week 'Footlight Fever' (RKO) and 'Driftin' Kid' (Mono) split with 'Murder Invitation' (Mono) and 'Gun Man' (Mono). Offkey $800.

Lincoln (J. H. Cooper-Par) (1,503; 10-30-44) — 'Honky Tonk' (M-G). Looks like cinch h.o. with gigantic $4,600. Last week 'Sgt. York.' Got five days extra time and oke $2,700.

Nebraska (C-P) (1,238; 10-25-30)—'Chan Rio' (20th) and 'Bullets O'Hara' (WB) split with 'Cracked Nuts' (U) and 'Nine Lives' (WB). Below average $1,300. Last week 'Dance Hall' (20th) and 'Hello Sucker' (U), split with 'Bachelor Daddy' (U) and 'Girl News' (20tb), so-so $1,400.

Stuart (C-P) (1,884; 10-30-44)—'Yank R.A.F.' (20th). Probably h.o. with extremely hefty $4,200 for the week. Last week 'Weekend Havana' (20th). Surprised everybody with trim $3,400.

Varsity (Noble-Federer) (1,100; 10-30-44)—'Our Wife' (Col). Better than average $3,000. Last week 'Foxes' (RKO), prize $3,500.

'HONKY' HOT $17,000, BUFF. H. O.; 'RICH' 10G

Buffalo, Oct. 28.

'Honky Tonk' is ruling the roost with another tremendous wicket tally in prospect at the Hipp, following a terrific initial session last week. 'Belle Starr' looks to do all right at the Buffalo and the trade is bulging all along the line.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Belle Starr' (20th) and 'Great Guns' (20th). Staunch biz at $10,000. Last week 'Nothing but Truth' (Par) and 'Buy Me Town' (Par) (2d wk), nifty second week at $9,500.

Great Lakes (Shea) (3,000; 35-55) —'Ladies Meet' (M-G) and 'Niagara Falls' (UA). Gratifying $8,000. Last week 'Yank in R.A.F.' (20th) and 'Smiling Ghost' (WB) (3d wk), neat $8,000.

Hipp (Shea) (2,100; 30-45)—'Honky Tonk' (M-G) (2d wk). Still sizzling at $17,000. Last week, completely conked the fans for socko $19,000 or better.

Lafayette (Hayman) (3,300; 30-44) —'Never Get Rich' (Col) and 'Harmon Michigan' (Col). Should ring up better than swell $10,000. Last week 'Woman Mine' (U) and 'Mob Town' (U), axtra profitable session, swell $6,700.

20th Century (India) (3,000; 30-44) —'Gay Falcon' (RKO) and Pan-American Follies on stage. Stage show gets credit for much of zingy $13,000. Last week 'No Greater Sin' (Indie) and 'Sons o' Guns' (WB), lush $9,000.

'York' Huge $21,000 on H. O. in Frisco; 'Business' 12G, 'Foxes' 11½G on 3d Wk.

Broadway Grosses

Estimated Total Gross

This Week $355,600

(Based on 18 theatres)

Total Gross Same Week

Last Year $354,600

(Based on 12 theatres)

'Havana' Nifty $10,000 Omaha's Best; 'Squadron' $6,200, 'Wine' Slow 7G

Omaha, Oct. 28.

Grosses kept steady climb in face of greatest weekend opposition in months. Annual Ak-Sar-Ben coronation festivities Friday night (25) and Coronation Ball, Saturday, drew thousands, while Creighton University Homecoming took more. Paramount reopened with repeat of 'Yank in R.A.F.' and first run of 'New Wine' and will have a fairly good week.

Estimates for This Week

Brandeis (Mort Singer) (1,500; 10-25-35-40) — 'International Squadron' (WB) and 'Spitfire's Baby' (RKO). Big $8,200. Last week, 'Texas' (Col) and 'Ladies Retirement' (Col), nice $5,200.

Orpheum (Tristates) (3,000; 10-30-44)—'Weekend Havana' (20th) and 'Parson Panamint' (Par). Fine $10,000. Last week, 'Yank R.A.F.' (20th) and 'Dressed Kill' (20th), big $10,500.

Paramount (Tristates) (3,000)—'New Wine' (UA) (1st run) and 'Yank R.A.F.' (20th) (repeat from first run at Orpheum). Slow $7,000. Reopening week.

Omaha (Tristates) (2,000; 10-30-44)—'Nathing But Truth' (Par) and 'Bullets O'Hara' (WB). Okay $8,700. Last week, 'Smilin' Through' (M-G) and 'Whistling Dark' (M-G), nice $8,000.

State (Goldberg) (900; 25-35)—'Hold Ghost' (U) and 'Man Power' (WB) split with 'Mad Doctor' (Par) and 'Monster Girl' (Par). Rugged $1,300 aided by Friday night'a amateurs. Last week, 'Charley's Aunt' (20th) and 'Life Begins Hardy' (M-G) split with 'Hamilton Woman' (UA), 'Naval Academy' (Col) and 'Antonio Rose' (U), nice $1,100.

Town (Goldberg) (1,500; 10-20-25) —'Sunset Wyoming' (Rep), 'Richest Man Town' (Col) and 'Fighting 69th' (WB) triple split with 'Barnyard Follies' (Rep), 'Gun Code' (Cap) and 'Great McGinty' (Par), 'Remember That Night' (Par) and 'City Conquest' (WB), improved $1,200. Last week, 'Jesse James' Boy' (Rep), 'Rags Riches' (Rep), 'Sis Hopkins' (Rep) triple split with 'Rider Rio' (Cap), 'Castle Hudson' (WB) and 'Apache Kid' (Rep), 'Long Voyage Home' (UA), 'Dive Bomber' (WB), light $1,000.

San Francisco, Oct. 28.

With two exceptions the street has a united front of holdovers this week. Newcomers are 'Unfinished Business,' which is bullish at the Orpheum, and 'Feminine Touch,' average at the Paramount.

Outstanding biz is being rolled up by the three major carryovers, 'Sergeant York' at the Warfield, 'Weekend in Havana' at the Fox (both in second weeks) and 'Little Foxes' in its third stanza at the Golden Gate, 'Honky Tonk' is doing a fifth frame on the street at the St. Francis, moveover house.

Competish of the week is provided by the nine-day auto show with Bob Hope, which averaged better than $5,000 a day even on poor days and drew capacity night trade to the Civic Auditorium. Cooler weather is helping trada somewhat.

Estimates for This Week

Fox (F-WC) (5,000; 35-40-50)—'Weekend Havana' (20th) and 'Riders Purple Sage' (20th) (2d wk). Despite the second feature which has been taking some razzing from the customers, 'Havana' is still packing 'em in for an okay $12,000. First week finished with a nifty $20,000.

Golden Gate (RKO) (2,850; 39-44-55)—'Little Foxes' (RKO) and vaude (3d wk). Still ahead of 'Citizen Kane,' last film to go three frames, with $11,500, excellent. Last week picked up a swell $18,500, meaning a total of around $49,000 for tha run, terrif.

Orpheum (Blumenfeld) (2,440; 33-40-50)—'Unfinished Business' (U) and 'Moonlight Hawaii' (U). Dunne-Montgomery comedy is topping 'You'll Never Get Rich' here for a big $12,000. Last (2d-final week), 'Rich' (Col) and 'Harmon Michigan' (Col), wound up with okay $7,200.

Paramount (F-WC) (2,470; 35-40-50)—'Feminine Touch' (M-G) and 'Man at Large' (20th). This one came in suddenly when 'Smilin' Through' was yanked, meaning a long first week which will bring around $12,000, mild. Last (2d) week of five days for 'Smilin' Through' (M-G) and 'World Premiere' (Par) finished with $8,500.

St. Francis (F-WC) (1,475; 35-40-50)—'Honky Tonk' (M-G) (2d movaover wk). Fifth bracket on the street for this single-biller, still healthy at $5,000. Last (1st movaover) week, oke $8,000.

United Artists (UA-Blumenfeld) (1,100; 35 - 40 - 50) — 'International Lady' (UA) and 'Niagara Falls' (UA). House won't get over $4,500. Last (1st) week not much better at $6,800.

Warfield (F-WC) (2,650; 50-65)—'Sgt. York' (WB) (2d wk). Still the street's sweepstake winner with a huge $21,000 on second period. Last (1st) week turned the house into a mint at $28,000.

'York' Smash $26,000, Balto H.O.; 'Smilin' ' 10G

Baltimore, Oct. 28.

Biz continues bright here with 'All That Money Can Buy' helped by Tony Pastor's band, at the combo Hipp, where biz is nice. New entries of 'Week End in Havana,' at the New, and 'Smilin' Through,' at Loew's Century, also maintaining better than fair average.

Second stanza of 'Sergeant York' shows little latup in the sensational record-breaking pace set on its opening round at the Stanley. Socko weekends continue to dominate downtown doings with all the deluxers mulling ways and means of bringing remainder of week up.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-28-44) — 'Smilin' Through' (M-G). Holding fairish pace to possible $10,000. Last week, third of 'Honky Tonk' (M-G) remarkably good with three-week total, socko $44,400.

Hippodrome (Rappaport) (2,240; 17-25-28-39-44-55)—'All Money Can Buy' (RKO) plus Tony Pastor and orch on stage. Getting good $14,000. Last week, 'Father Takes Wife' (RKO) leaning heavily on p.a. of Ink Spots and Louis Prima's orch, smash $17,800.

Keith's (Schanberger) (2,408; 17-28-33-39-44)—'Nothing But Truth' (Par) (3d wk). Still getting action at $7,000 after chalking up a solid total of $21,800 on previous two stanzas.

New (Mechanic) (1,581; 17-28-35-44) — 'Weekend Havana' (20th). Nicely spotted and doing $9,000, healthy figure for limited capacity here. Last week, third of 'Yank R.A.F.' (20th), grand $19,000 for entire run.

Stanley (WB) (3,280; 17-28-40-44-55-88)—'Sgt. York' (WB) (2d wk). Continuing terrific pace set on opening round with wham $28,000 after setting a record with $29,700 on initial heat.

NATIONAL BOXOFFICE SURVEY

'York' Way Out in Front—Exhib Headaches Come from the In-And-Outers—'Valley' and 'Sun Down' New Entries.

It's still 'Sergeant York' (WB) out in front of the film field, gathering further strength at the boxoffice as the bookings increase weekly with new openings reported by VARIETY correspondents in key cities. Best figure of the week is $38,000 for the opening stanza at the State-Lake, Chicago, recently converted into a policy of straight films. Jersey City clicked with $30,000, and holdovers continue at the best pace of any film since 'Gone With The Wind.'

Quick glance at the extended runs show Cincinnati, seventh week; Pittsburgh, fourth; Cleveland, third, and seconds in Frisco, Seattle, Louisville, Philadelphia, Indianapolis and Newark. Admission prices are upped in all spots. Sufficient returns are in to justify showmen's estimate that 'York' will top all films that have not had prior national road showings. It's a setup for the subsequent runs.

Other hefty product that is continuing at good grosses with holdovers in nearly every booking are 'Honky Tonk' (M-G), 'Little Foxes' (RKO), 'Nothing But the Truth' (Par) and 'Yank in the R.A.F.' (20th). In immediate prospect as additions to this list are 'How Green Was My Valley' (20th), which had its premiere showing at the Rivoli, New York, last night, and 'Sundown' (Wanger-UA), now playing at the Four Star, Loa Angeles.

'HAVANA' VERY DAIQUIRI

In the group which exhibitora ara marking as 'A' product, to carry the top spot in duals, 'Weekend in Havana' (20th) is shaping stronger than first anticipated. It is holding over in Chicago, turned in a slick $12,000 in Providence; touched $25,000 in Los Angeles, two houses, held fine in Frisco and turned 10G in Omaha. 'Don't Give a Sucker an Even Break' (U) opened satisfactory in New York and Boston. Good returns, generally, are reported on Fred Astaire-Rita Hayworth's 'You Never Get Rich' (Col), 'Feminine Truth' (M-G), excellent in Cleveland; 'Maltese Falcon' (WB), and the new Deanna Durbin-Charles Laughton release, 'It Started With Eve' (U). Last named is reported 'socko' in Louisville. 'Ladies in Retirement' (Col) opened well in Kansas City, is in second week in Chicago loop, but is only fair in Los Angeles and Indianapolis.

Headaches ars from tha in-and-outers, which do well in certain cities and fall below par elsewhere. Of such is 'Belle Starr' (20th), which is okay in tha west and n. s. h. in tha east. 'You Belong to Me' (U) isn't making tha grade and the same is true of 'Smilin' Thru' (M-G), a bitter disappointment to exhibitors who have always profited heretofore with Jeanette MacDonald films. 'Lydia' (UA) ranges from good to medium to fair. 'Jekyll and Hyde' (M-G) is way below expectations, despite strong cast, headed by Spencer Tracy.

Extent to which tha public is shopping for its entertainment, with pronounced ideas of its own tastes, finds expression in the wide spread of receipts in consecutive weeks at the Indiana theatre, Indianapolis. With 'New York Town' and 'Aldrich for President' (both Par) teamed, house take was $5,700. Following week Bob Hope lifted gate to $11,500, double.

What a few additional nickles mean at the boxoffica is shown at Newark. 'York' at tha Branford (2,600 cap.) grossed 28G first week; 'Honky Tonk' at the State (2,800 cap.) passed $20,000. Both played to atandees, with 'Honky Tonk' figures the best in two years at the State.

Can't keep Disney off Broadway. 'Dumbo' and his big ears is cavorting where 'Fantasia' played for 39 weeks. 'Citizen Kane' (RKO) is an eye-opener at the Hawaii, Los Angeles. Two weeks and continuing at capacity.

Exhibs finding 'Cracked Nuts' (20th) tough to crack.

'Sgt. York' Powerful $36,000 in Chi; 'Pitt Kid'-Circus Unit Robust 17G, 'Foxes' Slick $10,000 for 3d Week

Chicago, Oct. 28.

State-Lake went to first-run straight film policy Friday (24) with 'Sergeant York,' which was given a gala send-off via fine exploitation by Balaban & Katz and Warner Bros. Picture is getting away to strong trade and indicates powerful $36,000.

With the switch of the vaudfilm State-Lake to straight films, the Indie Oriental, around the corner, reverted to a vaude policy and came up with 'Pittsburgh Kid' on the screen and a new unit, 'Jumbo Circus Revue.' Figured that the house will prove a winner under restored flesh arrangement, with weekend biz strong and fine $17,000 in sight.

Chicago has 'Hold Back the Dawn' which is managing healthy takings. After two weeks in this big house, 'Nothing But the Truth' moved to the Garrick for third loop week. 'Little Foxes' is getting a nifty $10,000 on its third week in the Palace while 'Ladies in Retirement' will go a second session at the Apollo. Double feature of 'Weekend in Havana' and 'Smiling Ghost' is making a nice holdover week in the Roosevelt.

Estimates for This Week

Apollo (B&K) (1,200; 35-55-65-75)—'Retirement' (Col) (2d wk). Going for a second session, a mild $4,000 after having made fair enough $5,900 on initial session.

Chicago (B&K) (4,000; 35-55-75)—'Hold Dawn' (Par) and stage show. Winging neatly to $35,000. Last week, 'Nothing But Truth' (Par), sturdy $28,300.

Garrick (B&K) (900; 35-55-65-75)—'Nothing But Truth' (Par). After two weeks in the Chicago, good $6,000. Last week, 'Law Tropics' (WB), limped in with $3,000.

Oriental (Iroquois) (3,200; 28-44)—'Pittsburgh Kid' (Rep) and 'Jumbo Circus Revue' unit. With return of vaude, gross is jumping heftily, fine $17,000. Last week, 'Charley's Aunt' (20th) and 'Panamint' (Par), okay $8,100.

Palace (RKO) (2,500; 33-44-66)—'Foxes' (RKO) and 'Spitfire Baby' (RKO) (3d wk). Has proved real boxoffice winner on great advertising handling, nifty $10,000, after bang-up $14,100 last week.

Roosevelt (B&K) (1,500; 35-55-65-75)—'Weekend Havana' (20th) and 'Smiling Ghost' (WB) (2d wk). Ambling nicely on second stanza to healthy $9,500, after happy $14,400 last week.

State-Lake (B&K) (2,700; 35-55-65-75)—'York' (WB). Straight film policy opened with much power, brilliant $36,000. This is great money here and rebounds to the excellent campaign. Last week, final of vaudfilm, okay $16,200 for 'Broadway Limited' (UA) and 'Hawaiian Nights' unit.

United Artists (B&K-M-G) (1,700; 35-55-65-75)—'Jekyll' (M-G) (3d wk). Run being forced somewhat, fairish $7,000 for third session, after so-so $9,900 last week.

'HONKY' TORRID $20,000, NEWARK; 'YORK' 17G, 2D

Newark, Oct. 26.

With four outstanding attractions competing for patronage in the downtown sector, business is reminiscent of the palmy days of '29. Leading the hit parade is 'Honky Tonk,' which is a terrific $20,000 at Loew's State, biggest gross since the house played 'Gone With the Wind.'

'Sergeant York,' playing a second week at the Branford, will get a splendid $17,000. Proctor's is looking for a swell $16,700 from 'Sun Valley Serenade.' Paramount, with 'Nothing But Truth,' will get $15,000.

Estimates for This Week

Adams (Indie) (2,000; 25-40-44-55-85)—'Mountain Moonlight' (Rep) and stage show featuring Jan Savitt's orch and Ruth Terry. Fine $7,800 on three days. House begins all-week stage policy starting Friday. Last week, 'Beauty's Sake' (20th) and Carl Hoff's band plus Simone Simon on stage, nice $7,500 for weekend.

Branford (WB) (2,600; 28-36-44-55)—'Sgt. York' (WB). Nifty $17,000 after sensational opening session which brought $26,000 and cracked the nine-year record of $25,000.

Capitol (WB) (1,200; 20-28-39-44)—'Ladies Meet' (M-G) and 'Mob Town' (U). Only dismal $2,600. Ordinarily, this second-run Warner Bros. house would do very well with 'Mob Town,' which is showing in Newark for the first time. Last week, 'Navy Blues' (WB) and 'Badlands Dakota' (U) (2d run), okay $3,500.

Little (Indie) (300; 33-39-55)—'No Greater Sin' (Indie) (7th wk). After a high run of seven weeks, this pic bows out Wednesday (29) in favor of 'Pepe Le Moko.' Quiet $1,300 after sixth week that netted okay $1,800.

Paramount (Adams-Par) (2,000; 30-35-44-55)—'Nothing But Truth' (Par) and 'Forced Landing' (Par). Oke $15,000 and may go three weeks. Last week, 'Hold Back Dawn' (Par) (3d wk) and 'Pittsburgh Kid' (Rep) (2d wk), surprise $10,500 and topping second week by almost $1,000.

Proctor's (RKO) (2,400; 28-44-55)—'Sun Valley' (20th) and 'Gay Falcon' (RKO). Swell $18,700, films being helped by five acts of RKO vaude Monday and Tuesday nights. Last week, 'Little Foxes' (RKO) and 'Hurry, Charlie' (2d wk), bright $14,500, hypoed by two nights of vaude.

State (Loew's) (2,600; 28-33-44-55)—'Honky Tonk' (M-G) and 'Wait For You' (M-G). Torrid $20,000, which is best biz here in two years. Last week, 'Lydia' (UA) and 'Tillie Toiler' (Col), sour $11,500.

'GET RICH' 11G IN OKE CINCY

Cincinnati, Oct. 28.

Uptrend is gaining momentum this week. Palace has a winner in 'Nothing But Truth,' Albee is strong with 'You'll Never get Rich,' and Keith's is above par on 'International Squadron.' 'Sgt. York,' on fifth week at Capitol, is holding to the same hefty level as in past fortnight. Holds for sixth.

Vaude-film Shubert, with 'Parson of Panamint' and six-act bill headed by Mildred Bailey, is tussling with the theatre's low for season.

Estimates for This Week

Albee (RKO) (3,300; 33-40-50)—'Never Get Rich' (Col). Sturdy $11,000. Last week, 'Smilin' Through' (M-G), good $10,000.

Capitol (RKO) (2,000; 44-50-60)—'Sgt. York' (WB) (5th wk). Great $7,000, same as last week (4th), and near third week's figure. Advertised to close this week, but stays for sixth.

Family (RKO) (1,000; 15-28)—'Forced Landing' (Par) and 'Point Widow' (Par), split with 'Jungle Man' (PRC) and 'Gentleman Dixie' (Mono). Average $2,000. Same last week for 'Mystery Ship' (Col) and 'Voices Night' (Col), divided with 'Arizona Bound' (Mono) and 'Hurricane Smith' (Rep).

Grand (RKO) (1,430; 33-40-50)—'Weekend Havana' (20th). Moveover from Palace for second week. Mild $4,000. Ditto last week on 'Little Foxes' (RKO) (2d run).

Keith's (Libson) (1,500; 33-40-50)—'International Squadron' (WB). Swell $6,000. Last week, 'Honky Tonk' (M-G) (2d run), socko $7,000.

Lyric (RKO) (1,400; 33-40-50)—'Honky Tonk' (M-G). Second switch for third week on front line. Dandy $4,500. Last week, 'Yank R. A. F.' (20th) (3d run), fair $3,000.

Palace (RKO) (2,600; 33-40-50)—'Nothing But Truth' (Par). Big $14,000. Last week, 'Weekend Havana' (20th), fine $12,000.

Shubert (RKO) (2,150; 33-44-60)—'Parson Panamint' (Par) and six-act variety layout topped by Mildred Bailey. No dice at $9,000, season's low. Last week, 'Harmon Michigan' (Col) and 'Beachcombers of 1942' revue, dull $10,500.

'YORK' SLICK $13,000 ON 2D WEEK, INDPLS.

Indianapolis, Oct. 28.

'Sgt. York,' in its second week as a single feature at the Circle, is still the strongest thing in town. Bob Hope is also well entrenched at the Indiana where his 'Nothing But the Truth' is duailed with 'Buy Me That Town.' Lyric, holding 'Yank in RAF' and 'Chan in Rio' for third week, is doing well.

All houses were helped on opening days by influx of 15,000 school marms to attend State Teachers Convention here.

Estimates for This Week

Circle (Katz-Dolle) (2,600; 33-44-55)—'Sgt. York' (WB) (2d wk.). Going great guns at $13,000. Last week same pic in first stanza, terrific $16,000. Both weeks helped by upped price scale.

Indiana (Katz-Dolle) (3,100; 25-30-40)—'Nothing But Truth' (Par) and 'Buy Town' (Par), good $11,000. Last week 'New York Town' (Par) and 'Aldrich President' (Par), poor $5,700.

Loew's (Loew's) (2,400; 25-30-40)—'Ladies Retirement' (Col) and 'Our Wife' (Col), average $8,000. Last week 'Smilin' Through' (M-G) and 'Kildare's Wedding' (M-G), okay $9,100.

Lyric (Katz-Dolle) (1,900; 25-30-40)—'Yank R.A.F.' (20th) and 'Chan Rio' (20th) (3d wk), okay $4,000. Last week same bill on second stanza, good $8,500.

First Runs on Broadway

(Subject to Change)

Week of Oct. 30

Astor—'The Chocolate Soldier' (M-G) (31).

(Reviewed in VARIETY, Oct. 15)

Broadway—'Dumbo' (Disney) (2d week).

(Reviewed in VARIETY, Oct. 1)

Capitol—'Honky Tonk' (M-G) (5th week).

(Reviewed in VARIETY, Sept. 17)

Criterion — 'My Life with Caroline' (RKO) (29).

(Reviewed in VARIETY, July 16)

Globe—'Target for Tonight' (WB) (3d week).

(Reviewed in VARIETY, Oct. 15)

Music Hall—'You'll Never Get Rich' (Col) (2d week).

(Reviewed in VARIETY, Oct. 15)

Paramount—'Nothing But the Truth' (Par) (2d week).

(Reviewed in VARIETY, July 30)

Rialto—'Never Give a Sucker an Even Break' (U) (2d week).

(Reviewed in VARIETY, Oct. 8)

Rivoli—'How Green Was My Valley' (20th) (29).

(Reviewed in current issue)

Roxy—'Belle Starr' (20th) (31).

(Reviewed in VARIETY, Aug. 27)

Strand—'Sergeant York' (WB) (3d week).

(Reviewed in VARIETY, July 23)

Week of Nov. 6

Astor—'The Chocolate Soldier' (M-G) (2d week).

Broadway—'Dumbo' (Disney) (3d week).

Capitol — 'Ladies in Retirement' (Col).

(Reviewed in VARIETY, Sept. 10)

Paramount—'Nothing But the Truth' (Par) (3d week).

Rialto—'South of Tahiti' (U) (6).

(Reviewed in VARIETY, Oct. 22)

Strand—'Sergeant York' (WB) (4th week).

'Touch' $12,000 In Hotsy Cleve.; 'York' 12G on 3d

Cleveland, Oct. 28.

School teachers convention and resultant holiday for kids giving current bills a real push upwards. Simone Simon and Carmen Amaya are two hot stage draws who are high-pressuring 'Unfinished Business' to a smart figure at Palace.

'Feminine Touch' at State is the week's top femme attraction and 'Sergeant York' continues to lay down some heavy gunfire for the Hipp.

Estimates for This Week

Allen (RKO) (3,000; 30-35-42-55)—'Great Guns' (20th). Disregarded by critics but Laurel-Hardy fans turning out strong, fine $7,200. Last week, 'Little Foxes' (RKO) (3d wk), gratifying at $8,000.

Alhambra (Printz) (1,200; 10-20-35)—'Pittsburgh Kid' (Rep) plus 'Down Mexico Way' (Rep). Swell $3,200. Last week, 'Another Chorus' (U) and 'Kid Kansas' (U), nice $1,400 on four days.

Circle (Polster) (1,800; 20-35)—'Major Barbara' (UA) and 'Tanks Million' (UA). Best exploited bill of season, $3,500 in sight and h.o. Last week, 'King Zombies' (Mono) and 'Terror' (Indie), okay $2,100.

Hipp (Warner) (3,700; 44-50-60-68)—'Sgt. York' (WB). Ushers being driven whacky by record crowds which are passing the figures for 'Anthony Adverse' and 'Snow White.' A shade over $12,000, robust for third week, after pulling socko $16,500 on second stanza.

Palace (RKO) (3,700; 30-35-42-55-66)—'Unfinished Business' (U) with Carmen Amaya and Simone Simon in 'Continental Varieties' unit. Strong $19,000 plus. Last week, 'Badlands Dakota' (U) with Bill Robinson and Jimmy Lunceford's band, excellent $20,000.

State (Loew's) (3,450; 30-35-42-55)—'Feminine Touch' (M-G). Although cut down to six days to shift house into Thursday openings for Thanksgiving, going strongly at $12,000. Last week, 'Smilin' Through' (M-G), slow $10,500.

Stillman (Loew's) (1,672; 30-35-42-55)—'Smilin' Through' (M-G). A bit stodgy, average $4,000 on six days. Last week, 'Nothing But Truth' (Par) better at $7,500 on second round.

B'way Spotty, But OK Pix Plenty Big; 'Get Rich' $100,000, 'Dumbo' 30G, Healthy, 'Aloma'-Vaude Poor $17,000

Varied grade of pictures, some aided by stageshows, results in a very big Broadway take for a few, but medium or poor business for others. Weekend was very strong, but it didn't help so much where theatres didn't have enticing shows on tap.

Leaders are 'You'll Never Get Rich,' which may edge the Music Hall up to $100,000; 'Dumbo,' a sock at the Broadway at $30,000, and 'Nothing But the Truth,' plus a stage bill, at the Paramount. Latter drew $30,000 on the weekend, biggest Saturday-Sunday under six years of the pitband policy, to kite the receipts on the first seven days, to $66,000. Andrews Sisters and Johnny Long's orchestra are at the house in person.

All these new click shows of the week will hold over, but face fresh competition with opening last night (Tues.) of 'How Green Was My Valley' at the Rivoli; 'Chocolate Soldier,' which eases into the Astor Friday (31), and other shows, including 'Belle Starr' at the Roxy, also Friday (31).

Strand, on its second week with 'Sergeant York' and Phil Spitalny, with $37,000 in sight, goes a third week and, if the musicians' tangle over a new form of contract interferes with opening of new bands, house may keep Spitalny a total of five weeks. He was booked with 'York' for three weeks, with options for two more.

'Aloma of the South Seas,' on second-run at the State, with Danton Walker and others on the vaude bill, is doing very badly, only about $17,000 being sighted. Palace up the street is also in the lower brackets with 'Wild Geese Calling' and 'Weekend For Three,' pulled last night (Tues.) on a six days' skimpy $7,000.

'Honky Tonk,' obviously being forced, will get only about $20,000 this week, its fourth, but is going to stick a fifth. Capitol, where playing, has gone outside to book 'Ladies in Retirement' (Col) for Nov. 8 instead of putting in 'Smilin' Through,' which has been set back.

Estimates for This Week

Astor (Loew's) (1,012; 35-55-85-$1.10-$1.25) — 'Jekyll-Hyde' (M-G) (12th-final wk). Last week (11th) $7,800, pickup of $100 over the prior stanza. Closes tomorrow night (30), with 'Chocolate Soldier' (M-G), at same scale, opening following day.

Broadway (Disney) (1,895; 35-55-75)—'Dumbo' (RKO-Disney). Cartoon feature got rave notices and is doing big, with both matinee and night business equally strong; on first week ending tonight (Wed.) will get sockeroo $30,000. House had been closed several days prior to opening of 'Dumbo.'

Capitol (Loew's) (4,820; 35-55-85-$1.10-$1.25)—'Honky Tonk' (M-G) (4th wk). Although from the start the Gable-Lana Turner picture hasn't been doing big, it continues on here and goes a fifth week; this stanza (4th) no more than about $20,000 expected, mild. 'Smilin' Through' (M-G) has been waiting to get in here, but now the house shoves that back further in favor of spotting 'Ladies in Retirement' (Col) for Nov. 8. Third week for 'Tonk' (M-G), $23,500.

Criterion (Loew's) (1,662; 35-44-55-75) — 'My Life with Caroline' (RKO) opens here this morning (Wed.). 'Buy Me That Town' (Par) got $7,000, just fair. Ahead of that 'Married Bachelor' (M-G) scored good $9,000.

Globe (Brandt) (1,180; 26-35-55)—'Target for Tonight' (WB) (2d wk). Holding up very well, looking for $10,000 after first seven days' $14,000, very big for house. Goes third round.

Palace (RKO) (1,700; 25-35-44-55-65-75)—'Unfinished Business' (U) (2d run) and 'Nine Lives Are Not Enough' (WB) (1st run). New dual bill rushed in today (Wed.), with 'Wild Geese Calling' (20th) (2d run) and 'Weekend for Three' (20th) (1st run) pulled after six days, only $7,000 being grossed. Preceding twinner, 'Little Foxes' (RKO) (2d run) and 'Moonlight in Hawaii' (U) (1st run) (2d wk), $10,000, big.

Paramount (Par) (3,664; 35-55-85-99)—'Nothing but Truth' (Par) and, on stage, Andrews Sisters, Johnny Long band, others (2d wk). Starts on holdover today (Wed.) after first seven-day take of $68,000, socko. Last week, third for 'Hold Back Dawn' (Par) and Xavier Cugat, $42,000, strong.

Radio City Music Hall (Rockefellers) (5,945; 44-55-85-99-$1.65)—'You'll Never Get Rich' (Col) and stageshow. A click and will get $100,000 or close, holding over. Last week, 'All That Money Can Buy' (RKO), less than $85,000, aided by the Columbus Day hypo.

Rialto (Mayer) (594; 26-44-55)—'Never Give Sucker Even Break' (U). Brought in Saturday (25), with W. C. Fields followers likely to up the gross to $8,000, very nice. 'Ellery Queen and Murder Ring' (Col) went only six days for poor $4,000.

Rivoli (UA) (2,092; 35-55-75-85)—'How Green Was My Valley' (20th) was given charity preem last night (Tues.), with regular run beginning today (Wed.). 'This Woman Is Mine' (U) went two days beyond a third week, final nine days being $12,000, light. Closed Sunday night (26).

Roxy (20th) (5,886; 35-55-65-75-85)—'Yank in R.A.F.' (20th) and stageshow (5th-final wk). Will get about $34,000 on the signoff, close to fourth week's $38,500, in both cases o.k. Film has meant big profit here on five-week engagement. 'Belle Starr' (20th) opens Friday (31).

State (Loew's) (3,450; 28-44-55-75-90-$1.10)—'Aloma' (Par) (2d run) and vaude, including Danton Walker, Cynda Glenn, Tito Guizar, others. Business very slow this week, no more than about $17,000 indicated. Last week, 'Texas' (Col) (1st run) and Ritz Bros., $34,000, big.

Strand (WB) (2,758; 35-55-75-65-99)—'York' (WB) and Phil Spitalny (2d wk). Probably $37,000, a secure take, and goes a third week. First seven days grossed $42,000, good.

'NAVY BLUES' 18G, DETROIT

Detroit, Oct. 28.

Too much pigskin. Picture houses here are getting quite a booting from football, which saw upward of 180,000 fans at three major games in this area. Michigan with 'Navy Blues' and 'Life with Caroline' and the Fox with 'Unfinished Business' and 'Great Guns' will run neck to neck at good figures despite this. 'Honky Tonk' and 'Kildare's Wedding Day,' in its second week after surpassing expectations by hefty week-day draw, also is strong at United Artists. Adams is holding 'Yank in R.A.F.' a third week.

Estimates for This Week

Adams (Balaban) (1,700; 30-40-55)—'Yank R.A.F.' (20th) (3d wk) and 'We Go Fast' (20th). There's enough vitality left for a nice $7,000. Last week 'Badlands Dakota' (U) and 'Mob Town' (U), good $6,500.

Fox (Fox-Michigan) (5,000; 40-45-55)—'Unfinished Business' (U) and 'Great Guns' (20th). Good $18,000. Last week 'Yank R.A.F.' (20th) and 'Moonlight Hawaii' (U) (2d wk), big $20,000 after first week's smash $35,000.

Michigan (United Detroit) (4,000; 40-45-55)—'Navy Blues' (WB) and 'Life Caroline' (RKO). Nice $18,000. Last week, 'Nothing but Truth' (Par) and 'Buy Town' (Par) (2d wk); good $14,000 after $17,000 on first.

Palms-State (United Detroit) (3,000; 40-45-55)—'Nothing but Truth' (Par) (3d wk) and 'Underground' (WB) (2d wk). Holding onto its espionage film, house brought over Michigan's topper for the past two weeks to get a choice $6,000. Last week 'Underground' (WB) and 'Devil Dogs Air' (WB), nifty $10,000.

United Artists (United Detroit) (2,000; 40-45-55)—'Honky Tonk' (M-G) and 'Kildare's Wedding Day' (M-G) (2d wk). Continues its hot pace at $14,000 behind a whooping $17,500.

'SGT. YORK' $30,000 HEADS J. C. UPBEAT

Jersey City, Oct. 28.

Business this week is great at three first-run houses. The Stanley with 'Sergeant York,' is leading with a gigantic $30,000. Loew's 'Honky Tonk' looks big also. State's 'Little Foxes' is running for a second week, and up in the money.

Estimates for This Week

Loew's (Loew's) (3,205; 26-33-50)—'Honky Tonk' (M-G) and 'Wait for You' (M-G). Mighty $19,000. Last week 'Lydia' (UA) and 'Tillie Toiler' (Col), n.s.g. $12,000.

Stanley (WB) (4,500; 30-35-55)—'Sgt. York' (WB). The regular admission fee has been upped from 5 to 10 cents this week, and an additional show given each day. Terrific $30,000 in sight. Last week 'International Squadron' (WB) and 'Law Tropics' (WB), surprisingly good $13,500.

State (Skouras) (2,150; 30-35-55)—'Little Foxes' (RKO) and 'Moonlight Hawaii' (U) (2d wk). Fine $10,000. Last week, $14,500, one of top grosses in years.

Philly Slowed by Holdovers; 'Falcon' $16,000; 'Smilin'' 13G, Best Newcomers

Philadelphia, Oct. 26.

Holdovers are hogging the spotlight as coin-getters this week, with most new product failing to measure up. Continued unseasonable heat isn't helping. Three legit openings last night (Mon.) also added to the hurdles. But 'Sergeant York' entering its second week, and 'Honky Tonk,' on third, are keeping on the gravy train.

Newcomers getting a rough reception are 'Smilin' Through,' at the Boyd, and 'Father Takes a Wife,' teamed at the Earle with Ted Lewis' band. 'Maltese Falcon,' preeming at the Fox, is apparently beating the jinx.

Estimates for This Week

Aldine (WB) (1,303; 46-57-75)—'Sgt. York' (WB) (2d wk). Holdover chalking up a zingy $17,000, a slight drop from sock $18,500 on first week.

Arcadia (Sablosky) (600; 35-46-57)—'Ladies Meet' (M-G) (2d run). Getting scant $3,500 for nine days. 'Hold Dawn' (Par) opens second-run try here Thurs. (30). Last week, 'New Wine' (UA), okay $4,200 for nine days.

Boyd (WB) (2,568; 35-46-57-88)—'Smilin' Through' (M-G). Unexciting $13,000; will be yanked at end of first week. Last week, 'Hold Dawn' (Par), good $11,000.

Earle (WB) (2,768; 35-46-57-68-75)—'Father Takes Wife' (RKO) with Ted Lewis orch and revue. Not up to expectations with $19,000. Last week, 'Blondie Society' (Col) and Charlie Barnet's band, disappointing $18,000.

Fox (WB) (2,425; 35-46-57-68)—'Maltese Falcon' (WB). Only newcomer in the chips with good $16,000. Last week, 'Weekend Havana' (20th), smart $15,000.

Karlton (WB) (1,066; 35-46-57-86)—'Lydia' (UA) (2d run). Not getting any better after movcover from Aldine, with bare $4,000. Last week, 'Never Get Rich' (Col) fared betten with $4,500 for second run.

Keith's (WB) (2,220; 35-46-57-68)—'Yank R.A.F.' (20th) (2d run) (2d wk). Fourth week downtown, but still good for husky $4,000. Last week, okay $4,800 for start of second run.

Stanley (WB) (2,918; 35-46-57-68)—'Honky Tonk' (M-G) (3d wk). Gable-Turner combo still plenty hot, snagging hefty $15,000 for third canto. Last week's run netted a sock $19,500.

Stanton (WB) (1,457; 35-48-57)—'Texas' (Col) (2d wk). Good $4,000 for h.o. Opener chalked up bangup $6,500.

Takes Wife' (RKO), good enough at $5,500.

Roosevelt (Sterling) (600; 23-40)—'Reluctant Dragon' (RKO) and 'Woman Mine' (U) (2d run). Nice $3,000. Last week 'Kiss Boys' (Par) and 'Life Caroline' (RKO) (2d run), great $3,200.

Winter Garden (Sterling) (800; 20-30)—'Blossoms Dust' (M-G) and 'Bad Men Missouri' (WB) (2d run). Good $2,500. Last week 'Moon Miami' (20th) and 'Fog' (WB) (2d run) ('Miami' solo Fri.-Sat.), nice $2,800.

Gable-Turner Combo Sock $15,000, Seattle; 'Sgt. York' 11G in 2d Wk

Seattle, Oct. 28.

Town keeps zooming along. Defense spending is surely priming the pump in this locale and amusements are feeling it. Fourth week for 'Truth' at Blue Mouse is nice. 'Yank in the R.A.F.' goes a third week at the Music Box.

'York' is still the talk here, hitting a swell second week at Orpheum after initial stanza that broke house records.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (850; 30-40-58)—'Nothing but Truth' (Par) and 'Aldrich President' (Par) (4th wk). Slow $2,400. Last week, same films, swell $3,700.

Coliseum (H-E) (1,900; 23-40)—'Charley's Aunt' (20th) and 'Ringside Maisie' (M-G) (2d run). Mildish $2,400. Last week 'Dive Bomber' (WB) and 'Dressed Kill' (20th) (2d run), first run milked it, slow $2,400.

Fifth Avenue (H-E) (2,349; 30-40-58)—'Lydia' (UA) and 'Tanks Million' (UA). Slow $6,000. Last week 'Yank R.A.F.' (20th), $7,300, big.

Liberty (J-vh) (1,850; 30-40-58)—'Never Get Rich' (Col) and 'Perfect Crime' (Col). Good $8,000. Last week 'International Lady' (UA) and 'Tillie Toiler' (Col), nice $8,000.

Music Box (H-E) (850; 30-40-58)—'Yank R.A.F.' (20th) (3d wk), hot from Fifth Avenue. Fair $2,700. Last week 'Major Barbara' (UA), not so hot $2,400.

Orpheum (H-E) (2,800; 40-55-65)—'Sgt. York' (WB) (2d wk). Marvelous $11,000, and likely will stay for a third session. Last week, same film, present management's all-time record, colossal $17,000.

Palomar (Sterling) (1,350; 30-50)—'Burma Convoy' (U) and 'Mercy Island' (Rep), plus 'Rene Copacobana,' South American revue. Stage show largely responsible for big $8,500. Last week 'Pittsburgh Kid' (Rep) and 'Gentlemen Dixie' (Mono), plus vaude, grand $8,100.

Paramount (M-G) (3,039; 30-40-58)—'Honky Tonk' (M-G). First of the new crop of upper bracket product, crashing through for wonderful $15,000, and holds over. Last week 'Parachute Battalion' (RKO) and 'Father

'Falcon'-Dolly Dawn OK $19,000 in H. O. Pitt; 'Honky' 15½G on 2d Wk.

Pittsburgh, Oct. 26.

Holdovers are knocking the town for a loop this week. 'Honky Tonk' is banging away for a great second stanza at the Penn and moves over. 'Sergeant York,' in second at Warner but fourth downtown, is showing no sign of let-up and also will move. 'It Started With Eve' is dropping only slightly on second session at Fulton and sticks a third.

At Stanley, 'Maltese Falcon,' which drew raves right down the line, is helping Dolly Dawn-'Truth or Consequences' to a highly satisfactory week.

Estimates for This Week

Fulton (Shea) (1,700; 30-50)—'Started With Eve' (U) (2d wk). Durbin hit still going great guns. Picture is doing so well it will stay a third. Great $8,000. Last week, 'Eve' did around $7,300.

Penn (Loew's-UA) (3,300; 30-40-50)—'Honky Tonk' (M-G) (2d wk) Second film in a row to stay a fortnight here and second to turn in smash biz. Getting around $15,500, fine at regular scale, and just a little under what 'York' did at advanced prices on its second. Last week, picture did sizzling $24,500.

Ritz (WB) (800; 30-40-50)—'Navy Blues' (WB). Moved from Stanley, a rare procedure since that house generally plays average pix with flesh. However, $2,100 looks like it was a good move since last week 'Flying Blind' (Par) and 'Highway West' (WB), did only $1,300, awful.

Senator (Harris) (1,750; 30-40-50)—'Unfinished Business' (U). Opened this week after 'Icecapades' (Rep) did a nose-dive. Latter yanked after four days. Only $1,000 for abbreviated period, dismal. Last week, second of 'Yank in R.A.F.' (20th) okay $6,000 after record-breaking $12,000 for opener.

Stanley (WB) (3,600; 30-44-60-88)—'Maltese Falcon' (WB) and on stage, Dolly Dawn-'Truth or Consequences.' Should wind up close to $19,000, all right. Last week, 'Navy Blues' (WB) and 'Funzafire' unit, so-so $17,000.

Warner (WB) (2,000; 30-44-85)—'Sgt. York' (WB) (2d wk). Fourth week downtown, previously having played a fortnight at Penn. Great $9,000 as against record-breaking $12,000 last week. Moves to Ritz Friday.

'RAF' STURDY $8,500 IN MONT'L; 'TOUCH' 5G

Montreal, Oct. 28.

'Yank in R.A.F.' will take gross honors in town currently at $8,500 while duals among first-runs are pointing to average figures. 'Little Foxes' repeats at Loew's while 'Lydia' goes a third week at Orpheum, both for satisfactory takes. Situation here is for crowded houses over the weekend and badly depleted attendance balance of week.

Estimates for This Week

Palace (CT) (2,700; 30-45-62)—'Yank R.A.F.' (20th). Good for handsome $8,500 on big army ballyhoo. Last week's repeat 'Hold Back Dawn' (Par), oke $8,000.

Capitol (CT) (2,700; 30-45-82)—'Feminine Touch' (M-G) and 'Too Many Blondes' (U). Average $5,000 in sight. Last week, h.o. of 'Never Get Rich' (Col) and 'Boston Blackie' (Col), good $4,500.

Loew's (CT) (2,600; 35-53-87)—'Little Foxes' (RKO) (2d wk). Sighting nice $5,500 after great $8,000 last week.

Princess (CT) (2,300; 30-40-53)—'Married Bachelor' (M-G) and 'Down San Diego' (M-G). Mild $4,000. Last week, 'Belle Starr' (20th) and 'Dressed Kill' (20th), fair $3,500.

Orpheum (CT) (1,100; 30-40-60)—'Lydia' (UA) (3d wk). Still clicking and should gross good $2,800 after fine $3,500 last week.

Cinema de Paris (France-Film) (600; 30-60—'L'Homme Cherche Verite' (3d wk). Good enough $800 after fair $1,000 last week.

St. Denis (France-Film) (2,500; 30-40)—'Myerling a Serajevo' and 'Ignace.' Expect better than average $5,000. Last week, 'Chemin de l'Honneur' and 'L'ai-je bien Gagne,' fair $4,200.

'RAF' SOCK $7,400 IN SEATTLE H.O.; 'LYDIA' 6G

Portland, Ore., Oct. 28.

'Lydia' is the only new show in town this week and giving the Broadway only a mild session. The holdovers are all good, 'Honky Tonk' staying a fourth stanza at the United Artists. Biz is up generally at all houses.

Estimates for This Week

Broadway (Parker) (2,000; 35-40-50) — 'Lydia' (UA) and 'Niagara Falls' (UA). Mildish $6,000. Last week 'Citizen Kane' (RKO) dropped off in second week, good enough $5,500.

Mayfair (Parker-Evergreen) (1,500). Roadshowing 'Tobacco Road.' Last week (35-40-50)—'Mr. Jordan' (Col) (5th wk) and 'Never Get Rich' (Col) (3d wk), winning duo for five days, good $3,500.

Orpheum (Hamrick - Evergreen) (1,800; 35-40-50) — 'Yank R.A.F.' (20th) (2d wk) with 'Charlie Chan in Rio' (20th) (1st wk). Still pulling well for socko $7,400. First week of 'R.A.F.,' solo, took strong $9,000.

Paramount (H-E) (3,000; 35-40-50)—'Nothing but Truth' (Par) (2d wk) and 'Lady Scarface' (RKO) (1st wk). Great $7,100, after smash first week with 'Flying Blind' (Par) at fine $10,000.

United Artists (Parker) (1,000; 35-40-50)—'Honky Tonk' (M-G) (4th wk). Up for sturdy $6,500. Third week was better than second, taking big $6,300.

'Havana' Nice $8,000 In Sturdy K. C.; 'Sgt. York' Talk of Town on 4th Wk.

Kansas City, Oct. 28.

Brightened trend of film grosses over past few weeks continues through current stanza with Bob Hope's new release and a fourth week holdover of 'Sergeant York' vying for honors. 'Nothing But the Truth' at Newman is a sure holdover.

Most noteworthy is the Orpheum's four-week run of 'York,' a chapter in local exhib history, especially at upped admissions. Fourth week will be about same as third.

Other newcomers are 'Week End in Havana' at the Esquire and Uptown, okay solo, and 'Our Wife' and 'Ladies in Retirement' at the Midland, also satisfactory. American Royal horse here until Saturday helped grosses.

Estimates for This Week

Esquire and Uptown (Fox Midwest) (820 and 2,043; 10-28-44)—'Weekend Havana' (20th), opened Friday. Got off to likely start and likely 10-day run. Seven days, $6,000, good. Last week, 'Unfinished Business' (U), nine days, $8,500, slightly over average.

Midland (Loew's) (4,101; 10-28-44)—'Ladies Retirement' (Col) and 'Our Wife' (Col). Sad $5,500. Last week, 'Smilin' Through' (M-G) and 'Kildare's Wedding Day' (M-G), $8,500.

Newman (Paramount) (1,900; 10-28-44)—'Nothing But Truth' (Par). Holding pace set by last few Hope films here. Headed for good $9,000, and holdover. Last week, 'Smiling Ghost' (WB) first week, combined with 'Navy Blues' (WB) (2d wk), average $8,000.

Orpheum (RKO) (1,500; 15-40-55)—'Sgt. York' (WB). Gliding merrily into fourth week at upped prices, genuine phenomenon in K. C. May reach $8,000, better than many average first weeks. Last week's take of around $6,000 right behind second stanza's $8,000.

Tower (Joffee) (2,110; 10-30)—'Badlands Dakota' (U) on screen with six-act vaude bill returning house to regular price policy. Average week, $6,000. Last week, 'Down Mexico Way' (Rep) with Smiley Burnette heading stage bill two days and Hoosier 'Hot Shots' for five days, neat $9,300 at 50c top.

GABLE-TURNER $15,000, DENVER; 'BUSINESS' 11G

Denver, Oct. 28.

'Honky Tonk' with 'Mexican Spitfire's Baby' at Orpheum best moneymaker in town and holding over. Business generally on upbeat with 'Nothing but Truth' likely to equal its second week's takings.

Estimates for This Week

Aladdin (Fox) (1,400; 40-50-60)—'Sgt. York' (WB), after a week at the Denver. Fine $7,000. Last week 'Weekend Havana' (20th), after a week at Denver, nice $4,000.

Broadway (Fox) (1,040; 25-35-40)—'Lady Be Good' (M-G) and 'Gay Falcon' (RKO), after a week at Orpheum. Poor $2,200 in sight. Last week 'Caroline' (RKO) and 'Parachute Battalion' (RKO), after a week at Orpheum, fair $2,500.

Denham (Cockrill) (1,750; 25-35-40)—'Nothing but Truth' (Par) (3d wk) and 'Flying Blind' (Par). Hearty $10,000 and holding. Last week, first film, strong $10,000 for second week.

Denver (Fox) (2,525; 25-35-40)—'Unfinished Business' (U) and 'Tanks Million' (UA). Swell $11,000. Last waek 'Sgt. York' (WB), with price boost, did smash $16,000.

Orpheum (RKO) (2,600; 25-35-40)—'Honky Tonk' (M-G) and 'Mexican Spitfire's Baby' (RKO). Terrific $15,000 and stays at least one more week. Last week 'Lady Be Good' (M-G) and 'Gay Falcon' (RKO), good $9,000.

Paramount (Fox) (2,200; 25-40)—'Never Give Sucker Break' (U) and 'Flying Cadets' (U). Nice $8,500. Last week 'Badlands Dakota' (U) and 'Sing Chorus' (U), fine $7,500.

Rialto (Fox) (876; 25-40)—'Weekend Havana' (20th), after week at each the Denver and Aladdin, and 'Blonde from Singapore' (Col). Good $2,000. Last week 'Yank R.A.F.' (20th), after a week at each the Denver and Aladdin, and 'Murder Invitation' (Mono), nice $2,700.

Snappy Weather Helps Mpls. Biz; 'Belong to Me' Fair $4,300, 'Honky' 4½G

Minneapolis, Oct. 28.

Key deluxers are maintaining the strong pace set with the advent of fall weather, product being much to public's liking. State is doing trim business with Bob Hope's 'Nothing But the Truth' while other interests centers around 'Honky Tonk' which has been staging a remarkable box-office performance here. After two tremendous State weeks it's now doing okay at the Century on a third canto.

Good reviews and favorable customer word-of-mouth are helping to keep the Orpheum's 'You Belong to Me' up near the top.

With the Minnesota-Northwestern football homecoming this weekend and thousands of visitors due in town, the Orpheum will have a stage show, Jimmy Dorsey opening Friday (31).

Estimates for This Week

Aster (Par-Singer) (900; 17-28)—'Citadel Crime' (Rep) and 'Down San Diego' (M-G). In for five days, good $1,500. 'Navy Blues' (WB) and 'Mata Hari' (M-G) (reissue) open Thursday (30). Last week, 'Mob Town' (U) and 'Tillie Toiler' (Col), dual first-runs, split with 'Blonda Syracuse' (Col) and 'Scattergood Meet Broadway' (RKO), also first-runs, oke $2,000 in nine days.

Century (P-S) (1,600; 28-39-44)—'Honky Tonk' (M-G) (3d wk). Moved here after two tremendous weeks at State and still going strong. Fine $4,500 after nearly $21,000 garnered in initial fortnight. Last week, 'Citizen Kane' (RKO) (2d wk). Neat $4,500 on top of big $9,000 first week.

Esquire (Berger) (290; 28)—'Sinful Souls' (Indie) and 'How to Take Bath' (Indie). Getting the usual play from sex seekers. Good $1,200. Last week, 'Scarface' (UA and 'Gambling Daughters' (Indie) (reissues), light $800.

Gopher (P-S) (998; 28)—'Kildare's Wedding Day' (M-G). Strong offering for this house. Good $2,700. Last week, 'Woman Is Mine' (U), mild $2,400.

Orpheum (P-S) (2,300; 39-44)—'You Belong to Me' (Col). Well liked comedy, cast array helping. Light $4,300. Last week, 'Feminine Touch' (M-G), $5,500, mild.

State (P-S) (2,300; 28-39-44)—'Nothing But Truth' (Par). Bob Hope a red magnet in this town. Zooming to great $13,000 and holdover. Last week, 'Honky Tonk' (M-G) (2d wk), $8,500, sensational on top of stupendous first week of $12,000.

Uptown (Par) (1,100; 28-39)—'Blossoms Dust' (M-G). First nabe showing and will run aight days. Nice $3,400 indicated. Last week, 'Life Begins Hardy' (M-G), first neighborhood showing, big $4,000 in nine days.

World (Par-Steffes) (350; 28-39-44-55)—'Adventure Washington' (Col). Yanked after four poor days, $700. Last week, 'Devil Dogs' (WB) (reissue), light $1,200.

South Sea Cutups

Hollywood, Oct. 28.

Bud Abbott and Lou Costello shift to the South Seas in 'Pardon My Sarong,' their next picture at Universal, following their loanout job in 'Rio Rita' at Metro.

Tropical screenplay, now being written by Nat Perrin, will be made by Mayfair Productions (Jules Levey) for Universal release.

KINGS' MONO PIC

Hollywood, Oct. 28.

Next King Bros. production for Monogram release is 'Unofficially Yours,' slated to start Nov. 3. Phil Rosen directs.

'Sucker'-Sally Rand-Mills Bros. Fine $20,500, Hub Leader; 'Smilin'' 22G H.O.

Boston, Oct. 26.

'Never Give a Sucker an Even Break,' with assistance of okay vauda at the RKO Boston, is garnering the biggest coin here this week. 'Little Foxes' holds for a third week at the Keith Memorial and 'Smilin' Through' holds for five more days at Loew's Orpheum and State. 'Maltese Falcon' at tha Met is medium.

Estimates for This Week

Boston (RKO) (3,200; 30-35-44-55-65)—'Never Give Sucker' (U) and vaude topped by Sally Rand and Mills Bros. is headed for $20,500 on strength of nifty weekend trade. Last week 'Burma Convoy' (U) with 'Folies Bergere' on stage, held up to hefty $21,400.

Renway (M&P) (1,373; 30-40-44-55)—'Nothing but Truth' (Par) and 'Buy Town' (Par). Shaping up to $6,500, good. Both films played one stanza at Met. Last week 'Yank R.A.F.' (20th) and 'Chan Rio' (20th), holdover, $8,000.

Keith Memorial (RKO) (2,900; 30-40-44-55)—'Little Foxes' (RKO) and 'Unexpected Uncle' (RKO) (3d wk). Strong $14,000. Second stanza tallied $18,000, very nice.

Metropolitan (M&P) (4,387; 30-40-44-55)—'Maltese Falcon' (WB) and 'Law of Tropics' (WB). Aiming at adequate $17,000. Last week 'Unfinished Business' (U) and 'Smiling Ghost' (WB), soft $18,000.

Orpheum (Loew) (2,900; 20-40-44-55)—'Smilin' Through' (M-G) and 'Tanks Million' (UA). Holding for five extra days for potential $13,000, good. First full week same duo crashed through with hardy $19,200.

Paramount (M&P) (1,797; 30-40-44-55)—'Nothing but Truth' (Par) and 'Buy That Town' (Par). Good $11,000. Last week 'Yank R.A.F.' (20th) and 'Chan Rio' (20th), holdover, $9,500, very good.

State (Loew) (3,600; 30-40-44-55)—'Smilin' Through' (M-G) and 'Tanks Million' (UA). Holdover for five days, flirting with $9,000, very good. First week hit $15,200, nifty.

Translux (Translux) (900; 17-28-44)—'Spooks Run Wild' (Mono) and 'Frightened Lady' (Indie). Oke $4,500. Last week 'Blonde Singapora' (Col) (1st run) and 'Man Couldn't Hang' (Col) (revival), $3,500.

Deanna Durbin Strong $11,000 in Louisville; 'Lydia' 7½G, 'Sucker' 4G

Louisville, Oct. 26.

Biz is stacking up good at all downtown first-runs. While no smash grosses ara in sight, takings ara above averaga in most instances. Ideal weather has been favorable for pic houses. Fall meeting at Churchill Downs opened Saturday (25) to more than 15,000. Gee-gees will run for two weeks.

'Started with Eve' at the Rialto is knocking off real sock biz.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,400; 15-30-40)—'Nothing but Truth' (Par) and 'Buy Town' (Par). Getting some play for fine $2,300, after moveover from Rialto. Last week 'Yank R.A.F.' (20th) and 'Man at Large' (20th), excellent $2,500.

Kentucky (Switow) (1,200; 15-25)—'Great Dictator' (UA) and 'Kiss Boys' (Par). Strong $1,800. Last week 'Manpower' (WB) and 'Navy Blue, Gold' (M-G), satisfactory $1,500.

Loew's State (Loew's) (3,300; 15-30-40)—'Lydia' (UA) and 'Texas' (Col). Looks like medium $7,500. Last week 'Smilin' Through' (M-G) and 'Wedding Day' (M-G), okay $8,500.

Mary Anderson (Libson) (1,100; 15-33-48)—'Sgt. York' (WB) (2d wk). Looks like this film was the one to pay off the mortgage, with patrons still ganging up on cashier. Splendid $4,500 after last week's punchy $7,000.

National (Indie) (2,400; 35-50)—'Bride Wore Crutches' (20th) and stage show, 'Getting Gerties Garter.' Midnight show Saturday (25) helped, and Manager Jack Sidney is exploiting with a swing band contest Monday night, and a radio quiz show in work. Robust $6,200. Last week 'Gambling Daughters' (PRC) and 'Broadway Blushes,' stage show, good $6,000.

Rialto (Fourth Avenue) (3,400; 15-30-40)—'Started with Eve' (U) and 'Flying Cadets' (U). Strong femme picture. Pointing to socko $11,000. Last week 'Nothing but Truth' (Par) and 'Buy Town' (Par), good $9,500 and moveover.

Strand (Fourth Avenue) (1,400; 15-30-40)—'Never Give Sucker Break' (U) and 'Mob Town' (U). W. C. Fields has 'em laughing, fine $4,000, on eight days. Last week 'Aldrich President' (Par) and 'New York Town' (Par) held in for 11 days, neat $7,000.

JUST TRADE-SHOWN!
The Talk of the Industry!

NELSON EDDY and (introducing) RISE STEVENS in "THE CHOCOLATE SOLDIER." (Astor, N. Y., Premiere Oct. 31st.)

EDWARD G. ROBINSON in "UNHOLY PARTNERS" with Edward Arnold, Laraine Day.

GRETA GARBO, MELVYN DOUGLAS in "TWO-FACED WOMAN."

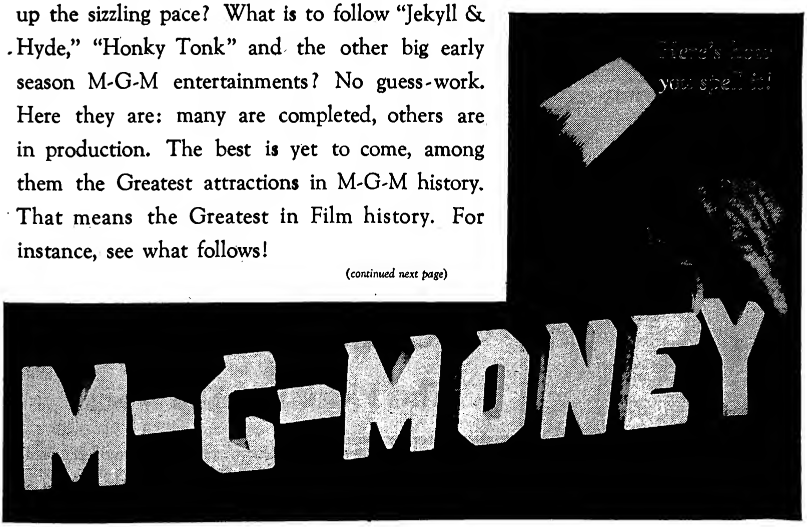
WILLIAM POWELL, MYRNA LOY in "SHADOW OF THE THIN MAN."

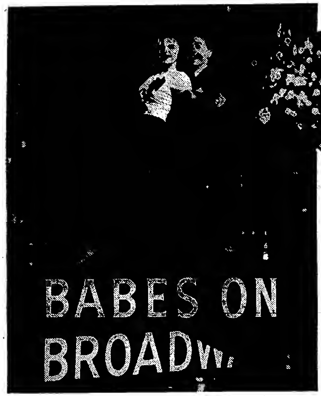
NO GUESS-WORK

Here's what's coming from The Friendly Company!

What's coming from M-G-M? Can M-G-M keep up the sizzling pace? What is to follow "Jekyll & Hyde," "Honky Tonk" and the other big early season M-G-M entertainments? No guess-work. Here they are: many are completed, others are in production. The best is yet to come, among them the Greatest attractions in M-G-M history. That means the Greatest in Film history. For instance, see what follows!

(continued next page)


Here's how you spell it!
M-G-MONEY



The Crowds will soon be heading for

MICKEY ROONEY
JUDY GARLAND

Completed! previewed! M-G-M's "Babes on Broadway" is the biggest package of entertainment that ever flooded your screen with talent, song, heart-throbs; and your box-office with gold!

MICKEY ROONEY, JUDY GARLAND in "BABES ON BROADWAY" with Fay Bainter, Ray McDonald Donald Meek, Virginia Weidler, Richard Quine, Alexander Woollcott • Directed by BUSBY BERKELEY • Produced by ARTHUR FREED • Screen Play by Fred Finklehoffe and Elaine Ryan • Original Story by Fred Finklehoffe.

LISTEN TO YOUR PATRONS:

" 'Panama Hattie' has been previewed in California!" "The reports say it's a sensation!" "That's the big Broadway musical hit!" "Filmed in the M-G-M manner. Oh boy!" "Ann Sothern, Red Skelton—what a combination!" "With a top-notch comedy cast and music and lyrics by Cole Porter!" "Bring on 'Panama Hattie,' Mr. Theatre Manager!" "We'll be there!"

"PANAMA HATTIE" Starring ANN SOTHERN, RED SKELTON with "Rags" Ragland, Ben Blue, Virginia O'Brien, Alan Mowbray, Dan Dailey, Jr., Jackie Horner • Screen Play by Jack McGowan & Wilkie Mahoney • Directed by NORMAN Z. McLEOD. Produced by ARTHUR FREED.

← Leo is weighing the idea of the Academy Award because...

TRACY • HEPBURN *in*
"WOMAN OF THE YEAR"

will be

The Picture of The Year!

SPENCER TRACY, KATHARINE HEPBURN in "WOMAN OF THE YEAR" • A GEORGE STEVENS' Production with Fay Bainter, Reginald Owen • Original Screen Play by Ring Lardner, Jr. and Michael Kanin Directed by GEORGE STEVENS • Produced by JOSEPH L. MANKIEWICZ.

Completed! Previewed! It's positively terrific! It's got that "Philadelphia Story" box-office stamina! Long life at your show-shop!

PUT YOURSELF IN THIS PICTURE!

Ride with the Winner!

Completed! Previewed! Another big M-G-M Show on the way to you!

ROBERT TAYLOR
LANA TURNER *in*

"JOHNNY EAGER"

A MERVYN LeROY PRODUCTION with EDWARD ARNOLD, Van Heflin, Patricia Dane, Henry O'Neill, Diana Lewis • Screen Play by John Lee Mahin and James Edward Grant • Directed by MERVYN LeROY • Produced by JOHN W. CONSIDINE, Jr.

Completed! Previewed! Add it to the sure-fire box-office shows from Leo!

ROSALIND RUSSELL
WALTER PIDGEON *in*

"DESIGN FOR SCANDAL"

with EDWARD ARNOLD, Lee Bowman, Mary Beth Hughes, Barbara Jo Allen, Guy Kibbee • Original Screen Play by Lionel Houser • Directed by NORMAN TAUROG • Produced by JOHN W. CONSIDINE, Jr.

"Wish I had more space to tell you about–"

In production NORMA SHEARER, MELVYN DOUGLAS in "We Were Dancing," based in part on Noel Coward's "Tonight at 8:30"... Just finishing at press-time, SHIRLEY TEMPLE (*she's twelve and terrific now*) co-starred with HERBERT MARSHALL, LARAINE DAY in "Kathleen"... Coming JEANETTE MacDONALD, NELSON EDDY in the Broadway stage smash musical "I Married An Angel"... And the new KILDARE picture is shaping up swell... And "Tarzan's Secret Treasure," the first one in two years, is awaited by the fans... In production "Mr. and Mrs. North" the New York stage delight (GRACIE ALLEN's in it)...WALLACE BEERY's "Steel Cavalry" (of course, Marjorie Main, too)... GREER GARSONS's next is "Mrs. Miniver," the best-seller. She's co-starred with WALTER PIDGEON..."The Vanishing Virginian" has a swell Frank Morgan role... And wait 'til the folks hear about RED SKELTON in "How To Win Friends and Influence People" based on the Dale Carnegie book sensation... And more happy hits in preparation from the Studio that never fails you!

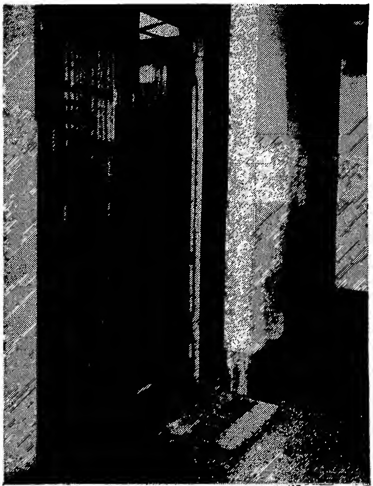
Completed! Previewed! The best-selling novel to the life! Another Big One!

"H. M. PULHAM, Esq."

starring

HEDY LAMARR
ROBERT YOUNG
RUTH HUSSEY

with CHARLES COBURN, Van Heflin, Fay Holden, Bonita Granville • Screen Play by King Vidor and Elizabeth Hill • From the novel by John P. Marquand • Directed by KING VIDOR.



THIS PHOTO TELLS ITS OWN STORY.

Renaissance of Field Publicists To Create 'Urge' Exploitation

Necessity for 'head on' or 'urge' exploitation for picture openings in key situations under consent decree this season is returning field publicists to a position of importance within the industry which they have not enjoyed since the late '20's. Number of exploitation men currently employed by the majors is at highest point in many years, with 20th-Fox carrying the largest of these departments, if figured in combination with the Hal Horne organization. Horne has employed as many as 44 exploitation men this season with from 30 to 40 almost continuously on road. In addition there are 10 or 12 working directly under 20th Fox home office.

Metro has 32 exploitation men, having added two last week, Paramount--approximately 16, RKO has 18, Warner Bros. 10 or 12, United Artists uses from 14 to 18, depending on number of releases under way, and Universal, which seldom had more than one or two men on the road, sent three more out last week for a total of six. Columbia has so far used home office exploitation men for special openings only.

With feeling in home offices that Hollywood advance copy, which has proved inadequate as a means of pre-selling pictures, is useless for the high-pressure campaigns currently required, belief is held in industry circles that a return to showmanship methods will re-establish the exploitation field which, in early days, provided careers for many now in production, distribution and exhibition.

3 CRIX TO AIR VIEWS ON PIX BEST FOR KIDS

Bosley Crowther, film editor of the New York Times; Tom Prideaux, film editor of Life mag, and William Boehnel, N. Y. World-Telegram critic, will give their ideas tomorrow (Thursday) night on what films for kids should be. They'll be among speakers at a meeting at the Nathan Straus branch of the N. Y. Public Library.

Session, in the interest of better films for children, is being sponsored by the public library, by the Schools Motion Picture Committee and by the National Board of Review. Among the speakers will be Julien Bryan, documentary producer, and Dr. Frederic M. Thrasher, professor of education at New York University.

Kids' Stance

Quartet of 8-to-13-year old kids will air their opinions of films today (Wednesday) on a nationwide CBS hookup. Moppets are members of the Young Reviewers, who regularly see pictures under auspices of the National Board of Review to tell parents what films, in their opinion, children prefer to see.

Typical of what may be expected is comment registered by the YR's in the past, one eight-year-old declaring: 'I don't mind love, but they should kiss and get it over with.' Radio sesh will be on the 'Children Are Also People' show.

WB 'Blues' Trailer

Warner exploiteers tied up 'Blues in the Night' by arranging for famous jazz musicians to play before a board of symphonic and operatic experts at the Hotel Waldorf-Astoria, N. Y., Nov. 8 at the invitation of the Chamber of Commerce Music of Society. Session at the hostelry has been dubbed 'Blues in the Night,' ostensibly aims to emphasize importance of jazz in American music.

Among band leaders slated to appear at the Waldorf-Astoria are Benny Goodman, Jimmy Lunceford, Will Osborne, Al Roth, Glenn Miller, Tommy Dorsey and Art Tatum.

Preview at the Stork

First film preview in a nitery is being staged for 'Hot Spot' (20th-Fox) at the Stork Club, N. Y., today (29) at 4:30 p.m.

Arrangements have been made for seating approximately 100, consisting chiefly of daily and trade newsmen and a contingent of out-of-town reviewers who came to N. Y. premiere of 'How Green Was My Valley.'

Marian Baldwin Joins RKO for Pascal Unit

Marian Baldwin joins RKO's studio press staff on Nov. 10 to handle publicity for the Gabriel Pascal unit. Femme, who has been associated with the producer for a number of years and was with him in England while he filmed 'Major Barbara,' has been more recently working for United Artists. She is handling out-of-town openings of 'Barbara' for UA.

Miss Baldwin is in Minneapolis now, setting a 'Barbara' preem, and leaves from there for the Coast on Friday (7).

M-G Gives 1st Show Builder Truck Special N.Y. Luncheon Sendoff

Metro, the distribution company which employed the novel traveling train and transportable studio for exploitation, launched its traveling Show Builder last Friday (24) in the Rose Room of the Astor hotel. Latest exploitation creation is not unlike Metro's traveling studio excepting a more compact unit, with the interior of a specially patterned truck fitted out with every modern contrivance to put across a screen vehicle. First of several similar units shortly to hit the road, the Show Builder trucks will be in charge of road exploitation men or ad experts.

Idea back of Metro's Show Builder is to reach out into smaller communities and assist managers there with practical ideas on motion picture campaigns. It's framed to augment Metro's present personal representative service, which now includes an exploitation representative in every key center in the U.S. and Canada.

Builder truck carries a 18-millimeter picture projector and screen, a voice-recording studio, and samples of 82 exploitation ideas and services for the exhibitor. A table and drawing equipment for laying out sample ads is also compactly compressed into the Show Builder truck.

Howard Dietz, Metro's ad-publicity-exploitation chief who conceived the Show Builder idea, spoke at the luncheon in the Astor which preceded the preem exhibition of the first Show Builder truck. Dietz praised both W. R. Ferguson, exploitation director, who will supervise the Builders' service, and H. M. Richey, in charge of exhibitor and public relations under W. F. Rodgers, sales chief.

Dietz expressed his belief that the film business is not a public utility and that the public must be made to realize there is a good show going on every night in the year. Besides Dietz and his aides, sales manager Rodgers, David Blum, secretary of the company's international division, and Governor Carl Milliken, secretary of the Hays office, attended the preem affair.

N.Y. RIVOLI'S $10,000 FACELIFT FOR 'VALLEY'

Changes in the front of the Rivoli theatre, N. Y., reportedly costing $10,000, were made for run of 20th-Fox's 'How Green Was My Valley.' Pic world-preemed there last night (Tuesday) with a benefit for the Naval Relief Society. All seats sold at $2.50. Regular run starts today.

Erection of heavy classic columns and construction behind them of a large-scale panorama of the Welsh valley which is the locale of the film are the principal items in the theatre's expensive front change.

Darryl F. Zanuck, who produced the pic, and Walter Pidgeon and Donald Crisp, who are in it, were among the celebs at last night's debut. Couple Welsh choral groups entertained on a specially constructed stage out front.

'Kane's' Grid Trailer

Roy Johnson, manager of the Liberty, Seattle, one of the Jensen-Von Herberg theatres, used pickets to advertise 'Citizen Kane' at the U. C. L. A.-Washington U game last week.

The message on their sandwich signs read as follows:

'The Seattle P-I (Post Intelligencer) refuses the ads for 'Citizen Kane' but you ought to see it.'

Local Flint, Mich., Girl Makes Good And Town Declares Holiday

Detroit, Oct. 28.

Honored at having a budding film star, the city of Flint, Mich., third largest in the State, declared a legal holiday and then, as evidence the enthusiasm was not misguided, nearly lost the cause of it all on the eve of the civic celebration. Twenty-year-old Lorraine Miller was summoned back to Hollywood summarily by Sam Goldwyn for her third picture in nine months, but skipped it for a day so as not to upset the city's plans.

Oddity in the whole setup is that the girl has one of the country's biggest unions as her backers with the whole UAW-CIO sponsoring her career. Less than a year ago they picked her as the Auto Workers queen for their rodeo, with one of those Hollywood junkets as part of the award. However, unlike most, she stayed on, getting a part in 'All American Girl' and moving up to bigger stuff with 'Ball of Fire.' This was much more than the union expected and the star-hungry town of Flint took the occasion of her visit home to whoop it up.

In addition to declaring Oct. 24 'Lorraine Miller Day,' a legal holiday—and nobody had to go to work—the men and women of the Flint locale put together the 'Gala Hollywood Revue,' a musical show in which she would be featured. The wire for her return to the West Coast came on the eve of the big day, but the former telephone operator decided not to let down the pointers-with-pride and 'We got a movie star' locals and carried through.

TROUBLE-SHOOTER P.A. YERGEN SQUARES BETTE

Minneapolis, Oct. 28.

After local newspapers rapped Bette Davis for aloofness and snobbery in refusing to see reporters, and going into virtual hiding upon her arrival to be with her hospitalized husband, Arthur Farnsworth, Irving Yergen, pressed into emergency service to handle her public relations, induced the star to unbend to the extent of tossing a party for the press. In time, the sheets here fell all over themselves in praising Miss Davis, going to great lengths to correct any bad impression created by previous yarns.

Miss Davis had been in the air for 18 continuous hours in bad weather and, because of a storm, had to leave the plane at Rochester and drive to Minneapolis. She was plenty worried about her husband, an engineer in a Minneapolis manufacturing concern. The husband, who had been seriously ill with pneumonia, is now on the recovery road, however.

Yergen, who was handling 'Sergeant York' opening in Chicago, was rushed to Minneapolis by Warners to take Miss Davis in tow and she had a plenty busy time of it. He flew back to Chicago for the 'York' premiere and then returned via plane to Minneapolis to handle his Davis duties. Then he was called to Chicago again for a conference with Jesse Lasky, following which he once more trekked to Minneapolis.

ROSENFIELD AT 20TH

Jonas Rosenfield, Jr., formerly with Donahue & Coe ad agency, joined 20th-Fox Monday (27) as advertising copy chief, succeeding Frank Moneyhun who last week was promoted to the post of executive assistant to A. M. Botsford, head of the department.

Rosenfield was with Warners four years and prior to joining D. & C. had been ad manager on the roadshow run of 'Fantasia' for Walt Disney.

SB&K-Skirball Pool in Toledo; Theatres and Exchange Briefies

Smith, Beidler & Kumer, who operate neighborhood houses in Toledo, have formed a pool with Skirball Bros. As result, the two houses will show product day-and-date at the same scale of 20c and 30c. Formerly the Pantheon has been operating as a last nabe run at 15c and 20c, while the Palace was 20c and 30c.

Skirball circuit, headquartering in Cleveland, has theatres in other Ohio towns as well as Pittsburgh.

New RKO Philly Office

Philadelphia, Oct. 28.

RKO's new exchange building at 250 North 13th street will be formally dedicated tomorrow (Wednesday). Open house in the afternoon will be attended by a home office delegation including Ned Depinet, Andy Smith, Cresson Smith, Bob Mochrie, Harry Michalson, S. Barret McCormick, A. A. Schubert, Bill Savage, M. G. Poller, Harry Gittelson and W. J. McShea.

William J. Keenan has taken over operation of the Peerless Distributing Co., indie exchange.

Film Exchange Employees Union will nominate officers at a meeting Nov. 14.

E. M. Loew circuit of Boston is expected to open two open-air filmers in this area; one in Upper Darby and the other on the Roosevelt Boulevard.

Henry Friedman of the Lawndale skedding 'The Great Man Votes' for Election Day, Nov. 4.

Ralph Unks is new member of PRC sales.

David E. Milgram, head of the Affiliated Theatre chain, has gone to Hot Springs, Ark., for a short rest. He's chairman of the Northern Liberties Hospital drive.

Dipson Relinquishes Two

Buffalo, Oct. 28.

20th Century, downtown first-run, has been relinquished by Dipson Theatres, Inc., now being operated by Midland Properties, Inc., owners of the house, through subsid corporation. Deal also includes surrender of the Riviera, N. Tonawanda, by Dipson interests to same owner.

Poe on Coast

Seymour Poe, who is United Artists' rep on Fox-West Coast account, leaves this week for Hollywood after a month in New York. He was east to obtain approval of the F-WC deal and to make arrangements for moving his family west, as he only recently left the h.o. to take over the new post.

Harry Kosiner, former eastern rep for Walter Wanger, has been named to Poe's old job of assistant to Haskell Masters, western division manager, and will also take over other additional duties in the UA sales department.

Ghost Theatre Rises

Pittsburgh, Oct. 28.

Begun 12 years ago by Hendel Theatrical Enterprises and then abandoned midway because of a number of property and clearance obstacles, the unnamed ghost theatre in nearby Clairton, Pa., will finally be completed and operated by Frank Panapolos, indie exhibitor. He expects to have it open around Feb. 1 and spot that was the longest being built in theatrical history will seat 500.

Alhambra in New Kensington, which has been one of the town's leading amusement centers since 1909, is now more; dismantled and razed by current owner, Bert Dattola, under whose name it's been operated for several years, to make way for a modern deluxe house same showman has planned for early construction.

James A. Sipe, former IATSE leader locally, resigned as county superintendent of buildings, a political post he has held for some time.

Hadaway Shifted

Charlotte, N. C., Oct. 28.

Norris Hadaway, for past five years manager of the National, at Greensboro, will go to Burlington to become city manager of North Carolina Theatres, Inc., there. He will be succeeded at Greensboro by Clyde Wooton, now manager of theatre in Charlotte.

Hadaway will succeed Jack E. Austin, transferred to Charlotte, where he will be city manager there.

Another Postponement

Kansas City, Oct. 28.

Annual convention of managers of Fox Midwest Theatres Corp. has been postponed a second time. Originally skedded for Oct. 16, it was postponed until Oct. 23 by the illness of Mrs. Spyros Skouras, wife of the prexy of National Theatres, of which Fox Midwest is the midland link. Continued illness of Mrs. Skouras has caused another postponement until Oct. 30.

District manager James Long announced the appointment of Gene Kay to post of manager of the Linwood (nabe) theatre. Vacancy at the Linwood resulted when Charles Weinstein answered call to the army. Kay leaves position as assistant to manager Morrill Moore at the Isis theatre.

Houlihan's Extra Chore

Albany, Oct. 28.

Daniel Houlihan, head booker in 20th-Fox exchange, now doubling as salesman. He is covering a group of subsequent runs in the immediate Albany-Schenectady-Troy area. Fox has two full time salesmen, Benjamin Dare and Fred Sliter. Local manager Moe Grassgreen supervises sales and handles circuit deals.

New One in Anderson, Ind.

Anderson, Ind., Oct. 28.

Work started Monday (27) on 800-seater in downtown district. House will be co-managed by the Alliance Theatre Corp., Louisville chain organization, and the locally-owned Anderson Theatrical Enterprises. Opening set for about Jan. 15. The theatre, tentatively tagged the Times, will play second-run product of all major companies and will be the town's third second-run house.

New Harvey House

San Francisco, Oct. 28.

Tenth house in the Harvey Amusement Circuit will be dedicated about Nov. 7.

Situation is the 950-seat $100,000 Manor in San Mateo. Thomas Broxholm will manage.

Roxy, St. Helena, Sold

San Francisco, Oct. 28.

The Roxy, St. Helena, Calif., purchased by M. J. Mosher of Los Angeles from Mr. and Mrs. L. A. Schelling, according to A. A. Sheuerman, theatre broker.

Sefton's Appendectomy

Wichita, Kans., Oct. 28.

Harry Sefton, manager of Fox-Orpheum here for past 15 years and in show business here for past 25 years, recovering from appendectomy and complications in St. Francis hospital.

New L'ville House Opens

Louisville, Oct. 28.

New Bard, 1,000-seat house in Highlands section, opened recently (18). House, including real estate, parking area, etc., represents an investment of $105,000. Louis Wiethe, who operates houses in Cincinnati, Columbus and Latonia, spent several days in town supervising the opening.

Boyd E. Fry, for four years assistant manager of Loew's State here, left recently for Memphis, where he will become manager of the Palace.

Succeeding Fry is Ernest Fox, former assistant manager of Loew's State, Memphis.

Par, Omaha, Reopens

Omaha, Oct. 28.

Omaha gained another major picture house on Friday (24) when Paramount 3,000-seat deluxer of Tristates (Blank-Paramount) lighted up again after a long period of darkness. Policy is second run of the two top pictures in the other local Tristates houses, Orpheum and Omaha. First program was 'Yank in R. A. F.' (20th) and 'New Wine' (UA). Time will also be held open for any roadshow that can be brought here. Several have already been booked for this big house, notably 'Hellzapoppin' and Ed Wynn show.

Paramount has had varied career opening in 1928 as the Riviera under A. H. Blank and playing the original old Publix stage shows. House is on edge of the downtown business section and is a slight hill climb from center of town.

Taplinger's WB Status

Hollywood, Oct. 28.

Status of Bob Taplinger as publicity head of Warner Bros. studio will be determined this (Tuesday) afternoon after he confers with J. L. Warner. Taplinger signed a new three-year deal two weeks ago, but understood he is demanding clarification of the studio political setup as it affects his position.

He was at his office today (Tues.) but declined to comment on his difficulties until after talking with Warner.

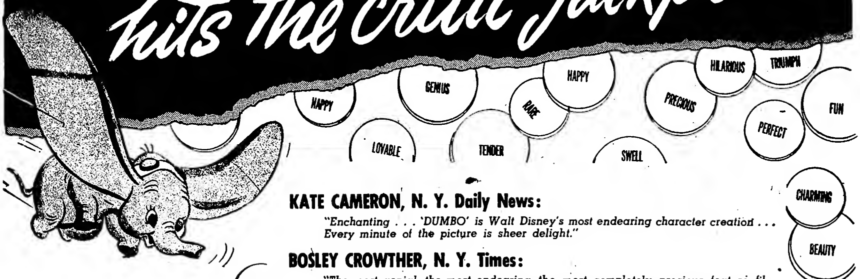
In New York, Charlie Einfeld, WB pub-ad chief, dismissed it as 'Hollywood gossip.'

LEO PILLOT JOINS COL.

Leo Pillot, former New York exploiteer for United Artists, and more recently associated with the Hal Horne organization, has joined Columbia's home office exploitation staff.

Pillot had been handling various road openings of 'Yank in the RAF' for Horne and resigned to accept the Col job to be in New York.

DUMBO hits the critic jackpot!



KATE CAMERON, N. Y. Daily News:

"Enchanting . . . 'DUMBO' is Walt Disney's most endearing character creation . . . Every minute of the picture is sheer delight."

BOSLEY CROWTHER, N. Y. Times:

"The most genial, the most endearing, the most completely precious feature film ever to emerge from the magical brushes of Walt Disney's wonder-working artists . . . A film you will never forget."

HOWARD BARNES, N. Y. Herald-Tribune:

"Walt Disney has gone back to the magical language of 'SNOW WHITE' in 'DUMBO' . . . The result is a show which is so completely captivating that you will be making the mistake of your filmgoing life if you miss it."

LEE MORTIMER, N. Y. Daily Mirror:

"Walt has come through with probably the greatest piece of juvenilia ever made . . . adults will get a bang from it, too . . . In many respects, 'DUMBO' is Disney's best."

LEO MISHKIN, N. Y. Morning Telegraph:

"You'll go crazy over it . . . It's Disney at his best . . . Call it wonderful. Call it delightful, enchanting, a dream and a joy. These are the words to be applied to 'DUMBO'."

ROSE PELSWICK, N. Y. Journal-American:

"A DELIGHTFUL TREAT . . . here once more is the blend of imagination, color, music and technical excellence that one has come to expect from the Disney lot."

WILLIAM BOEHNEL, N. Y. World Telegram:

"'DUMBO' has more dynamic brilliance than most of its predecessors. It fairly bursts with fun, its color is lovely . . . you'll love every minute of it . . . I shouldn't be the least bit surprised if 'DUMBO' becomes Dopey's successor. And that's something!"

ARCHER WINSTEN, N. Y. Post:

"'DUMBO' is Disney technique brought to its ultimate perfection."

EILEEN CREELMAN, N. Y. Sun:

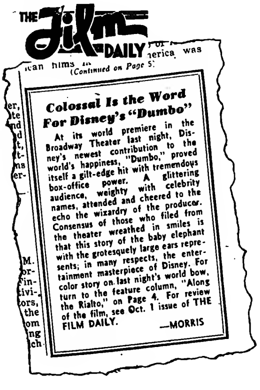
"All the Disney delights are present in 'DUMBO'. Most of it is sheer fun . . . there is also pathos . . . it has more real poignancy than most serious pictures . . . 'DUMBO' should soon be established as part of the Broadway scene."

CECELIA AGER, PM:

"A treat that's coming to you, whoever you are . . . 'DUMBO' is the nicest, kindest Disney yet. It has the most heart, taste, beauty, compassion, skill, restraint . . . 'DUMBO' is the most enchanting and endearing of the Disney output."

CHARMING BEAUTY JOYOUS HILARIOUS SPARKLING GREAT MAGIC SPARKLING GREAT BRIGHT JOY GAY DELIGHT LOVABLE

AND DID YOU NOTICE THIS IN



THE Film DAILY

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(Continued on Page 5)

Colossal Is the Word For Disney's "Dumbo"

At its world premiere in the Broadway Theater last night, Disney's newest contribution to the world's happiness, "Dumbo," proved itself a gilt-edge hit with tremendous box-office power. A glittering audience, weighty with celebrity names, attended and cheered to the echo the wizardry of the producer. Consensus of those who filed from the theater wreathed in smiles is that this story of the baby elephant with the grotesquely large ears represents; in many respects, the entertainment masterpiece of Disney. For color story on last night's world bow, turn to the feature column, "Along the Rialto," on Page 4. For review of the film, see Oct. 1 issue of THE FILM DAILY.

—MORRIS

WALT DISNEY'S DUMBO

FULL-LENGTH FEATURE IN TECHNICOLOR

DISTRIBUTED BY RKO RADIO PICTURES

FRESH DELIGHT

WALT DISNEY PRODUCTIONS

U.S. Pix Biz Up an Average of 16% Over a Year Ago in Latin America; Some Countries Boosted Nearly 60%

Business of American distributors is up nearly 16% on the average in the Latin-American market, compared with a year ago at this time, check with several U. S. foreign film managers indicates. Several described the income as varying from 12% to almost 60% in different countries, with some actually just holding even with a year ago. Latter is true of those which have suffered from having essential trade with Europe eliminated by the war.

A 16% average improvement, credited to majors with a continuous flow of strong product, is, however, rather negligible because the Latin-Americas are figured as representing around 12% of all U. S. film company foreign business. Actually this means well under 1% improvement in total world revenue for each distributor because foreign take is now running only about 33% of total world income.

Foreign chiefs who sized up the situation included John W. Hicks, Jr., Paramount; Phil Reisman, RKO; J. H. Seidelman, Universal, and Walter Gould, United Artists.

Canada's Proposed Wage Laws Will Not Help the Theatres

Proposed legislation in Canada for partial freezing of wages and profits as a followup to limitation on prices at which certain goods can be sold, recently put into effect, will not help the theatres but pending study of the new legislation it is the opinion of J. J. Fitzgibbon, president of Famous Players-Canadian, that the boxoffice will be affected only slightly if at all.

Compulsory increases in salaries as a government step with the Dominion determining who shall gets boosts and how much, will probably act as an offset together with added employment above the border due to the war. Fitzgibbon reports that business is at present in satisfactory shape in Canada in spite of everything, including the heavy tax burden now being carried.

Except for one theatre on which construction has been delayed for five months, FP-C has no plans for further expansion at this time, says Fitzgibbon. New house is the Capitol, Ft. William, Ont., which will be opened on Nov. 22. Circuit now operates the Orpheum, Royal and Lake in that town.

The FP-C president was in New York, Thursday (23), to celebrate his 29th wedding anniversary, among other things, left the next day for Nova Scotia and will return to N. Y. today (Wednesday). He will be guest of honor at tomorrow's Associated Motion Picture Advertisers luncheon.

J. J. Fitzgibbon, Jr., formerly in FP-C and more recently at the Par home office in a junior executive post, has gone into the army and is a lieutenant stationed at Ft. McClellan, Ala.

Admish Fee Control Hits Japanese Picture Biz

Tokyo, Sept. 14.

Enforcement of Aug. 11 ordinance has nailed down the admission fees of all film houses in Japan, hitting Japan's motion pic industry hard. Ordinance expressly stipulates that all theatrical interests in this country shall not be permitted to raise prices on tickets.

Another brass-knuckled wallop at the industry is the clause which states that hereafter all programs shall be prepared and submitted to the authorities one month in advance. The gate prices would be decided only after the programs are carefully scrutinized by the officials.

Spain Helps Its Own in B. A.

Madrid, Oct. 10.

Tomas Borras, national chief of the Actors' Syndicate, has announced that his organization would shortly repatriate Spanish screen and stage actors who are indigent and jobless in Buenos Aires.

'Young Edison' Jap Sock

Tokyo, Sept. 14.

Metro's 'Young Tom Edison' was especially recommended for both youngsters and adults here by the Education Ministry, and the film has made a big sensation. The follow-up 'Edison the Man' is being awaited with great enthusiasm.

'Dr. Ehrlich's Magic Bullet' (WB) has likewise been boosted highly by officials and is now showing before capacity crowds. 'Underpup' (U) is another hit.

Mex Film Workers Out To Plug Home Product Throughout Latin Amer.

Mexico City, Oct. 28.

Picture studio workers here are out to plug Mexican films throughout Latin America on a big and practical scale, it was revealed by Enrique Solis, chief of their union, in the key speech at the fiesta celebrating the seventh anniversary of the organization. Workers, Solis said, have enlisted federal government aid for their proposition to open exchanges in the leading Latin American cities, particularly in the Argentine, Cuba, Chila and Venezuela.

Union is also to ask the government to assist it to start here a bank to finance picture labor and a sort of workers' award, an Academy that would work for better pictures.

MEXICAN MUSICIANS FIGHT 'RACKETEERING'

Mexico City, Oct. 28.

Charges of racketeering with the rights of musicians here and those of employees of local theatres were made by unionized tunesters of the Federal District, which includes this city, in announcing that it has severed relations with the National Theatrical Federation.

'The Federation,' declared the union, 'is exercising what amounts to feudal dictatorship and is dictating measures that are intolerable and hamper the fight for class rights.'

The union blames employer and agent groups in the federation for trying to defeat the musicians' intention to standardize wage scales in all local theatres and prevent the tunemakers from receiving what they call 'decent' pay. The union has called upon the powerful Confederation of Mexican Workers, of which it is a member, to help it in its fight.

Abbott-Costello-'Navy' Tops Havana, $3,500

Havana, Oct. 21.

'Gone With the Wind' is still lining them up at the Fausto, where it totaled more than $2,500 (estimated) last week. Topping the week was a combination of Universal's 'In the Navy' (Abbott-Costello) and Cuban vaudeville, which drew about $3,300 at the America. Close on its heels was 'Ziegfeld Girl' (M-G) at the Encanto, with $3,100. Universal's 'Broadway Limited' drew $2,000 at Radio Cine and 'Andy Hardy's Private Secretary' (M-G), pulled $1,700 at Alkazar.

Two Argentine holdovers, 'Candid Millionaria' at the Nacional and 'Una Vez de la Vida' at the Payret drew $2,000 and $2,200, respectively.

Mex Swindling Suit

Mexico City, Oct. 28.

Three pictures have provoked a swindling accusation suit by the producer, Federico Perez Sanchez, against the distributor, Pedro Perez de la Vega.

Producer told the police that the distributor copped $25,000 (Mex) from the pix but only gave him $3,000 (Mex) (about 25c U. S. to Mex dollar).

FURTHER CURB JAP PIX

Government Amalgamates All Firms Into Groups

Tokyo, Sept. 14.

Film companies in Japan will be amalgamated into two concerns, it's been decided as a result of discussions between the Information Board and representatives of film production firms.

New policy conforms to the government policy on supervision of the film industry.

U.S. Arty Exhibs Look to Swedish, Latin-Am. Films

Improved quality and salability of both Latin-American and Swedish product in the past month is encouraging foreign-language and arty theatre exhibitors in New York to believe that film fare from Mexico, South America and Sweden may soon fill the void left by French productions. This year U.S. arty exhibs are feeling French-language film shortage particularly, few of tha available pictures from France rating real b.o. possibilities.

For a time, Russian product appeared destined to help span the gap caused by the virtual production shutdown in France, but present warfare with Nazis has clamped down on this production. Available Soviet features are six months to a year old and not rated as having strong appeal in arty houses, though there have been some usual few exceptions.

Additional feature production activity in such South American countries as Argentina and Brazil, along with renewed activity in Mexico, is showing up in more creditable film stories from this market. Yen of many residents of U. S. to learn the Spanish language and better understand neighbors in the Pan-American nations is credited with heightening boxoffice possibilities of screen fare from the Latin-Americas. If picture quality keeps up with this renewed interest, foreign language film distributors believe Latin-American product will fit best into the arty theatre setup.

Hope-'Draft' Tops OK $6,000, Buenos Aires

Buenos Aires, Oct. 21.

Best draw at local wickets, rolling up 40,000 pesos (approximately $9,600 U. S.) in its second week, was 'Gone With the Wind' at the Gran Rex, pop-price run. First week of the reduced scale brought in almost 50,000 pesos, practically a house record for the Rex, South America's largest filmery.

Other grosses, all given in Argentine pesos, currently worth 25c., follow:

Ambassador (Lautaret and Cavallo) (1,400; 2-1.50 pesos)—'Man Power' (WB). Satisfactory 17,000 pesos, with the name pull holding the biz.

Ideal (Lococo))1,048; 3-2.50 pesos)—'40,000 Horsemen' (U). Action pic, unusual for this socialite house, doing excellently for 20,000 pesos.

Rex (Cordero, Cavallo and Lautaret) (1,420, 2-1.50 pesos)—'Gone' (M-G). 40,000 pesos.

Normandie (Lococo) (1,420, 2-1.50 pesos)—'Rhythm on River' (Par). Bing Crosby's just-ended p.a. failed to arouse interest in this. Disappointing 8,000.

Monumental (Coll and Di Fiore) (1,330; 2-1.50 pesos)—'Sonar no Cuesta Nada' ('Dream, It Costs Nothing') (Sono Film Argentine-made) (2d week). Satisfactory 7,000; first week was solid 12,000.

Opera (Lococo) (2,400; 2-1.50 pesos)—'Caught in Draft' (Par). Surprisingly good 25,000 ($8,250) for Bob Hope pic, and holding nicely.

Broadway (Lautaret and Cavallo) (1,883; 5-4-3-2 pesos)—'Fantasia' (RKO). Fifth and closing week registered 12,000. Not skedded for pop release until next year.

Sulpacha (Coll, DiFiore, Gatti & Co.) (2,800; 1.50-1.20 pesos)—'Model Wife' (U). Fair 8,000.

Socko Tourist Biz From U.S. Seen In Forthcoming Mex Winter Season

Mexico City, Oct. 28.

Better, if not bigger, American tourist business is confidently counted upon during the cooler-weather season in the U. S. by those elements in Mexico that benefit directly from foreign visitor trade—hotels, restaurants and night spots, and to a certain extent, theatres and cinemas.

All elements catering to tourists agree that late fall and winter trade has every prospect of being socko, with most of it from the U. S., and possibly eclipsing unprecedented biz that Mexico enjoyed last summer, commerce that happened along in the nick of time and provided the necessary coin to help this republic out of an economic awkwardness. Reservations at the best hotels for the new season have already started. Restaurateurs and nitery operators are even now counting their anticipated profits.

There is not likely to be much overcrowding of hotels this new tourist season, as was the case last summer. Tourists having to sleep in pullmans, their cars, other improvised accommodations and to seek lodgings in private homes made it appear that the hotweather visitor trade was much bigger than it really was. It was big, the biggest that Mexico had ever enjoyed, about 29,000 in July, the peak month, yet at the same time not as large as it would be when compared with tha American holiday trade to Canada, for instance. The big look cama mostly from the smallness of hotel accommodations. A 300-room hostelry is a mammoth down here.

The bigness of the chilly-to-cold season tourist trade is calculated upon for the caliber of the visitors. Tourists last summer were mostly white-collar wage earners, school teachers, students and small business people. Their individual spending was not great, figured at around $100 (U. S.). Nevertheless, in the aggregate, that outlay, translated into pesos at 4.86 per dollar, was a most important sum for Mexico.

The fall-winter tourists should be of the big business, executive and retired classes, persons with big money and accustomed to spending freely—the people who prefer to vacation when nearly everybody else is working.

Mex Bans 'Billy'

Mexico City, Oct. 28.

Exhibition ban on 'Billy the Kid' (M-G), titled in Mexico 'Audaz y Galante' ('Bold and Gallant'), was ordered by the federal film censoring and supervision department because it considered that certain scenes of tha picture disparage Mexico and the Mexicans.

'Kid' was yanked on the eve of its premiera at the Cine Olimpia, only local American-operated cinema. 'Strawberry Blonde' (WB), was held over a second week in the emergency program made necessary by the ban of tha Robert Taylor film.

During the conflict with the eight major American companies tha censors quietly lifted the ban they had slapped on 'Kit Carson' (U), because of alleged Mexico slights.

Argentine, Mexican Film Groups Formed To Better Production

Buenos Aires, Oct. 21.

Backed by leading figures both in industry and official circles, first South American film museum has been formed in Argentina by Manuel Pena Rodriguez, pic editor of La Nacion, one of the two largest papers here.

Organization is already planning creation of an Academy of Cinematographic Art to collaborate with the industry on all questions leading to better films and which is expected to become the Latin counterpart of the Motion Picture Academy of Arts and Sciences in Hollywood.

U. S. FILM CURBS FAIL TO WORK OUT IN INDIA

Bombay, Oct. 28.

India's product restrictions on U.S. films, which previously were 25% and recently were boosted to 50%, are not working out as had been anticipated by government officials here. Under the quota ararngement, American distributors who shipped 40 features annually to India for release were allowed only 30 pictures. By the 50% arrangement, companies are now permitted 20 features apiece.

Theory back of restriction was to protect dollar exchange. However, this did not result, distribution companies here intimating they collected nearly as much from the 30 pictures as they did on the 40 formerly distributed. Accounted for this by securing extended engagements, more intensified selling and, in some instances, higher terms.

Unless the 50% quota, now less than a month old, works out better, there have been strong intimations here that the India government may attempt to freeze part of the U. S. distributor revenue.

Reported in N.Y. foreign departments that there has been some suggestion of a coin freeze in India, but no early action is expected.

Silverstein's Return

Maurice 'Red' Silverstein, Metro's manager in Singapore, returned to New York this week, after an Atlantic seaboard vacation, preparatory to leaving for his home post.

He had been in homeoffice huddles during his N. Y. sojourn.

Extended Runs in Turkey

Most apparent effect of war on film business in Turkey is an increase in extended runs.

Reason is that both distributors and exhibitors desire to conserve pix.

George Weltner, executive assistant to John W. Hicks, Jr., Paramount's foreign chief, is scheduled to leave New York Nov. 7 on an extended biz trek through South America.

Seek U. S. Talent

Detroit, Oct. 28.

Reversing the usual procedure, the Good Neighbor policy now has brought Mexican talent scouts as far north in the U. S. as Michigan. In recently, to catch a favorable press struck by the novelty of below-the-border scouts prowling up here among the snowflakes, were Mario Moreno, who, as 'Cantinflas,' is Mexico's leading stage comedian, and Ramon Reachi, former dancer (Ramon and Renita), gathering talent for a musical stage show for Mexico's winter season.

Quoth The Detroit Free Press, 'It merits some space, since one is struck by 'the contrast between his ('Cantinflas') conduct in our country and the conduct of some of our movie stars when visiting his country. Up to now, he has not got married, not got divorced, not got lost in any of our wildernesses and not got arrested for being a nuisance at a public spectacle.'

The Mexican pair are making a quick swing by plane through the country, the junket also extending into Canada, mostly dipping into tha niteries, both regular and black-and-tan, for the signing up of acts for Mexico City musicals. The basic idea is that with the evermounting American tourist trade below the border, musicals with familiar acts from tha States will provide both the friendly atmosphere and a husky boxoffice.

Mex Thesps Rebel

Mexico City, Oct. 28.

Picture players have joined in the restlessness that is afflicting all of the business, excepting, perhaps, the producers.

Film thespians are rebelling against the payment of 2% of their salaries to the National Theatrical Association, contending that as the theatre means little, if anything, to them, this nick is just so much money discarded, that theatre unions never back them up in their disputes.

TODAY THE NATION KNOWS HOW GREAT IT IS!

Richard Llewellyn's

HOW GREEN WAS MY VALLEY

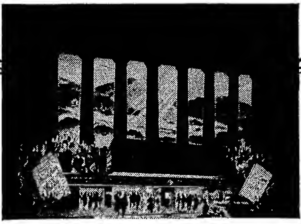
with

WALTER PIDGEON • MAUREEN O'HARA • DONALD CRISP
ANNA LEE • RODDY McDOWALL
JOHN LODER • SARA ALLGOOD
BARRY FITZGERALD • PATRIC KNOWLES

Produced by
DARRYL F. ZANUCK

Directed by
JOHN FORD

Screen Play by Philip Dunne



New York's throngs are thrilling to the World Premiere run at New York's Rivoli... as word flashes to the nation! From a score of cities came the motion picture critics of great newspapers to cover the brilliant opening! A masterpiece of 20th Century-Fox entertainment... heralded by a master-stroke of 20th Century-Fox showmanship!

20th CENTURY FOX

FILM BOOKING CHART

(For information of theatre and film exchange bookers VARIETY *presents a complete chart of feature releases of all the American distributing companies for the current quarterly period. Date of reviews as given in* VARIETY *and the running time of prints are included.)*

Key to Type Abbreviations: M—Melodrama; C—Comedy; CD—Comedy Drama, W—Western; D—Drama; RD—Romantic Drama; MU—Musical.

Figures herewith indicate date of VARIETY*'s review and running time.*

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WEEK OF RELEASE—9/12/41

Harmon of Michigan (Col)	9/17	D	65	T. Harmon-A. Louise
Let's Go Collegiate (Mono)		C	62	F. Darro-M. Moreland
Parachute Battalion (RKO)	7/10	D	75	R. Preston-N. Kelly
Outlaws of the Cherokee Trail (Rep)		W		3 Mesquiteers
Apache Kid (Rep)	9/24	W	56	D. Barry-L. Merrick
Belle Starr (20th)	9/27	D	87	R. Scott-G. Tierney
Unfinished Business (U)	9/27	RD	94	I. Dunne-R. Montgomery
Navy Blues (WB)	8/13	D	108	A. Sheridan-J. Oakie

WEEK OF RELEASE—9/19/41

Ladies in Retirement (Col)	9/10	D	91	I. Lupino-L. Hayward
Down in San Diego (M-G)	7/30	CD	69	R. McDonald-B. Granville
We Go Fast (20th)	9/10	C	64	L. Bari-A. Curtis
Sing Another Chorus (U)	9/10	CD	64	J. Frazee-J. Downs
Kid from Kansas (U)	9/24	W	61	D. Foran-L. Carrillo
A Girl Must Live (U)		D		M. Lockwood-R. Houston
Nine Lives Are Not Enough (WB)	9/3	M	63	R. Regan-J. Perry

WEEK OF RELEASE—9/26/41

You'll Never Get Rich (Col)	9/24	CD	88	F. Astaire-R. Hayworth
Gun Man From Bodie (Mono)	10/29	W	61	B. Jones-T. McCoy
Hold Back the Dawn (Par)	7/30	D	114	C. Boyer-O. de Havilland
Death Valley Outlaws (Rep)	10/1	W	56	D. Barry-L. Merrick
Sailors on Leave (Rep)	10/9	C	71	W. Lundigan-S. Ross
Lady Scarface (RKO)	7/23	D	65	D. O'Keefe-J. Anderson
Last of the Duanes (20th)	9/10	D	57	G. Montgomery-L. Roberts
It Started With Eve (U)	10/1	D	90	D. Durbin-C. Laughton
Sergeant York (WB)	7/2	D	134	G. Cooper-J. Leslie

WEEK OF RELEASE—10/3/41

Two Latins from Manhattan (Col)	10/1	D	65	J. Davis-J. Woodbury
Father Takes a Wife (RKO)	7/16	C	80	A. Menjou-G. Swanson
Man at Large (20th)	9/10	M	70	M. Weaver-G. Reeves
Burma Convoy (U)	10/1	D	59	C. Bickford-E. Ankers

WEEK OF RELEASE—10/10/41

Texas (Col)	10/9	W	93	W. Holden-C. Trevor
Lady Be Good (M-G)	7/1	MU	110	A. Sothern-E. Powell-R. Youn
Tonto Basin (Mono)		W		Range Busters
Skylark (Par)	9/10	C	92	C. Colbert-R. Milland
Mercy Island (Rep)	10/15	D	71	R. Middleton-G. Dixon
Riders of Purple Sage (20th)	9/17	W	58	G. Montgomery-M. Howard
Great Guns (20th)	9/10	C	73	Laurel-Hardy
New Wine (UA)	7/13	MU	82	I. Massey-A. Curtis
Hellzapoppin' (U)		C		Olsen-Johnson

WEEK OF RELEASE—10/17/41

Blonde From Singapore (Col)	9/	D	67	F. Rice-L. Erickson
Top Sargent Mulligan (Mono)		C		N. Pendleton
Nothing But the Truth (Par)	7/30	C	89	B. Hope-P. Goddard
All That Money Can Buy (RKO)	7/16	D	100	E. Arnold-W. Huston
Weekend in Havana (20th)	9/17	MU	80	A. Faye-J. Payne
South of Tahiti (U)	10/22	D	75	B. Donlevy-M. Montez
Down Mexico Way (Rep)	10/29	M	77	G. Autry-S. Burnett
Jesse James at Bay (Rep)	10/15	W	56	R. Rogers-G. Hayes
The Maltese Falcon (WB)	10/1	D	100	H. Bogart-M. Astor

WEEK OF RELEASE—10/24/41

Three Girls About Town (Col)	10/22	C	90	J. Blondell-B. Barnes
The Men in Her Life (Col)		D		L. Young-C. Veidt
Buy Me That Town (Par)	7/30	CD	68	L. Nolan-C. Moore
Spooks Run Wild (Mono)		C	62	B. Lugosi-East Side Kids
The Gay Falcon (RKO)	9/17	D	67	G. Sanders-W. Barrie
Gauchos of Eldorado (Rep)		W		B. Steel
Flying Cadets (U)	10/15	D	60	W. Gargan-E. Lowe
The Masked Rider (U)	10/8	W	57	J. M. Brown-F. Knight
Lydia (UA)	9/20	RM		M. Oberon-E. M. Oliver
Moon Over Her Shoulder (20th)		CD		L. Bari-J. Sutton

WEEK OF RELEASE—10/31/41

Smiling Through (M-G)	9/17	RD	100	J. MacDonald-B. Aherne
Riding the Sunset Trail (Mono)		W		T. Keene
New York Town (Par)	7/30	RD	75	M. Martin-E. McMurray
Dumbo (RKO)	10/1		71	(Disney Cartoon)
Hot Spot (20th)	10/22	CD	81	B. Grable-V. Mature
Appointment for Love (U)	10/29	CD	88	M. Sullivan-C. Boyer
All American Co-ed (UA)	10/9	M	70	F. Langford-J. Downs
Sundown (UA)	10/15	M	90	G. Tierney-B. Cabot
Public Enemy (Rep)		D		P. Terry-W. Barrie
One Foot in Heaven (WB)	10/1	D	106	F. March-M. Scott

WEEK OF RELEASE—11/7/41

The Stork Pays Off (Col)		C		M. Rosenbloom-R. Hudson
Ziss Boom Bah (Mono)		MU		G. Hayes-P. Hayes
Birth of the Blues (Par)	9/3	MU	80	B. Crosby-M. Martin
The Devil Pays Off (Rep)		D		W. Wright-O. Massen
Unexpected Uncle (RKO)	8/17	C	67	A. Shirley-J. Craig
Small Town Deb (20th)	10/22	CD	72	J. Withers-J. Darwell
Swing It Soldier (U)	10/29	M	66	K. Murray-F. Langford

WEEK OF RELEASE—11/14/41

Secrets of a Lone Wolf (Col)		M		W. William-B. Ford
I Killed a Man (Mono)		M		R. Cortez
Suspicion (RKO)	9/24	D	102	C. Grant-J. Fontaine
Swamp Water (20th)	10/22	D	90	W. Brennan-W. Huston
Corsican Brothers (UA)		M		D. Fairbanks, Jr.-R. Warrick
Miss Polly (UA)		C		Z. Pitts-S. Summerville
Sierra Sue (Rep)		W		G. Autry-S. Burnett
Paris Calling (U)		D		R. Scott-E. Bergner

WEEK OF RELEASE—11/21/41

The Men in Her Life (Col)		D		L. Young-C. Veidt
Double Trouble (Mono)		C		H. Langdon
Skylark (Par)		C		C. Colbert-R. Milland
Look Who's Laughing (RKO)	8/17	C	75	E. Bergen-L. Ball
Moonlight in Hawaii (U)	10/15	C	59	J. Frazee-J. Downs
Quiet Wedding (U)	3/5	CD	75	M. Lockwood-D. Farr
The Missouri Outlaw (Rep)		W		R. Barry-L. Merrick

TRADESHOWN AND FOR FUTURE RELEASE

Aldrich for President (Par)	7/30	C	73	J. Lydon-J. Preisser
You Belong to Me (Col)	10/29	C	93	B. Stanwyck-H. Fonda
All Money Can Buy (RKO)	7/16	D	100	E. Arnold-W. Huston
Among the Living (Par)	9/3	D	67	A. Dekker-S. Hayward
Glamour Boy (Par)	9/10	C	79	J. Cooper-S. Foster
International Squadron (WB)	8/13	M	85	R. Reagan-O. Bradna
Married Bachelor (M-G)	9/10	C	81	R. Young-R. Hussey
Shadow of the Thin Man (M-G)	10/22	CD	97	W. Powell-M. Loy
Two-Faced Woman (M-G)	10/22	CD	94	G. Garbo-M. Douglas
Honky Tonk (M-G)	9/17	D	104	C. Gable-L. Turner
The Prime Minister (WB)	9/17	RD	94	J. Gielgud-D. Wynward
Night of January 16th (Par)	9/10	D	80	E. Drew-R. Preston
Look Who's Laughing (RKO)	9/17	C	75	E. Bergen-L. Ball-F. Redman
Weekend for Three (RKO)	10/29	C	66	D. O'Keefe-J. Wyatt
Riding the Wind (RKO)	9/10	W	64	T. Holt-M. Douglas
Moon Over Her Shoulder (20th)	10/22	C	68	L. Bari-J. Sutton
How Green Was My Valley (20th)	10/29	D	120	W. Pidgeon-M. O'Hara

Mahom L.A. Film Rower

Hollywood, Oct. 28.

Jean A. Mahom, formerly with Fox Films de Mexico, distributors of 20th Century-Fox product in Mexico City, is launching into distribution here.

He has taken quarters on film row and will handle distribution for this area of Spanish-made films from Mexico and other American-Spanish speaking countries.

Decree Cools

Continued from page 5

lays will cool patronage in the second-run category, but will work even greater hardship on third and following runs. Though consent decree pictures have not yet penetrated the exhibition market sufficiently to determine the extent of various problems which may arise, the belief is held that in the subsequent runs, where few films from the 'Big Five' have been played, the clearance jam will prove a major hazard.

Stymied

While the decree includes provisions for adjustment of clearance, there is no way to prevent an exhibitor from suffering under existing clearance as a result of buying difficulties. A first-run may buy and play a decree picture quickly after it is available. If the second-run doesn't also buy it immediately, then he may not be showing it by the time his clearance period is up. He may regularly play film 14 days, for instance, behind the first-run. If he delays on his deal he may not be dating the film until a month later, meantime keeping the public waiting for it.

Though they may have contracted for the picture and are entitled to it, the subsequent-runs are at the mercy of the second-run ahead of them and cannot get a print until that run has been played. A fourth-run is likewise at the mercy of the third if the latter stalls. Selling delays all along the line might lengthen the clearance between runs to such a point that films will set new records in time required to liquidate contracts, another headache for distributors.

Should the practice of delaying product deals become general, then a new selling factor will quickly become manifested. Distributing companies signatory to the decree, with theatres under their control, could arrange for quick deals with their affiliated circuits. Theatres behind would be encouraged to hurry up their deals so that their 14-day clearance doesn't become 28 days, or longer. It is expected that this would figure largely where pictures are big grossers in the first-runs.

UA Prez-less

Continued from page 5

their confabs in the east was a 'blueprint' for future operation of UA. It provides, among other things, for a board on each coast to handle financial and production duties. This will not replace a president, but will supplement him.

Eastern board is expected to consist of three men, among whom will be Edward C. Raftery, of UA's counsel. Hollywood group probably will number four men and include Dan O'Shea, Selznick v.p. Roster of the boards will include several members of the regular UA board of directors but that body—consisting now of the owners themselves—will continue to meet once a month as the dominating factor in the company.

Rejection by UA of Sears last week came after all the preliminaries had been agreed upon between the Warner Bros. sales chief and Selznick, acting for the owners. Upset came when they got down to the money question and Sears reportedly adopted an attitude of: 'You sent for me and need me so you must meet my terms.' Selznick and the other UA owners were bowled over by Sears' idea of salary and profit-sharing bonus.

There was also some feeling in the UA camp that Sears may not have altogether figured on leaving WB to accept the presidency. William F. Rodgers, it was recalled, recently was handed a Metro vice-presidency after UA had attempted to coax him away from his sales-managership. This impression, however, is refuted by Sears' refusal to entertain a new deal at Warners after stepping out of the UA negotiations.

Film Reviews

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Gun Man From Bodie

marshal and a chuckhouse cook, respectively.

Plot's as involved as a congressional probe. Jones stumbles onto an infant orphaned by the murder of its parents at the hands of rustlers. Kid is cute and photographs well, but is scarcely the sort of thing to hand western audiences. Jones takes the child to Christine McIntyre's ranch and finds that she, too, is victimized by the cattle thieves. Enter Marshal McCoy and Cookie Hatton to help expose the crooked lawyer and his hirelings.

Stupid pieces like Jones feeding the infant by milking a cow into his glove, then punching a hole in the fingers, offset whatever merit the screenplay might have. McCoy alone of the top trio gives a convincing performance and Hatton's handling of his alleged comedy lines is as pathetic as the lines themselves. Support is lacking from the first frame.

Considering what he had to contend with, Megger Spencer Bennet's chore is acceptable. Harry Neumann's lens trick is okay for a western, but Carl Pierson's editing is questionable. *Art.*

A Day in Soviet Russia

(RUSSIAN-MADE)

Artkino-Anglo-American Film Corp. release of Documentary Films, Kiev, U.S.S.R., production. English version supervised by Herbert Marshall; editor, Sidney Cole; author and narrator of English commentary, Quentin Reynolds; scenario, B. Yngling, M. Tseitlin; directors, M. Slutsky, R. Karmen; camera, R. Karmen, M. Oshurkov, B. Nebylitsky; lyrics, V. Lebedev-Kumach; music, Daniel Pokrass. At Stanley, N. Y., Oct. 25, '41. Running time, 56 MINS.

(English Dialog)

Quentin Reynolds shines as narrator in this graphic, timely, interesting word and camera portrait of modern Russia. Picture is topical, though barely touching on the Russo-German war, covers a subject that ties in with daily newspaper headlines, and would serve well as a second feature in the regular runs. With public sentiment the way it is currently, production will likely find a sympathetic audience in most situations.

Reynolds, who also authored the smooth script, says the picture was made to prove that Russians are 'people.' With easy, natural delivery the narrator has done a topnotch job in putting that important point across. He stresses the human factor at every opportunity, pointing up such commonplaces as pedestrians risking their lives in dodging traffic—just like those in London and New York; the stenog going to work in a Soviet government office with a brand new hair-wave; the chimes of the huge clock in Moscow which sound like the Big Ben in London. Film draws a convincing parallel between Soviet farmers, factory workers, coal and gold miners, artists, musicians and those in America or England.

Picture, which covers an average 24-hour period in the life of the U.S.S.R., was filmed in one day by 97 cameramen stationed in selected points of the Soviet union from the Bering Straits, 17 miles from Alaska, to Leningrad, 5,000 miles eastward. It also includes clips shot in areas from the Kamchatka Peninsula in the Arctic to Soviet Asia Minor. Made under the direction of Soyuskinokhronika, Soviet newsreel trust, clips cover the geographical, manufacturing, shipping and armament-producing activities of a nation of 193,000,000. It sums up as an interesting study of the new, industrialized Russia and serves in a measure to explain the sturdy resistance the Soviets have so far been able to put up against the Nazi invaders. Strictly a documentary film, Reynolds has treated the subject material with a warmth which overcomes much of the stiffness commonly associated with pictures of this type. *Mori.*

THE KING

('Le Roi')

(FRENCH-MADE)

Trio Films release of Les Films Modernes production. Stars Raimu, Victor Francen, Gaby Morlay and Elvire Popesco. Directed by Pierre Colombier. Screenplay, Louis Verneuil, adapted from original French stage play by Arene, de Caillavet and De Flers; camera, Kruger and Fessard; music, Billy Colson; English titles, Milton Doushkess. Previewed in projection room, N. Y., Oct. 24, '41. Running time, 94 MINS.

Cast: Raimu, Victor Francen, Gaby Morlay, Elvire Popesco, Andre Lefaur, Helene Roberts, Argentin, Paul Amiot, Gaston Dubosc, Duvaloix, Jean Gobet, Ph. Hersent, Georges Peclet, Duvalles.

(In French; with English Titles)

The fictional impudence of the French film-makers remains undimmed apparently wherein their treatment of Gallic morals is concerned if one is to judge by 'The King.' At least undimmed in Pre-Vichy France when this Louis Verneuil screenplay was adapted from an old French bedroom farce.

Never approaching the smutty, its clever implications, either through the writing or directional design, have shaped 'The King' into a ribald travesty on playboy monarchs. One of the best French pix to reach these shores, it should compare favorably boxofficially, in the final analysis, with the best of the recent French film grossers in America.

Raimu, Victor Francen, Gaby Morlay and Elvire Popesco—there apparently could not have been a better cast parlay for a French picture. Add to that the smash writing of Verneuil, particularly on dialog, and the direction of Pierre Colombier, whose deft touches tell adequately what the censors would not permit.

In this yarn of a mythical king who visits Paris, Verneuil has travestized the characters in their broadest sense, from Victor Francen, as the regent, to Gaby Morlay, ex-seamstress who is Francen's mistress for one night, though normally the wife of his host, Raimu. The latter, of course, plays his usual self, thwarted and forever-perplexed, a cabinet member alternately conscious of class distinctions and beguiled by his mistress' explanations of her rendezvous with the king.

Lessers in the cast all contribute excellently. But for the main it's the performance of the four stars that enshrouds the rest. Raimu has never been better. Francen, now in Hollywood, is also excellent along with Mlles. Morlay and Popesco. Among the support, Andre Lefaur plays an aristocrat antagonist to Raimu for best results.

An old story with French films, photography is extremely poor. Verneuil, now in the United States, has contributed a foreword bridging any possible situational gap since the 1938 production of the picture. *Naka.*

Russe Rally

Continued from page 2

delayed and then frequently interrupted.

Joseph E. Davies, former U. S. ambassador to the U. S., drew ovations for his praise of the Russian people's fortitude and loyalty, although he made it clear that he was not in sympathy with Communism and had so informed the heads of the Russian government when in Moscow.

It was also noticeable that a good portion of the crowd rose to its feet when the Russian flag was carried up on the stage, set in the center of the arena much like a prize ring.

Martin Gabel, actor and producer, was the show's commentator from a side box, with assistance from Myron McCormack. Although virtually a string of speeches, the timing of the proceedings was excellent and made as dramatic as possible. There was much collections of money through the audience by girls in evening gowns.

Ira Gershwin and Harold Arlen wrote a special song for the affair, titled 'If That's Propaganda, Make the Most of It,' which was sung by Vaughn Monroe. Its lyrics follow:

The whole wide world is in danger
As the Axis hacks away.
There's a mad dog in the manger
And he must be brought to bay!

Shall we, who still know Freedom,
Just stand by and be dumb....
Or shall we help to save the world
From those who would enslave the world?

Let's get out of the woods!
Let's deliver the goods!

REFRAIN

Put the pressure on Prussia!
Get the goods off to Russia!
If that's Propaganda—
Make the most of it!

Bigger Bundles for Britain—
With no question of quittin'—
If that's Propaganda—
We boast of it!

Take the chains
Off the Danes....
Clutch
Off the Dutch....
The curbs
Off the Serbs!

Save the souls
Of the Greeks and the Poles....
And the legions
Of Norwegians!

If we still stand for Freedom—
Let them know it across the sea!
Let's have more and more
Propaganda for
Humanity!

JACK L. WARNER
In Charge of Production
HAL B. WALLIS
Executive Producer

PARAMOUNT, N. Y.

Andrews Sisters (3), Johnny Long Orch (16) with Bob Houston, Paul Harmon, Helen Young; Larry Adler, Wally Brown & Annette Ames; 'Nothing But the Truth' (Par), *reviewed in VARIETY July 30.*

This is Johnny Long's Broadway picture house debut. He made it the hard way, via the dime-a-danceries, later going into the Hotel New Yorker, where he recently wound up a stay of several months to give way to Benny Goodman.

Long's orch, on the sweet side, got off to an encouraging start here and shapes up as a good bet. The piano concerto number, featuring Paul Harmon and blending with the saxes, is easily the best of the arrangements. It points up the style and type of material which best serve the band. Long also has a winner in singer Bob Houston, who comes through with a few pop numbers for solid results. Helen Young, another vocalist, has a rather low-pitched voice more suitable perhaps to the intimate surroundings of a nitery. Advisability of a change of pace as well as delivery is indicated. For the rest the Long orch impresses as a smooth unit providing excellent musical support for other performers. Long batons suavely and violin solos briefly besides being a personable m.c.

Stage show this week also marks the return of the Andrews Sisters to this house for their seventh visit in four years, three times within the past year. Sisters are in for two or three weeks this time, reportedly at $5,000 per, and are set to return again Christmas for a four-week engagement when a backstage shindig is planned to commemorate the day, four years earlier, when the girls were catapulted into fame with 'Bel Mir.' Managing director Bob Weitman will at the same time celebrate the sixth anniversary of the inaugural stage band policy at the Paramount.

Andrews Sisters, as usual, went big with the customers at show caught. Nonetheless, they stand in need of at least one or two fresh novelties for picture house dates. Of the five numbers currently on their repertoire only two are adequate—'Boogie Woogie Bugle Boy,' wisely tied in with mention of 'Buck Privates' (U), in which they are featured, and an oldie, 'Apple Blossom Time.' 'Aurora,' 'Sleepy Serenade' and 'Sonny Boy' with mild comedy interpolations could well be replaced. The Sisters continue to pack rhythm, pep, distinctive delivery, currently representing greater marquee value than ever as a result of their film appearances.

Larry Adler, harmonica tooter, in next-to-closing, mixes boogie woogle with the classics. The former has the edge as far as response in picture houses goes. Adler scoring best with 'Beat Me Daddy.' Harmonica soloist, who has been playing concert dates with symphony orchs and is scheduled to appear at New York's Carnegie Hall next month with Xavier Cugat, presents a slick, immaculate appearance. Opens with a medley of George Gershwin numbers, encores twice and could easily have stayed longer.

Bill is nicely rounded out with Wally Brown and Annette Ames. Brown is a nifty comic capitalizing on double talk, eccentric delivery, neat timing and okay material. Girl, in short dress with panties showing, essays moppet talk with baby squeak.

Potent b.o. slated for the date.

Mori.

APOLLO, N. Y.

Andy Kirk Orch (14) *with June Richmond, Mary Lou Williams, Flyod Smith, Henry Wells, Billy Nightingale; Tampa Boys* (2), *3 Kings, Earle and Frances, Monte Hawley, Johnny Lee, Vivian Harris; 'Lucky Devils'* (U).

Stage show here is usually overlong and this week is no exception. But apparently the Harlemites like their colored shows that way. Consuming fully one hour and 25 minutes, only Andy Kirk's orch and specialities with the band represent time well spent. Presentation could be trimmed considerably of extraneous material.

Kirk has a slick, bangup unit with a corking novelty in Floyd Smith's Hawaiian guitar. Smith's intimate, somewhat nonchalant style is particularly effective. Also outstanding with the Negro band are June Richmond and Mary Lou Williams. Miss Richmond, hefty songstress who essays comedy touches in combination with double talk lyrics, goes torchy for a spell, throws in a couple of dance steps, and generally keeps the customers in a happy frame of mind. Miss Williams, an adept pianist, is limited to a brief solo with orch.

Kirk orch is hot and strong virtually all the way. Toppers are the drum and jam session routines. Ben Thigpen, Kirk's drummer, goes out of this world for the former, giving out with a vivid tom-tom specialty, heightened with special lighting effects that go big. Jam session has various members of the band soloing, mostly the sax, Al Sears. Henry Wells, band vocalist, doesn't impress.

For the rest production represents indifferent material at best. Billy Nightingale, lithe and expert tapper, also with the band, dampens interest with uncertain comedy attempts. Monte Hawley and Johnny Lee, comics, try hard with an insipid pre-World War 1 line of patter; Three Kings are a conventional balancing act.

Tampa Boys (New Acts) look as if they have something on the ball in the hoofing department. Earle and Frances, mixed dancing team in circusy costumes, registering moderately well, complete lineup. Innocuous blackout, with Vivian Harris and Johnny Lee, prior to jam session wouldn't be missed.

Mori.

TOWER, K. C.

Kansas City, Oct. 25.

Cappy Barra Boys (3) *with Shirley Gay, Plato & Jewell, Jessie Price, Kathe Joyce, Harris & Howell, Tom O'Neal, Herb Six House Orch; 'Bad Lands of Dakota'* (U).

This is one of those bills without any marquee draft which makes no pretenses but which gives the patrons a pretty fair package of moderate entertainment once they're in. Tom O'Neal returns after his standard booking here several weeks ago as m.c., and with his turn at tapping and fun bill totals virtually six acts in 56 minutes, more than the usual running time.

Herb Six house orch gets in a trio of pop songs before O'Neal takes over to spot the harmonica playing Cappy Barra trio in the lead. Their 'Poet and Peasant' is worthy but act goes awry when they delve into vocals. Shirley Gay contributes a special terp to 'Doll Dance' and then is seen no more. Plato in a bit of sleight-of-hand has routine well routed, with partner Jewell taking active part in the magic. Plato gives his tailcoat too much obvious play.

In place of the regular amateur contest winner Barney Joffee has booked Jessie Price, local colored trap drummer, to furnish six minutes of adequate skin torturing. Then it's a brief four minutes by Kathe Joyce—former understudy to Betty Grable in 'DuBarry Was a Lady'—vocalling 'South American Way' and clicking a modern tap to 'Stompin' at the Savoy.'

As his own entry on the bill O'Neal does a brief excerpt from his soft shoe tap and toe dance of his regular routine. O'Neal's type of m.c., with anecdotes and wisecracks along with his specialties, might prove an acceptable change of pace in this department. Closing inning assigned to Harris and Howell for 20 minutes of dusky dialog, byplay and some first rate music by Bud Harris. Pair also run on a third member as dancing stooge, whose eccentric, gangling rhythm winds the bill.

Quin.

OLYMPIA, MIAMI

Miami, Oct. 26.

Henry Armetta, James Evans, Bill Baird, Carolyn Marsh, Ballard & Rae, Charley Shay House Orch; 'Navy Blues' (WB).

Combination of Henry Armetta and frothy film fare makes this a cinch for gratifying grosses and provides fairly potent entertainment. As in the case of so many Hollywoodians who hit the road, however, H. Armetta has been saddled with a dog-eared script that goes over with a hush. Even smothered under such poor material as this, though, Armetta establishes himself as an ace goodwill getter. Vet comic's appearance is greeted with salvo of palm pats and bow-off is accomplished only with difficulty. His infectious, friendly personality can't be denied, but material minus any clicky comic implications gives him no opportunity to assert himself.

James Evans is a tricky foot juggler who scores solidly in the opener. Reclining on an elevated backrest, Evans keeps three huge balls bouncing on his tootsies for highly audible returns, then really rocks the house by balancing a full-sized bed on his toes for a spectacular finale.

A suave prestidigitator, Bill Baird is a personable young chap whose dexterity with cards and balls is little short of amazing. Baird, however, will need seasoning and some peppy patter before he can hope to rank with the leaders.

Carolyn Marsh debuted here last year with Slapsy Maxie Rosenbloom's unit. Unfortunately, she had barely gotten her tonsils in tune when the joint folded. It was the customers' misfortune, because svelte songstress has torchy pipes and warbles with assurance.

Ballard and Rae are still a sorry pair of pseudo sots, who completely obscure whatever knockabout acro ability they may possess by aping the drunkest drunks who ever tumbled out of a pub. Aside from being monotonous, its slightly nauseous. Revelation that Rae is a femme is received with just so much 'so what!'

Leslie.

MUSIC HALL, N. Y.

'Up Our Alley,' produced by Leon Leonidoff, with Joan Dexter, Felix Knight, The Lime Trio, Ray & Geraldine, Robert Landrum, Corps de Ballet (28), *Glee Club, Rockettes* (36), *M. H. Symph Orch; 'You'll Never Get Rich'* (Col), *reviewed in VARIETY Oct. 15.*

Music Hall extends itself even beyond its usual elaborateness with Leon Leonidoff's current production, 'Up Our Alley,' in which the stage is transformed into four successive Manhattan scenes. Pair of good variety turns woven into the house's standard ballet, precision terping and warbling folderol aids in making the whole works a fulsomely entertaining presentation.

Initial set, depicting the Little Church Around the Corner, is the prime breathtaker. Reproduced almost in actual size on the giant M. H. stage, it's a tribute to the Hall's staff designer, Bruno Maine. It provides the background for a naval wedding scene participated in by the ballet, the Glee Club, and chirpers Joan Dexter and Felix Knight (whose voices, when caught, couldn't be heard with sufficient volume in the mezzanine).

The Lime Trio is placed in a Museum of Natural History set, which is perfect to point up the antics of its prime member. It's a ragdoll turn in which a guy in a blackface mask is twisted by the other two fellows until it is suggested that perhaps he's constructed of rubber. It brought an excellent response from a stiff-shirted, opening-night house.

Another nifty vaude turn that won itself equal hand-music is Ray and Geraldine, a couple of femme tumblers. Well-costumed and nice-looking, the gals go through loops and barrel rolls with twists and a bit of precision kicking. They're framed in a Riverside Drive set, with the Glee Club in khaki and ballet gals giving romantic interest.

Final scene is the most amusing. It's a reproduction of the Music Hall stage itself and provides a setting for the Rockettes. Special lyrics and music by Paul McGrane and Al Stillman are sung by Robert Landrum on a side platform in front of a reproduction of a lighted houseboard advertising the Rockettes. Tune is called 'Rockettes in a Row' and tells the story of how one after another of the femmes became ill, fat, lazy or married until there was but one left. Curtain goes up to reveal the single dancer and then the song about-faces to tell how the other gals gradually came back. They thus are brought on stage, bit-by-bit, to complete the line of 36.

Costuming, designed by Willa Van and executed by H. Rogge, is outstanding, particularly in the first and final scenes.

Herb.

STANLEY, PITT

Pittsburgh, Oct. 24.

Dolly Dawn Orch (12), *Frank Ross, Toy & Wing, 'Truth or Consequences' with Ralph Edwards, Max Adkins House Orch* (16); *'Maltese Falcon'* (WB).

This setup doesn't jibe. It's neither fish nor fowl, but just an ill-fitted presentation that does neither the Dolly Dawn band nor the 'Truth or Consequences' radio show any good. Specifically, the thing's divided into two separate parts. First the Dawn outfit puts on a 35-minute show and then fades from the stage, with the Edwards air gang taking over from that point and using for accompaniment Max Adkins' house crew in the pit. Whole layout under such a working arrangement looks piecemeal and shabby, playing much the same way.

The Dawn band, formerly batoned by George Hall, never gets a chance to do much in little more than half an hour. Since there's also an act, Chinese dance team of Toy and Wing, to take care of during orch's allotment, the band doesn't even get a good warmup. It's a couple of songs by Miss Dawn; another brace by Frank Ross, outfit's male vocalist; pianist Van Smith's version of Tchaikowsky's piano concerto; a band number or two and, presto, 'Truth or Consequences.'

Orch's made up of five brass, four saxes, piano, drums and bass, with Miss Dawn wielding the baton academically except for an act, when one of the boys takes over. Music's best when it's backing her up in 'Yes, Indeed,' 'Embraceable You' and 'Hallelujah,' announcad as one of band's recent recordings, all of which she vocals smartly. Gal's a definite stylist and sells socko. Smith's pianology is another high spot, and Ross, while there's a nice quality to his voice, needs some training. In the low registers he's practically inarticulate. Toy and Wing click with their Oriental version of a couple of American jitterbugs and gal's whizzy toe work puts them in solid.

Dawn crew, of course, still has Hall around on the sidelines to put them through their paces, but could stand a bit mora of a distinctive style. As music stands now, it's all right but undistinguished, merely par for the dance band course.

'Truth or Consequences,' now listed as third leading quiz show in the surveys, is something of a question for theatres. Might not be with a bit more thought on Edwards' part, though. It's all right to dish out a childish consequence if he picks out the right party or parties, but whole thing becomes slightly nauseating when he puts a diaper around an old man of 60 or more and gets him to sit on the lap of a woman of the same age while she rocks him and sings 'Rock-A-Bye Baby.'

Edwards has a couple of male assistants, in addition to a femme secretary on stage, who merely takes down names, and some of the gags they pull before getting down to business are out of Joe Miller and a flock of ancient acts.

Cohen.

EARLE, PHILLY

Philadelphia, Oct. 25.

Ted Lewis Orch (13) *with Charles ('Snowball') Whittier, Blair Sisters* (3), *Dorothy Rogers, June Edwards, Louise Glenn, Jean Blanche, George Rogers Dancers* (3); *'Father Takes a Wife'* (RKO).

Old Pop Corn himself makes his umpteenth return here with a routine that hasn't changed since away back when. And Ted Lewis as usual makes no bones about his peddling anything new. It's all there, the battered old stovepipe, the clarinet, the bandy-legged strut and the whispered: 'Is Everybody Happy?' plus 'Me and My Shadow' performed in the venerable Lewis manner with Shadow 'Snowball' Whittier.

It's hokey all right, but Lewis fans eat it up. Not so, the younger generation of jitter-lovers who worship at the shrine of the Dorseys, Glenn Miller, Benny Goodman, et al. This was evidenced by the scant appreciation which Lewis' antics evoked Saturday afternoon (25) when this show was caught.

The tunes are mostly old standbys in the Lewis catalog, 'St. Louis Blues,' 'Isn't She a Pretty Thing,' 'Shadow,' 'When My Baby Smiles at Me,' plus a couple of new ones, 'Hi, Neighbor,' 'Last Time I Saw Paris' and something called: 'I Want to be the Leader of an Army Band.'

Lewis tees off his stint with a recitation titled 'I Get Away with Murder'—and he isn't kidding. He's backed up in his vocalizing by a quintet of gals, the three Blairs, Dorothy Rogers and June Edwards. Miss Rogers also solos on a couple, 'Let's Be Buddies' and 'My Mother Would Love You.' She's okay, as is Jean Blanche in her interpretative dance.

Clicking neatly is the tricky adagio routine of the Rogers dancing trio, two guys and a tiny gal. They toss her around and have a novel finish which brings hefty applause. Also netting kudoes is the contortionist turn of Miss Edwards, who achieves some amazing feats on a tiny platform. Miss Glenn, an attractive brunet, is adequate in her turn, a ballet toe number.

The entire company takes part in the finale, a conga number featuring the Rogers dancers and Miss Glenn. Whittier comes on with a peanut wagon, tossing goobers to the customers.

House was only about half-filled at catching.

Shal.

EMBASSY, N. Y.

(NEWSREELS)

New show remains dominantly war and defense, with some football games, the doings of the Windsors and a few other items, including the laugh-getting wrestling between two hefty dames in Jersey. The Duke of Windsor draws a couple chuckles in the scene in which he evinces interest in Al Smith's brown bowler.

Torpedoing of the Kearny and the Lehigh, freighter, prompted clips on congressional action for amending the neutrality law. Congressman Cox and Senator Pepper were lured to the mike to say a few words, and lacking actual pictures of the Kearny attack, Paramount gives what it calls a 'picture reconstruction' of it. Thrown in are some German navy scenes which were obtained by the British.

News of the Day (Metro), on the issue of freedom of the seas, comes through with pictures of an actual attack upon a freighter and its sinking. Since the boat is not identified, it may have come out of the files as a leftover from the last world war.

Two personalities discoursing on the war, both very interesting, are H. V. Kaltenborn, who gives his analysis of the Russian and Japanese situation, and W. A. Harrison, Roosevelt representative in Moscow, who reports on defense in that country. Kaltenborn's speech, while well done, is a bit too long. Harriman has a fine screen voice.

Combat scenes are provided by Metro, with Russians at anti-aircraft guns. A felled Nazi plane is included. In addition to numerous launchings of ships, others that are under construction, humming of plants on defense work, anti-aircraft batteries in England manned by women and other material, the Embassy 'exclusive' this week concerns fliers at Mitchel Field, Long Island, and how air defense works. The special Embassy clip is well assembled and packs much interest.

A FitzPatrick Traveltalk (M-G) and 'Information Please' (RKO) round out the show.

Char.

STATE, N. Y.

Bob Robinson & Virginia, Martin, Lester Cole & Debutantes (6), *Tito Guizar, Cynda Glenn* (2), *Danton Walker, Ruby Zwerling's house orch; 'Aloma of the South Seas'* (Par).

'Now, Pet, what makes you think you rate to play Loew's State? What column did you ever write?'

'You've got me there—but maybe I'm unique because I've never been a columnist.'

'That's not a bad angle! Loew's publicity department might be able to do a lot with that.'

'Yeah, just think what a wonderful human interest story could be written on the theme, 'Loew's State books an actress.'

'But wouldn't that be a little hard on columnists?'

'In what way?'

'Well, they've got to work also.'

'I've been thinking about that! Perhaps I could soften the blow a little by giving my salary to charity.'

'Something like that was done once before!'

'Yes, but I'll be giving it a switch. Heywood Broun played the Palace when actors were the chief stage commodity, and, because he felt he was taking a job away from an actor, he gave the $1,000 he got to charity.'

'Don't tell me the Palace booked Broun? Why, he couldn't even do a one-step, much less the rhumba.'

'Probably, that's why Danton Walker is getting $500 more at the State than Broun got at the Palace. But Broun could talk, and he was big enough to look like a production.'

'Now, Pet, you're not going to criticize Walker as an actor. After all, he's a columnist!'

'But does he have to talk as though he's got a mouthful of typewriter keys? And how about some humor? He's pacing the show like a pallbearer!'

'Chalk that up to inexperience, but he does dance nicely!'

'That's true, but I should think he would introduce his partner by name rather than just the '1939 Harvest Moon winner.'

'It must have been a slip of the maracas, but he's got guest stars and look at all the plugs he's been giving the State in his column.'

'Maybe he should wave his columns at the audience.'

'Isn't it enough that he waved Jean Sablon, Gower and Jeanne and Adrienne Ames at the customers this evening?'

'But that's all that happened.'

'My Pet, you're ungrateful!'

'I'm sorry—they did bow nicely, didn't they?'

Also on the bill are some good vaude acts that are just about visible in the dreariest stage lighting the State has had in years. And that gaudy nitery setting, with Ruby Zwerling's house orchestra on the stage, could be a comedy takeoff on an Italian wedding.

Business was only fair Thursday evening, but the house was strong for the professional talent. Danton Walker was late and missed the forepart of the bill, which Lester Cole m.c'd in his place, bringing on the cute musical comedy dance team of Bob Robinson and Virginia Martin for a couple of neat routines, and then introing himself and his sextet of femme harmonizers. Cole nelson-eddys a repertoire of standards, including 'A Pretty Girl Is Like a Melody' and a Victor Herbert medley, with the girls backgrounding, and the act gets by.

Here's where Walker made his first appearance, prefacing the subsequent act with: 'I never expected to be on a bill with Winchell.' Nobody in the audience appeared hep, so there was no laugh. Then Paul Winchell, the young ventriloquist, went into his routine with the dummy, who persisted in calling Walker a 'jerk.' Act is along the familiar lines in the new trend of 'tough dummies,' has a fair measure of laughs and the audienced like it.

Cynda Glenn, working with a special piano accompanist, and Tito Guizar, the Mexican troubador, are the show's standouts. Miss Glenn, now a blonde, whams first with her comedy chanteuse, then Hollywood takeoffs and souse 'glamour girl' routines. Guizar follows her, coming out on the pit platform with a stool and his guitar, and uncorks a fine voice in 'Yours', 'Maria Elena', 'El Rancho Grande' and 'Perfidio,' the latter two encores. A good-looking husky, Guizar assures his, standing as a standout bet for smart cafes. He could have continued singing at least a couple of more numbers at this viewing; the applause was that strong.

The show's paucity of comedy is exemplified by the assignment of the next-to-closing slot to the Three Swifts, long standard juggling act. They seem to play this house about three times yearly and always go over.

Guizar puts in a second appearance at the finale to 'persuade' Walker to rhumba—and it doesn't take much persuasion. He does about 32 bars of maracas tempo with the otherwise unbilled 1939 Harvest Moon winner, then they do a polite shag and then

(Continued on page 55)

As Offset to CIO, Detroit Ops (IA) Waive Wage Tilts in Favor of Ushers

Detroit, Oct. 28.

To give the lower paid employees a break, operators here have waived a wage increase, despite mounting living costs, in the new contracts now shaped up. The concession was made in view of the exhibitors' agreement to boost the salaries for the bottom-salaried workers—ushers, doormen, janitors and cashiers—who have been taken into the IATSE jurisdiction here.

However, while the operators will freeze their salaries at the present levels, contracts no longer will be drawn for the previous two-year period, but will be for only one year and dated back to Sept. 1.

Move to bolster the lower-bracket employees wages here is a move to consolidate the AFL gain made when the CIO threatened the invasion of the field by organizing the janitor, cashier, usher groups. Headway was being made until the AFL, prodded on by a national threat of the CIO organizing being extended following the test here, hurriedly took over the unorganized group by incorporating it in the present setup.

Theatre-Dominance

Continued from page 5

dency from accounts; then Sears got the nod. He looked set, but the deal fell through because of last-minute hurdles. None the less, Sears decided to leave WB, with other offers reported in view. Besides, he's been paid in full until March, when his contract expires, and can afford to take his time.

Profit Sharing Pool For Top WB Manpower

The crux of the Sears-WB rift, it is expected, will be to create within Warner Bros. a profit-sharing pool akin to the Metro-Goldwyn-Mayer system, where certain key executives have small percentages of the net profits after stockholder commitments.

Sears is reported to have suggested some such plan to Jack L. Warner last spring. When the studio v.p. laughed it off, it was dropped. Sears, however, is stated to have cracked that 'some day the company may regret absence of such system for protection of its manpower.' That was when Sears was first being sounded out by other companies in the business.

Showmen point to the dominance of the theatre-men throughout the entire history of show business, including Klaw & Erlanger, B. F. Keith, F. F. Proctor, Lee Shubert; and now the present-day de luxe theatres.

Actually, the theatre owners govern distribution. It's only when a 'Gone With the Wind' or a 'Sgt. York' comes along that the distrib salesmen can really dictate to the exhibitors on any sort of terms.

None the less, Sears enjoys an unusual rep as a distribution executive who has a keen insight on merchandizing matters. His judgment on what WB should or should not purchase for filmization was borne out time and again, such as in the case of 'Tobacco Road,' among others. Of course, there have been wrong guesses too.

Fred Jack

Continued from page 5

company and is regarded as one of the most capable salesmen in the business.

The two-day Kalmenson meeting will entail discussion of sales plans, policies, new product and 'operational problems,' latter possibly en tional problems,' later including the introduction of Joe Bernhard to the powwow as the new general manager of both WB theatre and sales operations.

In addition to all branch managers, Wolfe Cohen, Canadian district manager, who arrived in New York Monday (27) on what he calls 'just one of the frequent trips,' will attend. All the members of the publicity-advertising department will be on hand, and home office execs will include Major Albert Warner, Bernard, Sam Schneider, Roy Haines, Norman Moray, Arthur Sachson, Al Schwalberg and Mike Dolid.

'FASCISTIC PATTERN'

Dr. Birkhead Thus Labels D. C. 'Warmonger' Pic Probe

Recent Senate subcommittee hearings and pressure on the film industry from other sources to avoid alleged pro-war propaganda is merely part of the pattern of fascism forming this country. That is what Dr. L. M. Birkhead, exec director of Friends of Democracy, is scheduled to point out to members of the motion picture division of the organization tomorrow (Thursday).

Dr. Birkhead and novelist-screen writer Louis Bromfield will speak to an invited list of industry execs at a luncheon at Toot Shor's Restaurant. Grad Sears is chairman of the film division of Friends of Democracy, anti-Nazi group.

SORRELL GETS 10% RAISE FOR PAINTERS

Hollywood, Oct. 28.

Studio painters are upped 10% in wages under a deal arranged with the major companies by Herbert Sorrell, business representative of Moving Picture Painters Local 644, who returned Monday after buddles with home office execs in New York.

New scale is understood to be retroactive to July 1. Other demands for improved conditions are still in abeyance, to be discussed further with studio heads in Hollywood.

Berger's 'Mystery Sale' Of His Esquire, Mpls.

Minneapolis, Oct. 28.

Bennie Berger, independent circuit owner, has made a 'mystery sale' of his loop, white elephant, sure-seater Esquire which has been unable to obtain satisfactory film product and proved losing venture.

Announced purchaser is 'American Theatre Corporation' comprising 'two Minneapolis lawyers who don't wish their names divulged,' Berger says.

WEEKS' THREE TO GO

Hollywood, Oct. 28.

George W. Weeks decided on the last three of his eight Range Busters productions for Monogram release.

Pictures are 'Thunder River Feud,' 'Dead End Trail' and 'Return to Paso Robles.'

Par's 57

Continued from page 6

tition, the four other decree companies—Metro, 20th, Warners and RKO—will follow the Paramount lead.

Maintenance of even the temporary non-selling stand for much longer would probably force wholesale closings of Minnesota independent theatres. Most independent exhibitors face finding themselves with showhouses on their hands and not enough films of the sort essential for profitable operations.

A statement issued by J. W. Finley, Par's counsel here, declares Par is convinced that the law is unconstitutional and that 'its enactment, on some Minnesota exhibitors' solicitation, was not well advised.' But while litigation aimed to knock out the law is in progress, 'Paramount does not wish its customers in Minnesota to be without its pictures if they desire to exhibit them,' and therefore is seeking the Federal court release from the consent decree selling provisions, according to Finley's explanation.

The Finley statement makes clear that 'Paramount intends to defend itself against the alleged violation of the statute with which it recently has been charged in proceedings commenced in Ramsey county, Minnesota' and that 'it will take all necessary ways to obtain a final decision on the statute's constitutionality.' It's pointed out that 'a considerable period of time may be required to determine finally the act's validity.'

Rialto, N. Y., Wins Out In Television Mixup

The Midtown Theatre Corp. (Arthur Mayer) won a judgment in N.Y. supreme court yesterday (Tuesday) confirming an award of $1,891 granted it against Scophony, Ltd., television company, by Paul Raibourne, arbitrator, of Paramount. Midtown operates the Rialto in Times Sq.

Scophony failed to live up to a May 16, 1941 contract whereby it was to provide the Rialto with television equipment, it is stated.

No New Chief Sets Precedent at Pitt Variety Club Ball

Pittsburgh, Oct. 28.

For first time in its history, local Variety Club won't have a new Chief Barker to introduce to the crowd at the annual banquet, this year the 'Lucky Thirteenth' on Sunday (2) at the William Penn Hotel. Elections are usually held prior to big affair and incoming slates are always presented along with the outgoing officers. But there seems to have been some skulduggery in the balloting recently, so the results were declared unconstitutional, and a new election called for Nov. 10.

Original voting day had to be called off when hotel strike closed down the William Penn Hotel and with it the local Variety Club headquarters. Then an outside polling place was designated, and the club heads discovered not only that they didn't like what a certain faction had done but [illegible] also discovered a loophole. [illegible]stitution calls for a certain number of days notice to members before every election. They found that the notice for the voting outside the club hadn't been long enough.

All this, of course, won't have any effect on Pittsburgh's biggest show biz shindig of the year. Banquet, which is being general-chairmaned by Harry Kalmine, zone manager for WB, is already a sellout and will play to more than 1,000 at $11 a head. Proceeds go the Variety club's charity fund, as usual.

'YELLOW PERIL' SCARE

Mrs. Buck's New Book—Warners, Pays $50,000

That old bugaboo, foreign diplomatic relations, is putting a damper on Hollywood enthusiasm for Pearl Buck's new novel, 'Dragon Seed.' There's much interest in the book, which won't be published until February, but picture companies fear its Chinese-Japanese subject matter. It's strongly anti-Nippon.

Story is said to resemble Mrs. Buck's 'The Good Earth' in its 'fine dramatic quality.' It tells of the effect on a Chinese village of the Japanese invasion and much about gorilla warfare. Principal character is something like that Paul Muni played in 'Good Earth.'

WB's $50,000 Buy

Warner Bros. last week paid $50,000 for 'Now, Voyager,' by Olive Higgins Prouty, author of 'Stella Dallas.' It is understood that the studio has made arrangements with Irene Dunne to appear in it. Book will be published shortly.

Although regarded by story eds as an excellent yarn, it created little film interest as it requires a middle-aged heroine and it was figured too difficult to get a top player to take the role. It was considered for a time by Katharine Cornell as a stage vehicle. Having a distinct 'Back Street' flavor, book is about a repressed middle-aged Boston woman who falls in love with a married man on a cruise.

Story Buys

Hollywood, Oct. 28.

Robert Andrews sold his novel, 'Thieves Like Us,' to RKO.

William Pine and William Thomas purchased 'Wildcat,' tale of Texas oil fields, by North Bigbee.

Frank Fenton and Lynn Root sold screen rights to untitled stage play to Howard Benedict at RKO.

RKO purchased Walter Doniger's yarn, '72 Hours by Train.'

Warners bought 'Mississippi Belle,' by Clements Ripley.

Kids' Present-Day I.Q. Is Higher, Hence Shorts and Serials Must Be Keyed to New Standards—Kreisler

Modern youngsters from 8 to 12 are scraping their feet today on the conventional rehash material generally used in serials, according to Bernard Kreisler, Universal short subject sales head. A coast-to-coast tour, during which he surveyed both juvenile and adult attendance in 31 key spots, has convinced Kreisler that the kid of today is as alert to picture values as the adult theatre patron of 20 years ago as a result of the higher intellectual levels which have been set by progressively improved film and radio production.

Just as serials and chapter plays have become taboo for adult patronage, so juvenile trade is being alienated by outmoded production methods and stereotyped formula.

In an effort to offset demise of hitherto profitable serial production, Universal plans to produce adult chapter plays using feature players from the home lot, new stars, brighter dialog and pop music. Tracing the decline of the serial, Kreisler has shown home-office execs how that type of product was shunted to weekend dates as it began to pall on adult patrons. Later, when complaints began to come in, exhibs began to limit serials to Saturday bookings strictly for the kid trade. Eventually, majority of dates could be placed for Saturday matinee business only. Kreisler maintains point has now been reached where even the youngsters are rebelling at familiar claptrap.

Revamping of short subject material is also under way at Universal in response to clamor among exhibs for pre-sold shorts. Universal is concentrating heavily on ranking radio bands, figuring that exhibs can cash in on audiences ready made by ether plugging.

Gloria Jean, coupled with a name orch, and other top Universal players, are being set in shorts in line with policy of tieing marquee values with hit tunes and established bands. For November release U has an Ozzie Nelson short with Helen Parrish and Butch & Buddy, calculating the Nelson appearance on Red Skelton's Tuesday night radio show will prove a b.o. factor. Gloria Jean short is slated for December release, orchestras currently under consideration for the film being Ted Weems, Ray Noble and Carl Ravazza.

SAGA OF THE GEM

Made a Fortune for (and Later Broke) Frank Trottman

Milwaukee, Oct. 28.

Tragic end for the Gem, the city's first South side picture theatre, came this past week when the city, which had taken tax title to the property, sold it to the O. K. Wrecking Co. for $210 for the building material they can salvage from it. Frank Trottman, veteran showman, built and made a fortune out of the Gem, then, when competition came into the neighborhood and the World theatre was built, he bought up all the product available to the area for the next 10 years to prevent the newcomer from opening.

The strategy worked—for the time being, but it broke Trottman. Came the depression, and finis. Now the wreckers.

WISC.-MICH. INDIES IN CONFAB NOV. 4-5

Milwaukee, Oct. 28.

Annual state convention of the Independent Protective Theatre Ass'n of Upper Wisconsin and Upper Michigan at the Hotel Schroeder here next Tuesday and Wednesday (Nov. 4-5), will see the sales execs of most of the larger producers on the program. Charles Regan, of Paramount; Jack Flynn, Metro; Phil Dunas, Columbia; William A. Scully, Universal, and Steve Broedy, of Monogram, will participate.

Indie big shots who will be here include Abraham F. Meyers, of Washington, National Council of Allied; Jack Hirsch, of Chicago, Allied of Illinois; E. L. Peasley, of Minneapolis, Northwest Allied; Sid Samuelson, Eastern Pennsylvania Allied; also Gov. Julius P. Heil, of Wisconsin, and Mayor Carl F. Zeidler, of Milwaukee.

IATSE Exec Suicides; Payroll Padding Charge

Detroit, Oct. 28.

Edward L. King, business agent for the Detroit local of the IATSE, who was under investigation on charges of payroll padding at the Michigan State Fair, committed suicide here Oct. 24.

The 50-year-old, longtime business agent for the union ended his life by inhaling carbon monoxide fumes from the exhaust of his car just after Michigan State officials had consented to the closing of the payroll padding investigation. It was charged that during the recent fair three checks were issued to men who had not worked, and that it was subsequently discovered that King had endorsed the checks and collected the money. He had paid back the $175 to the State, it was said, but was to be called in by the prosecutor for a final questioning before the charges were dropped. A hearing also was scheduled before the union.

It was reported that King had told an acquaintance he had lost his friends through what had happened.

Would Exempt British Service Men From Tax

Washington, Oct. 28.

Though he has been anti-British on numerous occasions, Representative Hamilton Fish, Jr., of New York (President Roosevelt's Congressman) has suggested the Britishers here should enjoy the same relief from the boxoffice tax as Congress extends to U. S. soldiers, sailors and marines. Amendment to the newest revenue law proposed by the Dutchess County Republican, stipulates that members of armed forces of nations which are receiving American philanthropy under the lease-lend program should be admitted without forking over the extra pennies.

The measure also would benefit members of the American merchant marine.

Reported RKO Will Not Recognize New EEEE in Bargaining

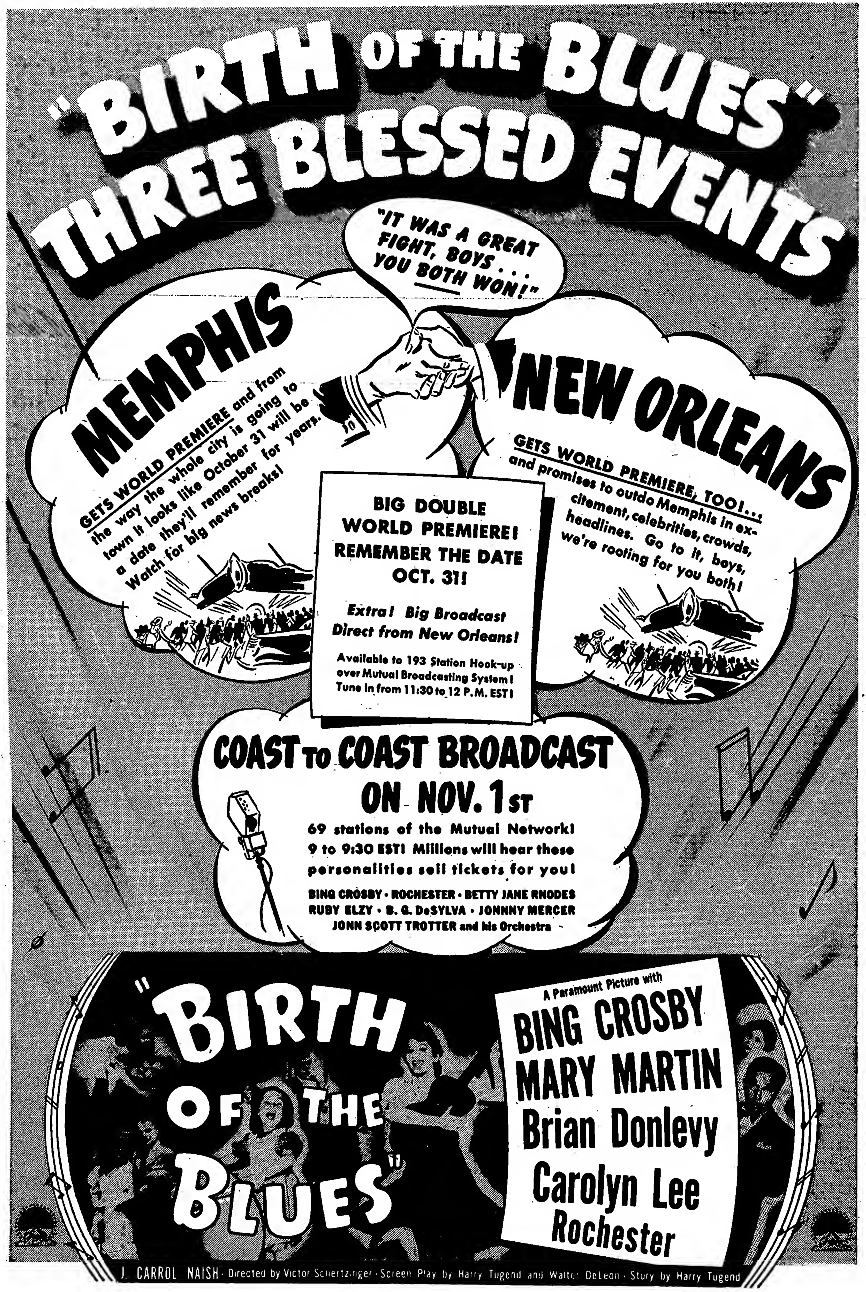
With a majority of the membership voting in favor of a union, the Exhibition, Exposition and Entertainment Employees is expected to shortly make demands upon RKO for recognition which, it is said, will be refused. For weeks the union has been corralling support of house managers, assistants and treasurers in the RKO circuit.

When the newly-formed EEEE held a meeting during the past week to determine whether the RKO managers and treasurers wanted it to represent them in negotiations for a contract, those present voted 51 in favor of such a move, 39 against.

Union singled out RKO as the first circuit against which to take organizing action and claims it has a majority of RKO men eligible to membership enrolled with it. Plan assertedly is to try to gain recognition from RKO and then start organizing other circuits.

Encouraging unionism of managers, assistants and treasurers of film theatres has been the gradual reduction of salaries over the years, with many a booth operator now making more than the manager, and working half the length of time weekly.

There are managers now who are getting 80% less than they made 10 years ago, and in the N. Y. area in many instances $18 doormen have been made assistants at $25 per. Promotions from service staffs have occurred not only with RKO but among other chains with resultant lowering of operating standards as well as wage levels.



"BIRTH OF THE BLUES" THREE BLESSED EVENTS

"IT WAS A GREAT FIGHT, BOYS . . . YOU BOTH WON!"

MEMPHIS

GETS WORLD PREMIERE and from the way the whole city is going to town it looks like October 31 will be a date they'll remember for years. Watch for big news breaks!

NEW ORLEANS

GETS WORLD PREMIERE, TOO!... and promises to outdo Memphis in excitement, celebrities, crowds, headlines. Go to it, boys, we're rooting for you both!

BIG DOUBLE WORLD PREMIERE! REMEMBER THE DATE OCT. 31!

Extra! Big Broadcast Direct from New Orleans!

Available to 193 Station Hook-up over Mutual Broadcasting System! Tune in from 11:30 to 12 P.M. EST!

COAST TO COAST BROADCAST ON NOV. 1ST

69 stations of the Mutual Network! 9 to 9:30 EST! Millions will hear these personalities sell tickets for you!

BING CROSBY · ROCHESTER · BETTY JANE RHODES
RUBY ELZY · B. G. DeSYLVA · JOHNNY MERCER
JOHN SCOTT TROTTER and his Orchestra

"BIRTH OF THE BLUES"

A Paramount Picture with

BING CROSBY
MARY MARTIN
Brian Donlevy
Carolyn Lee
Rochester

J. CARROL NAISH · Directed by Victor Schertzinger · Screen Play by Harry Tugend and Walter DeLeon · Story by Harry Tugend

Browne-Bioff Trial

Continued from page 4

Various phone company memos were put in evidence to prove this. (Schenck and Moskowitz couple weeks ago testified they knew nothing of the 'Mr. Link' designation.)

Bioff wound up his direct examination under Luddy with complete denial that he had made any threats to call out IA members on strike in connection with the coin he had 'collected for Joe Schenck.'

'Did you ever make any statement to the effect that the industry must pay $2,000,000 to you?', Luddy asked.

'No,' Bioff replied.

Among events earlier described by Bioff was a meeting in then-Attorney General Frank Murphy's office on the $100,000 Schenck is supposed to have loaned him. At that confab, Schenck declared: "$100,000 might sound like a lot to you gentlemen but not to me. I would lend Mr. Bioff $200,000 if he asked.'

He resigned from the IA in 1938 when the $100,000 story broke, Bioff said, at suggestion of Schenck, who 'promised to see that I have nothing to worry about.'

Going into the pandering charge in Chicago, Bioff testified that he had never in any way hid his identity to keep from serving the unserved portion of his six-month sentence.

Harry Warner, Like Joe Schenck, His Buddy?

Joe Schenck wasn't the only one who was helping him to get rich by buying stocks for him and giving him advice on them, Bioff testified. Harry Warner, he said, 'told me I had better get in on the Hollywood Turf Club stock. It was going to be a moneymaker.'

Warner told him, he declared, that he had 100 shares in the Inglewood track that he was holding for Claudette Colbert and he could let Bioff have them. The IA boss then got a check for $10,000 from Harland Holmden, v.p. of IA, which he gave to Warner for the stock, he said. Certificate was in name of his wife, Laurie A. Bioff.

As with the other stocks he had previously testified Joe Schenck bought for him—1,000 shares of 20th-Fox, 1,000 shares of Consolidated Oil and 500 shares of Continental Can—he endorsed them and delivered them to Schenck, he said.

Note from Schenck to Bioff, written in ink on a scrap of plain, unmarked yellow paper, was introduced. It read:

'Willie Bioff:

'This is to certify that you only owe me $65,375. Am holding your 1,000 of 20th-Century, 1,000 Cons Oil, 500 Continental Oil and 100 Hollywood racetrack stock; also your note for $100,000 made payable to Arthur Stebbins.

'Joseph M. Schenck.'

Purpose of all this testimony wasn't clear at this time, but it appeared that Luddy was attempting to show great friendliness between Schenck and Bioff. Bioff said that he got $10,000 in cash from Schenck in connection with the Hollywood track stock. There was no further explanation.

Next action on the stock, Bioff said, was on Sept. 10, 1938, when Schenck called him in Chicago and told him to wire his brokers in New York to sell all the shares and pay proceeds to Schenck upon delivery of the certificates to the brokers.

'Schenck told me on the phone that agents, revenue agents, had been bothering him about the stock transactions and he wanted to close out these stocks,' Bioff, testified. Only profit he realized from them, he said, was 'something less than $1,500 in dividends' while they were in his name.

Just Pals

Luddy from that point started a blitz to prove that Schenck and Bioff were practically buddies, seeing each other as frequently as every other day. In response to a query from Judge Knox, Bioff estimated that cash and other presents Schenck gave him amounted to $20,000.

More than $12,000 of that showed up on Bioff's income tax reports as 'income on wages' for 1937 and 1938. Explaining how Schenck had come to hand him $8,000 in cash in 1937, Bioff said:

'He was a pretty good winner in poker games and declared me in on his winnings.' Similar situation occurred the following year, Bioff being declared in then for $4,375, tax reports show.

Going into how 20th-Fox 'prexy Sidney R. Kent came to address the IA convention in Cleveland in 1938, Bioff told of a breakfast with Schenck at the Sherry-Netherland hotel, N. Y. Schenck said, Bioff testified:

'Willie, I think I've got a good idea. Someone from the industry should be at the convention and give the delegates a pep talk. Since the administration wants harmony between capital and labor, it would be a nice idea if we had someone there.'

Browne concurred when he consulted him on it, Bioff said, the IA prexy adding: 'It would be nice to show in our industry that we try to work with employers harmoniously.'

Kent as Front

To Bioff's suggestion that Schenck appear himself, Schenck said: 'No. Kent's our front man. He's the one we send to Washington and other such places. He's a great speaker and will do a fine job.' Kent went to the convention with Spyros Skouras, Bioff said, and was met at the depot by an IA delegation which escorted him to his hotel.

That day, however, a reporter phoned him, Bioff said, and asked him about a '$100,000 shakedown I had made from Joe Schenck.' Reporter said there was going to be a 'smear as soon as the convention opened.'

Bioff said he thereupon went to Kent's room and explained what had occurred, with the plaint that 'this would be very embarrassing to me.' Kent, he said, immediately called 20th-Fox's publicity chief in New York and 'asked him to use all his influence with the newspapers to stop any such publicity about me.'

Kent went even further, Bioff said. He phoned a Washington tax expert, Charles G. Russell, who he said was the finest known by the industry (he worked for Kent and Schenck, among others) and told him:

'I'm going to introduce you on the phone here to a friend of mine, Willie Bioff. I'm very much interested in him and want you to do all you possibly can.

Bioff Tosses the Lie At Almost Everybody

Lid blew off the top of the film industry Monday (27), when Bioff, taking stand for the first time in his own defense, tossed the lie in the teeth of every witness against him, and declared that he acted only as a receiver for the money; and 'had turned every cent of it over to Joe Schenck at Nick Schenck's request. Bioff didn't explain just why he did so, although it will undoubtedly be brought out in the course of events.

Bioff took stand after several other unimportant witnesses had been called. He stated he was married to Laurie Nelson, and had been born in Russia, coming to the U.S. when five years old, and had become a citizen through his father's naturalization. He got as far as the third grade in school in Chicago, and left home at the age of 14 when his mother died. He sold newspapers, worked in an ice house, did harvest work and odd jobs.

Joins Teamsters Union

In 1923 he tied up with the Teamsters Union as a driver for the business agent and helped the latter organize the men. He received $35 weekly and worked on and off for them for 10 years. He had known Browne since 1921, but went to him in 1933 when things slowed up in the Teamsters Union.

'I was recommended to Mr. Browne as a capable person in that line,' he said. Browne was business agent for Local 2 of the IATSE at the time. The union was in bad shape at that time and he and Browne got together to buy food at wholesale prices to give to unemployed stagehands. He helped set up a soup kitchen for members, with those who were working, paying, and those who were not, receiving food on the cuff. The charge was 35c for a meal, which made a profit to keep things going. Browne was receiving $175 weekly, and Bioff from $30-$50 depending on what Browne could afford.

Local 306, N. Y.

When Local 308 was taken over by the IATSE in 1934, Bioff was in N.Y., and sat in with a number of film executives at these meetings. He became friendly with Charles C. Moskowitz (Loew's theatre head) who introduced him to Nick Schenck in the fall of 1934.

This contradicts Schenck's testimony that he met Bioff for the first time in 1936.

He said that he discussed the affairs of the industry with Schenck, and was told by the latter of his early struggles.

'In the summer of 1935 Schenck told me about conditions in the industry and that I could be very useful to him in transferring money to the West Coast to his brother Joe. He told me I could call on certain people to make pickups, and then make the transfer. He told me the industry is being sandbagged in different parts of the country through legislation. 'We used to be able to handle our affairs differently but now we have to use cash money and we can't show it on our books,' he quoted Schenck.

'I told him I would be glad if I could be of any assistance to him. Within a month to six weeks I had seen him two to three times and we discussed the same situation. He requested me to call on John Balaban of Paramount and James Costin of WB, both of Chicago. He had made arrangements for them to have money to transfer to Joe Schenck. This was in the latter part of July, 1938. Paramount would have $80,000 and WB $30,000. A day or two later I was in Chicago and I got in touch with Balaban who told me he had been expecting me. We lunched and he handed me a package and said, 'There's $60,000 in this.' I put it in my pocket and later counted the money when I went back to the office. A day later I met Costin in an office building. He said, 'Albert Warner had called me and I've been waiting.' He gave me $30,000 and the next week I made a trip to the Coast and went to Joe Schenck's home.

10G From Albert Warner, $25,000 From Moskowitz

'I had received the address from Nick. Joe greeted me and said that Nick had said nice things about me. We had breakfast and then went upstairs and I gave him the money. Schenck told me to call on Albert Warner and get a package from him. When I got back to N. Y. I received $10,000 from Warner.'

Bioff also told of getting $25,000 from Charles Moskowitz at the Lexington Hotel, N. Y. Moskowitz took him to Major (Leslie E.) Thompson of RKO, the witness said, and he received $20,000 from him. He then went to Los Angeles via Chicago and gave Joe Schenck $62,500. At that time Joe gave him $500 for his transportation, he said.

From April, 1935, to Jan., 1937, he made 12 trips in all and gave Schenck monies which totaled over $1,000,000. He paid him $100,000 in New York.

Bioff elucidated he arrived at the $1,000,000 by adding what the witnesses had testified to, and then adding some more which he knew he paid. His last delivery was after his return from London in 1938, this being money from Austin Keough of Paramount. It had been suggested to him by Joe Schenck that he use the name of 'Link.'

Bioff then told of those persons from whom he had received money. The list includes John Balaban, James Costin, Sam Brenner, Chicago attorney; Harry Herzbrun, Harry and Albert Warner, Charles C. Moskowitz, Major Thompson, Marvin Schenck, Sidney R. Kent, Austin Keough, Nicholas Schenck, Samuel Carlisle, George Skouras, Hugh Strong, Charles Skouras, Mort Singer and Jules Ruben, of Paramount, located in Joliet, Ill. He declared he made payments to Joe Schenck four to five times in Hollywood at his home, a half dozen times at his studio, and once in New York. Last delivery was in April, 1938, with no more since outside of the subagency film deal with Smith & Aller. (Defense stressed this point, apparently, trying to establish a statute of limitations). He declared that all monies received from his brother-in-law and Harry Beatty, from the subagency, he turned over to Schenck, making his last delivery on this deal a week before Schenck left for his N. Y. trial. He said he paid him $35,000 then.

Bioff declared that in the latter part of May, 1938 he moved to the Coast where he saw Joe Schenck frequently. Prior to February, 1938, Schenck told him Government men were inspecting his (Schenck's) books on payments. Schenck allegedly said he thought it best for Bioff if he was out of the way to avoid questioning.

'He suggested I take a trip to Rio. I agreed and went. He had Miss Nolander (Schenck's secretary) make reservations on the Normandie and get the tickets which he paid for. I was away 22 days until Feb. 28, 1938.

'When I got back I got in touch with Charley Moskowitz who told me to see Joe Schenck which I did. I was told conditions were better, but I had better go to London anyhow.' Bioff said he was met by Francis Harley, of 20th-Fox, in London, and was put up at the Dorchester. He was visited by Robert Kane and entertained by Harley and Kane, with the former footing the bill. He was flown to Paris and met there by the 20th-Fox representative and stayed eight days, with a car and chauffeur hired for him. He also visited Belgium and Holland before returning. He was told by Joe Schenck then there was nothing to worry about; to sit tight and say nothing; and to stay out of circulation. Schenck stressed his own influence at the time, the witness said.

Films' 'Gestapo'

Film industry Gestapo, to spy on suspected Communists and Bundists, and report them to their employers, was described by William Bioff at his trial in New York yesterday (Tuesday).

'Warner (Harry M.) told me about the industry forming an organization to watch all Communist and Bund meetings and see if anyone from the industry was there. They sent the names to companies employing them and a list was sent to Miss Lille, Harry Warner's secretary.'

Bioff said he also got a list, but there was no testimony as to what happened to the people named.

Schenck some time later told him that the revenue agents had been checking accounts on the Normandie trip and had discovered it had been paid by Schenck. The 20th-Fox chairman told Bioff that he had told the Government men he had just loaned the money to Bioff, and he now wanted Bioff to write him a letter thanking him for the loan and to return the cost of the trip. Schenck gave him $500, and Bioff wrote the letter enclosing a cashier's check in that amount and mailed it to Schenck.

Then Bioff went into the mysterious $100,000 transaction which was a puzzle during Joe Schenck's income tax trial. He said that he wanted to buy a farm but after checking the cost discovered that it would run $500 an acre. This was excessive, he thought, and mentioned it to Schenck.

Lou Anger's Realty Advice on New Farm

Schenck said, 'If you find one you like, I'll make arrangements for you to buy it.' He made some trips with Harry Warner's brother-in-law, and found some property he liked which cost $68,000. He then went back to Schenck, who called in his real estate man, Lou Anger, to look over the property. He borrowed $8,000 and took an escrow on the property. He told Schenck that the property made $12,000 yearly. 'If what you tell me is so, Bill, we'll go along,' Schenck answered. Schenck was going to give him the $100,000, but Bioff said he objected.' I did not know but what some day some checkup might take place, and in my position as a labor leader it might not look well,' said the witness blandly.

Arthur W. Stebbins, Schenck's nephew was called in, and made a loan to Bioff of $100,000, which he banked. He had the check certified and deposited in his own and his wife's name.

A day or so later he received a call from Schenck who told him he had had the property looked into and that it was not worth the money. He insisted on having the money back, and Bioff said he returned it. Miss Nolander was present when it was given back, as Schenck called her in and after giving it to her, told her to be careful as the package was very valuable.

Schenck then offered to help Bioff make some money on stock investments. He bought him 1,000 shares of 20th-Fox common and 1,000 shares of Consolidated Oil. At this point testimony for the day ended.

Preceding Bioff, three witnesses, Stephen B. Newman, with the IATSE since 1897; Herbert Aller, N. Y. attorney, and William Elliott, former IATSE president, were on the stand. They testified on routine matters and identifications.

During Bioff's stay on the stand, other witnesses were called. These were Reginald S. Hall, traffic manager of the N. Y. Telephone Co.; Robert Neilson Hines, attorney; Eugene Tully, of the National City Bank, and Carolyn Coen Adelman, of the Peerless Travel Bureau. Testimony given was routine identifications for the purpose of clarifying statements and the court records.

First day of the defense for Browne and Bioff Friday (24) was a dull session. Of the two witnesses called, Pat Casey, chairman of the Producers committee under the studio Basic Pact, was by far the most important.

Casey took the stand shortly after Emily Pote, who works for Postal Telegraph, had been called on to identify a telegram from Mr. and Mrs. Harry Warner to Mr. and Mrs. Bioff. This formality out of the way, Casey began to trace the dispute between the IATSE and the Union of Electricians in 1933, which resulted in the IATSE withdrawing from the Basic Pact. As a result of the strike, membership in the union fell from 5,000-6,000 to 150, it was stated.

Casey then told of the hectic December, 1935, strike in Chicago, and the meeting which followed, with Browne demanding his men be placed back in the studio. Casey declared he suggested they come back under the Basic Pact. Other labor leaders opposed the return at a meeting held at the Drake hotel, Chicago.

Wanted Browne Back; Latter's Peeve Vs. Par

A heated discussion was held between Browne and representatives of the other unions. Nicholas M. Schenck wanted Browne back, Casey declared, because it would save him plenty of trouble in his theatres. Browne was threatening to call out the men in the theatres if not put back.

Browne declared at the meeting, 'I won't be kicked around' and gave the arguing labor leaders and producers 30 minutes to decide before leaving the room. Schenck called him back, and Browne went on to express grievances against Paramount, saying that that company was inducing IATSE men to resign from the union. The labor leaders then agreed to let Browne go back.

Defense counsel Michael Luddy then tackled the April 18, 1938, meeting. Schenck had testified he was present at that meeting, and Casey stated that the Loew's president was not. Correa then rose to concede this point, and some time later on in cross-examination Casey stated that if Schenck had said he was present it was his (Casey's) fault, since the Loew president had phoned him regarding these meetings prior to his testimony, and had been told, through an error, that he was present. Schenck had also testified that at a meeting two days earlier he and Kent had discussed Bioff's demands while having lunch. Minutes of this meeting were introduced to show that at the meeting Schenck had said he had worked, without having any lunch, to prepare an analysis of figures.

Casey was asked whether any of the film men had told him of the demands of Bioff and Browne and the payments being made to them, and the witness replied, 'No.'

'Have you noticed any change in the attitude of Browne since 1936?' the witness was asked. Again the answer was 'No.'

'Has he been just as insistent for increases in pay and in the betterment of working conditions as of yore?' The answer was 'yes.'

$5,000,000 Wage Increases

Then Luddy inquired, 'What has been the amount of increases secured for IATSE members since Browne became president?' Casey estimated the amount at close to $5,000,000 more yearly than prior to the presidency of Browne.

Correa then took over cross-examination. 'How long have you known Bioff and Browne?'

'Since 1935 in the case of Bioff, and 10 years for Browne.'

Casey said he sees Bioff 10-15 times yearly.

He was then asked, 'Did he ever tell you he had installed his brother-in-law with the agency from whom Loew's bought its raw film stock?' That was answered by a 'no.'

'What could Browne have done to hurt the film companies?' Correa inquired.

'If he had pulled the projectionists he would have put the companies out of business. That would have been any time up to 1940. Another situation is true today.' (Later on the witness explained that he meant that today the companies have built up a sufficent reserve to fight such a move.)

With the formal resting of the Government case Thursday (23), Judge Knox, in a statement to defense counsel Conboy, may have tipped off the way the case is going.

(Continued on page 27)

* Use your eyes...use your ears...use your head. If pictures sold themselves, life would be one sweet song. You'd book your pictures and let the money pour in. * But friend, what a price you'd pay for your product. * Pictures must be sold and you're the fellows who must do the selling. You've got the quick contact with the people who buy. * **SELL THEM**...Don't wait until they come to you. Don't rely on the grapevine. Spread the news so that everybody, everywhere, old enough to be interested in entertainment will know. * That means **ADVERTISE** . . . put on a show to sell your show...and let the **PRIZE BABY** help you.

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Browne-Bioff Trial

Continued from page 25

Said the court, 'I think Loew's was forced to do what it would not have done of its own free will. Its freedom of action was affected. It was equivalent to taking money out of its till. You have interfered with Loew's complete freedom to deal in interstate commerce.'

Court Quickly Denies Motion to Dismiss Case

This statement came at the conclusion of a long argument, both legal and technical, by Conboy, in which the attorney sought the dismissal of the U. S. case against his client, Browne. Conboy, formerly a U. S. attorney himself, first sought to renew his motions made at the outset of the trial in which he asked for a dismissal based on the statement that nothing in the indictment stated a case against his clients. The court ruled this plea out again quickly.

Then Conboy started his main argument for a dismissal. He pointed out that the statute of limitations barred the Government from taking any action on any alleged crime committed three years or more prior to the indictment. The indictment in this casa was handed down in May, 1941, and Conboy declared there was not one point in the Government case which had not occurred more than three years prior to the indictment.

He pointed out that the only possible excuse for holding his clients was the Smith & Aller transaction, in which that agency continued to pay Bioff's representatives, as a sub-agency, 7½% of Loew's business. However, the attorney orated, this cannot hold the defendants, since Smith & Aller are not a party to the proceedings or named in the indictment.

In rebuttal, John Burling, Government attorney, insisted that the Smith & Aller transaction did hold the defendants, since Loew's was involved, and also pointed out that Sidney R. Kent was making payments for 20th-Fox as recently as early 1940.

'Influence Is Valuable'

Judge Knox then turned to Conboy and said, 'Suppose by reason of inuendos and implications that company was induced to transfer its account to Smith & Aller. Is that not extortion?' Conboy replied that nothing had been obtained from Loew's.

The court then shot back, 'You obtained their influence. That's a valuable thing.' Conboy argued valuable things are real property. Impatiently, the court then made its statement regarding Loew's 'free will.'

Conboy continued to battle, and tried to show that maybe Schenck was seeking to create favor with Bioff. 'Here's a way I can help you make some money,' was the way he put it. Again the court interrupted, and stated flatly, 'If that pressure did not come from the defendant, I think the jury can so decide.' Judge Knox then rejected the dismissal plea. Michael Luddy, attorney for Bioff, had also joined in the plea for his client.

Applications to strike portions of the testimony were then made by the hard working defense counsel, but to no avail, as the court refused to strike anything.

George Breslin, another defense attorney, stated at the end of the hearing that he would call 15-20 witnesses including many presidents of AFL Internationals.

He said that the defense would take two weeks for its side of the case and indicated Bioff may be called to testify on his own behalf. Browne's taking the stand is indefinite, since neither he nor his counsel is talking.

Austin C. Keough, v.p. and general counsel for Paramount, was the star witness of last Wednesday's (22) session. Keough testified that Bioff had secured $100,000 from his company which would raise the amount secured from the four majors to over $750,000, instead of $550,000 as originally set by the Government.

Keough stated that Bioff's demand for money was made a couple of days following a labor meeting on April 16, 1936, in which film executives and labor leaders had agreed to raise workers' salaries 10%. Keough stated, 'A few days prior to May 28, 1936, I received a call from Mr. Bioff asking me to come and see him at the Hotel Warwick. I went up there from my office. Bioff said he had to have some payment right away because there was a meeting he had to attend and that he must report some payment on account from us. He said he was leaving for Chicago right away and if I couldn't get the money in time for him to take it with him I was to send it out there. He gave me a room number in the Bismarck Hotel where he said I could get it to him.'

Keough pointed out there was no personal demand when the 10% raise to IATSE members was being negotiated. Bioff's demand came a few days later. When Keough was called to Bioff's room he was asked by the labor leader if anyone had told him about a financial arrangement. Keough stated he had not.

'He told me a two-year deal had been made by which each of the larger companies was to pay $50,000 and each of the smaller ones a lesser amount.

Keough Quotes Bioff On Nick Schenck, Kent

'He told me his people had been out of the studios for a long time, that they had considerable expenses and had to get this money. He said I could check with Sidney R. Kent or Nicholas M. Schenck, or both of them, on this arrangement.' Keough declared he checked with Kent and when he next saw Bioff he agreed to make the demanded payments although he said he also told him he had no idea as to where he was going to get the money. Bioff said, 'You won't have to pay it all at once, but you will have to have some money soon.' The defendant also said that Keough naturally understood that the entire matter was confidential. Morning testimony ended at this point.

Check Vs. Cash

Prior to Keough, Samuel Carlisle, Warner Brothers' controller, was recalled to the witness stand for cross examination. Carlisle said he offered Bioff a check rather than cash, because cash was harder to explain than a check.

'You would have been able to indicate the disposition of cash on your books?', asked defense counsel Conboy.

'I did not want to accept the responsibility for what might happen if I spread this matter on the books since the payments had to be concealed,' the witness answered. He testified Major Albert Warner asked him to conceal the payments. On re-direct examination by Asst. U. S. Attorney Boris Kostelanetz, Carlisle was asked why he had to conceal the payments to Bioff. He explained that Major Warner said, 'The company is being shaken down for $50,000 and that he had attended a meeting of film and labor leaders with the latter demanding large sums from all leading companies under threats of calling strikes on a nationwide basis.' The witness asked if a check would be acceptable and was told no, that the payment had to be concealed.

Other witnesses were Eileen Forman and Shirley Frankel, both Major Warner's secretaries, who told of Bioff's regular visits to make collections in 1936 and 1937.

At the start of the afternoon testimony with Keough on the stand, the attorney told of sending Arthur Israel, attorney in his employ, to Chicago, with a package containing $7,500 for Bioff. A slip of paper typed by Keough's secretary containing the name and address of Bioff was introduced into evidence.

Shortly before Sept. 6, 1936, the witness said, Bioff had Keough come to his hotel. He first arranged with Walter B. Cokell, treasurer of Paramount, to supply him with $20,000 by means of a petty cash voucher. They money was taken by Keough to Bioff who told him that he was going to California to supervise the IATSE there.

Keough then told Bioff that payments would be made to him on the Coast and that he would arrange for a suitable man to make the payments.

Herzbrun's Payoffs

In January, 1937, Henry Herzbrun, studio attorney, was told by Keough of the arrangements and that $27,500 had already been paid out of the $100,000 total. Two to three days thereafter Keough spoke to Cockell and George Bagnall, assistant treasurer, about the balance of the money due. On the same day Herzbrun was introduced to Bioff, and in August, 1937, Bioff asked Herzbrun for money, and Keough supplied $12,500.

In January, 1936, Bioff, in New York, received an additional $10,000 from Keough which came out of petty cash. It was earmarked 'production expenses.'

Keough told Bioff that this was the last due from him, and Bioff told him, 'Yes, that's right.'

Asked by Correa why he made the payments, Keough declared, 'I recognized the making of these payments to Mr. Bioff and to such others as were associated with him as necessities to protect my company against possible and very probable financial disaster.'

Next witness was Henry Herzbrun, who told of making various payments to Bioff. He described in detail the manner in which he paid the labor leader and how on one occasion he was accompanied by A. C. Martin, Paramount controller. Martin, the next witness, corroborated the statement of Herzbrun, and told of going to Bioff's home to make the payments. Last witness was Israel, who told of going to Chicago with the money for Bioff. Correa then turned to the court and announced 'I do not anticipate calling any more witnesses.' The prosecutor stated he would rest his case and Judge Knox set Thursday (23) for the making of motions.

The defense indicated it would take two weeks in rebuttal. During the day Bioff and Browne were served in court in two stockholder actions started against Loew's and 20th-Fox by minority stockholders. The 20th-Fox action was begun by Jerome M. Stein, and the Loew's by Justus I. Landauer. The first seeks to recover an unnamed sum paid to Bioff and Browne by officers and directors who are also named as defendants. The second, against Loew's, similar in character, seeks $500,000 damages. Both Bioff and Browne rejected service on the grounds that they were in court.

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LaCava in U's Shelter

Hollywood, Oct. 26.

Gregory La Cava reported at Universal to start work as producer-director on a new story, temporarily titled 'The Sheltered Side.'

Irene Dunne is slated for the star role, but the rest of the cast is still to be picked.

Ask Quota Relief

Continued from page 7

effect), this means that for every 40 features distributed annually in Britain, such U. S. company must produce 10 single-credit features in England, or the equivalent. Even if two triple-credit films were produced, the distributor additionally would have to make two double-credit pictures under the quota law. This will be extremely difficult under present shortage of players and technicians plus high production costs in wartime London.

It is a setup which is prompting several officials to ponder whether the quota law should not be completely revamped or that American companies send fewer features abroad. Latter course would be contrary to the original promise made Britain to send full supplies of pictures. But it revives the old feeling among such officials that the British quota law after all is a 'nuisance' statute which 'penalizes' American distributors for doing business in Britain. These executives point out that the quota law really forces U. S. companies into competition with themselves by setting up elaborate production machinery in a distant land while they have a more efficient producing lineup in Hollywood.

Some of these point out that it is as unreasonable as forcing England to set up machinery for about 33% of processing raw cloth in this country because they are selling much manufactured goods in the U. S. Reason in this instance would be the same as employed by Britain in protecting and developing its own film industry.

Tradeshows

Wed., Oct. 29—'Target for Tonight' (WB), 10 a.m., in all exchange cities except New York (where it has already been shown).

'Blues in the Night' (WB), 11 a.m., in all exchange cities, including New York.

Mon., Nov. 3 — 'Weekend for Three' (RKO), 10:30 a.m., in all exchange cities except New York (where it has already been shown, Detroit (where it will be shown at 1:30 p.m.), and St. Louis (where it will be shown Nov. 4).

'Obliging Young Lady' (RKO), 11:45 a.m. in all exchange cities except Detroit (where it will be shown at 2:45 p.m.), New York (where it will be shown at 10:30 a.m. and 2:30 p.m.), and St. Louis (where it will be shown Nov. 4).

Tues., Nov. 4—'Weekend for Three' (RKO), 10:30 a.m. in St. Louis only.

'Obliging Young Lady' (RKO), 11:45 a.m. in St. Louis only.

Wed., Nov. 5—'A Date With the Falcon' (RKO), 10:30 a.m. in all exchange cities except New York (where it will be shown at 10:30 a.m. and 2:30 p.m.) and St. Louis (where it will be shown at 1 p.m.).

'Four Jacks and a Jill' (RKO), 11:45 a.m. in all exchange cities except New York (where it will be shown at 11:45 a.m. and 3:45 p.m.) and St. Louis (where it will be shown at 2:15 p.m.).

Thurs., Nov. 6 — 'Playmates' (RKO), 10:30 a.m. in all exchange cities except New York (where it will be shown at 10:30 a.m. and 2:30 p.m.) and St. Louis (where it will be shown at 1 p.m.).

Sunbeam's 100G Westerns

Hollywood, Oct. 28.

Sunbeam Productions will budget each picture in the 'Hashknife Hartley' western series around $100,000. Five or six will be turned out on the '41-42 season. Two specials, each costing around $250,000, are also slated.

Outfit headed by Hal Forbes is negotiating a release.

That's a Lotta Guys

Hollywood, Oct. 26.

Judy Canova's comic starrer, 'True to the Army,' rolled yesterday (Mon.) at Paramount with Albert Rogell directing.

Shooting had been postponed a week for re-writing.

MINOCO PREZ REFUTES WHEELER'S JUKEPIX PAN

Demand that Senator Burton K. Wheeler investigate and then retract his statement that jukebox films are 'lewd and lascivious' was made in a telegram to the solon last week by Jack Barry, prez of Minoco Productions. Firm makes reels used in Mills Novelty Co. machines.

Asserting that 'we are astounded at your statement,' Barry pointed out that the see-box pix conform in every detail to the Hays office code and are also submitted to censors for approval in those states having official o.o.ing bodies.

'Your statement is unfair to these officials,' Barry wired, 'and, moreover, foremost artists of radio, stage and screen have performed for this company in about 300 pictures. Your statement is unfair to them. We submit that the decent course for you to pursue is to investigate the facts and when you find the truth retract your statement.'

Romance Comes to Hank

Hollywood, Oct. 26.

Henry Fonda goes in for romantic comedy as lead of the cast in 'Rings On Her Fingers' at 20th-Fox.

Irving Cummings directs and Milton Spurling produces.

PYRAMIDING 'BAINES'

Hollywood, Oct. 28.

Jerrold Brandt's Pyramid Productions closed a deal to make three more 'Scattergood Baines' features for RKO release.

Last of the trio under the original pact was 'Scattergood Meets Broadway.' First under the new contract, still untitled, goes into work in two weeks.

Employees vs. Par

Continued from page 5

a $5 a week increase to 500 of the lower salaried employees of Paramount. These huge amounts have been voted to protect the future security of the 10 highest paid executives of Paramount who are well able to provide most adequately for their security from their earnings. But what has been done to help us provide for our security?'

The Par Office Employees Assn., similar to company union movements in other majors, has a constitution and bylaws in preparation. A permanent body of officers will be created after the constitution is discussed, ratified and adopted by the membership.

Scale minimums set by the POEA range from $25 weekly for messenger boys to $42.50 a week for secretaries and others.

New York Theatres

RADIO CITY MUSIC HALL
HELD OVER
"YOU'LL NEVER GET RICH"
Spectacular Stage Productions

PARAMOUNT
2ND WEEK
Paramount Presents Bob Hope Paulette Goddard —in— "NOTHING but the TRUTH"
In Person ANDREWS SISTERS JOHNNY LONG and Band LARRY ADLER

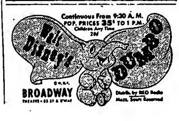
RKO PALACE B'WAY & 47th St.
Irene DUNNE - Rob't MONTGOMERY
"UNFINISHED BUSINESS"
and
"9 Lives Are Not Enough"
RONALD REAGAN - JOAN PERRY

"HOW GREEN WAS MY VALLEY"
UNITED ARTISTS RIVOLI B'way at 49th St.
Doors Open 9:30 A.M. MIDNITE SHOWS

3RD WEEK
GARY COOPER as
"SERGEANT YORK"
A New Warner Bros. Hit
IN PERSON
PHIL SPITALNY AND ORCH.
STRAND B'way & 47 St.

5th Big Week
To Be Specific— It's Terrific
Capitol Broadway 51st Street
Clark GABLE ★ Lana TURNER
"HONKY TONK"
A Metro-Goldwyn-Mayer Picture

LOEW'S STATE Times Sq.
Last Times WED. Dorothy LAMOUR ● Bob HOPE "ALOMA of the SOUTH SEAS" On Stage Denton WALKER and Revue
Starts Thurs. Oct. 30 Deanna DURBIN Chas. LAUGHTON "IT STARTED WITH EVE" In Person Paul DRAPER - Nan RAE and Mrs. WATERFALL Lew LYNN Songwriters Parade



Continuous From 9:30 A.M.
POP. PRICES 35¢ TO 1 P.M.
Walt Disney's DUMBO
BROADWAY
Distrib. by RKO Radio

JUSTICE DEPT. A GRIM THREAT OVER FLY'S SHOULDER AS WEBS FACE DEADLINE

Industry Plenty Worried—Government Crackdown Seems Certain—NBC Will Appeal to Courts—Mutual Demands Rules Go Into Effect Nov. 15

Washington, Oct. 28.

The radio industry, and especially NBC and CBS, await tomorrow's (Wednesday) meeting at the Department of Justice with considerable apprehension that it will be difficult to emerge without adverse publicity to the industry. In effect Thurman Arnold and Victor Waters are saying to radio 'why do you refuse to stop beating your wife?' Or so some observers here interpret the tactical aspects. James L. Fly, chairman of the Federal Communications Commission will attend the Department of Justice huddle.

NBC may momentarily request the FCC for a stay of execution of the 'modified' orders dated for enforcement as of Nov. 15. NBC states it will challenge the FCC in the courts and relies upon Fly not to bear down until the court hears and decides. This might mean months.

Meanwhile officials of NBC, Columbia and Mutual, along with counsel, were separately gathered late yesterday afternoon (Tuesday) in response to a summons from Victor Waters, assistant U. S. attorney general. The 'conference' date had changed twice.

Mutual's Position

The Mutual Network disclosed Monday (27) that it will oppose any move to extend the date of effectiveness of the rules from Nov. 15 and that it was preparing a set of reasons in support of this position for presentation to the commission.

Locally the purpose of the parley is said to be 'procedural' but there does not seem to be much chance the industry can dodge a Sherman act attack by calling off the promised tug of war with the Commish. The Justice Department seems determined to reinforce the Commish commandments with a civil suit designed to bring about the same results.

Broadcasters' troubles have undoubtedly been greatly multiplied by the summons from Assistant Attorney General Thurman Arnold to talk things over with his law enforcers

(Continued on page 30)

PLEATS ON KSTP PAYROLL

Minneapolis, Oct. 28.

KSTP workers here will be protected against living costs rise by new sliding pay scale just put into effect. Under new plan, workers' base pay will be increased or decreased every two weeks in line with latest labor department living cost statistics. Workers' next pay check will contain 6.9% increase. The 1935-39 living cost average is figured as base of 100. Dollar or two extra a week may be involved per worker.

In no case will any of workers' pay be dropped below original base which they were receiving prior to inauguration of new salary set-up, it's announced.

Margaret Whiting Sings On Lucky Strike Program

Margaret Whiting replaces Louise King on the Lucky Strike Hit Parade vocals this Saturday (1). She comes in from Hollywood, where she's been singing on NBC sustaining.

She's the daughter of the late songwriter, Dick Whiting.

A Mexican Dr. I. Q.

Mexico City, Oct. 28.

Jorge Marron is appearing on XEQ here as Doctor I.Q. under sponsorship of Canada Dry.

Best and wittiest answers draw prizes in the form of complimentary cases of ginger ale.

Yankee 'Dr. I.Q.' is sponsored by Mars Candy, of Chicago.

N.A.B. N. Y. MEETING

Promotional Fund One of Trade Issues Before Board of Directors

Board of directors of the National Association of Broadcasters is slated to meet in New York this weekend.

Included in the agenda is the proposal to gather a fund for the promotional exploitation of broadcasting and a review of the FCC's new chain broadcasting regulations.

GEN'L FOODS MAY SPONSOR BASEBALL

General Foods may go in for lots of play-by-play baseball broadcasting next season. Recognizing what General Mills has done in that particular field with the exploitation of Wheaties, General Foods is figuring on tieing up one or two of its own cereals with local baseball games.

The account's two agencies, Benton & Bowles and Young & Rubicam, have been delegated to make a general survey of the situation which includes a checkup on the teams available for play-by-play airing.

Hazel Kenyon Launches Many-Sided Educational Activities at KIRO, Seattle

Seattle, Oct. 28.

Hazel Kenyon, new educational director at KIRO, has jumped into action without delays, having lined up several programs already. 'Abe Lincoln Clubs,' to build morale among 'teen age groups, in conjunction with the Defense Chest Drive, are being formed in all city high schools, with weekly broadcasts from various schools, scheduled for 13 weeks.

Mayor Millikin will help out on a round table discussion with high school kids, Oct. 30, on 'Hallowe'en Don'ts'; and station will broadcast a program on the Girl Scout's National Anniversary today, with Miss Kenyon handling.

Helen Watts Schreiber, home economics director for KSO, Des Moines, Iowa, was the speaker at the Founders' Day banquet at Iowa State College, Ames, Iowa. Before joining KSO she was 'Prudence Penny' for the New York American.

More Sympathy Likely For Replacement Needs Of Radio Industry

Washington, Oct. 28.

More consideration for broadcasters' requests for repair and maintenance materials now being withdrawn from non-defense consumption was assured last week by the Supply, Priorities and Allocation Board. In a wholesale amendmant to earlier orders, the rationing unit placed radio on the A-10 priority list and simplified the procedure to be followed in obtaining vital supplies.

Though still far down the line and liable to encounter delays, radio was boosted to the A-10-B category. Previously every broadcaster running into priority trouble had to do his own arguing, since there was no uniformity and each application was treated individually. In general, radio stations were near the bottom of the heap, in the B priorities, where almost no hope whatever existed of getting the article desired.

Effect of the revised policy order is to assure stations that when a tower blows down or tubes suddenly burn out they automatically get a place in the line of industries wanting materials. The order, covering normal operating supplies, eliminates the red-tape of having to send formal pleas to Washington, where days might be consumed before the overworked personnel got around to studying the circumstances and making a recommendation.

Radio's place in the parade is eighth, behind manufacturers, warehouses, wholesaling, charitable institutions, carriers, educational institutions, and printing-publishing. One notch ahead of telephone and telegraph communications.

The order specifies that a priority rating must not be used if the material can be obtained otherwise, above-normal stocks cannot be built up, and orders for emergency equipment and repair supplies must be separate from others in order to get this preference. Severe penalties are threatened for any misuse of the priority scheme.

KDKA BEER SHOW FED TO FIVE IN WEST VA.

Pittsburgh, Oct. 28.

With an eye to increasing its tristate market, Fort Pitt Brewing Company here, sponsors of weekly half-hour musical show over KDKA, has lined up a five-station West Virginia network to carry the program in the future. In addition to KDKA, 'Tap Time' will also be aired over WPAR, Parkersburg; WCHS, Charleston; WBLK, Clarksburg; WSAZ, Huntington, and WHIS, Bluefield.

'Tap Time' has Maurice Spitalny band and a flock of vocalists.

Network Premieres

Sunday (2)

Dinah Shore, songs; Sundays, 9:45-10 p.m., NBC-Blue (WJZ); Bristol-Myera (Sal Hepatica, Minit Rub), Young & Rubicam agency.

Monday (3)

'The Bartons,' serial; Monday-Friday, 11:30-11:45 a.m., NBC-Red (WEAF); Procter & Gamble (Duz aoap), Compton agency.

'Spotlight Bands,' music; Monday-Friday, 10:15-10:30 p.m. and Saturdays, 10:15-10:45 p.m., Mutual; Coca-Cola, D'Arcy agency.

'New Old Gold Show,' variety, with Herbert Marshall, Bert Wheeler, Hank Ladd, Merry Macs; Mondays, 7-7:30 p.m., NBC-Blue (WJZ), P. Lorillard, J. Walter Thompson agency.

MRS. HUMMERT VEERING TO MUSIC

With the intention of devoting more time to the Blackett-Sample-Hummert musical shows, Mrs. Anne Hummert is reported giving up virtually all her supervisory duties on the agency's dramatic programs. Script supervisory work will be delegated to several subordinates, while an outside man is being sought to supervise production matters on the list of serials.

Heretofore, the agency's musical programs have been the chief concern of Frank Hummert, with Mrs. Hummert handling only 'Manhattan Merry-Go-Round' and maintaining partial supervision over 'Waltz Time.' However, the agency has recently added 'Monday Merry-Go-Round' and 'American Melody Hour,' as well as last summer's starter, 'America the Free.' It also continues the veteran 'American Album of Familiar Music.'

WICC Drops Dramatics On John Shepard Order; Credit Fear of AFRA

Hartford, Oct. 28.

'First Offender,' drama series conducted by Sheriff J. Edward Slavin of New Haven, has been dropped by WICC, which fed show in recent seasons to Colonial and Mutual networks. Order to discontinue came from John Shepard in Boston. Considered in light of organizing drive in New England American Federation of Radio Artists, move means WICC is going to do without anything like a regular actors company.

Further chopping of WICC expenses has withdrawn station tieup with girls' bowling team, which competed throughout East wearing exhaler's letters.

Toledo, O.—Joe Fields, staff announcer at WTOL before joining the army, is back with the Toledo station after honorable discharge from the service at Fort Bragg, N. C.

R.R. Union Organ Raps 'Easy' FCC; Says Radio Always Gets What It Wants

Washington, Oct. 28.

Organized labor still is hurling rocks radio-ward, playing up the thought the FCC with its reform regulations has found the industry is dominated by a handful of monopolists but still didn't correct the evils. Latest issue of Labor, the weekly paper of the railway unions, pulled all the stops in describing the controversial orders and denouncing the industry's refusal to submit passively.

Under headline 'Lobby Brings Home Bacon,' the unionist editors sneered at the Commission's commandments. Rules 'ostensibly are designed to curb the radio monopoly,' the publication said, but in actuality 'the big broadcasters escaped unscathed and in some respects tightened their hold on the air.' Particular displeasure was shown for the failure to go through with the proposed shotgun divorca of NBC's red and blue skeina.

For years, the American Federation of Labor has been harpooning radio, with the railway unions' sheet in the forefront. The chief instigator of anti-radio moves is the group of printing trades, which acknowledge a selfish interest, but the railroaders never passed up any opportunity for uncomplimentary references to the broadcasting business and often has picked up obscure incidents to emphasize radio's sins.

The reform story snorted about 'concessions' to the industry, slanted that the Commish in effect sold out by granting two-year licenses, and nastily characterized the industry's fight for relief.

'The radio companies have maintained an army of lobbyists in Washington since the creation of the first board (the old Radio Commission). Sometimes the lobbyists fight among themselves, but they are 'as thick as thieves' when drivea are being made against the public interest,' the labor organ editorialized.

'All in all, under all administrations, the lobbyists have been able to get pretty much what they wanted and have involved the commission in some nasty scandals. There is nothing in the new rules to indicate they have lost their 'pull'.'

Foregoing is pretty typical of the way Labor has been writing up radio happenings for several years, despite the fact that a good many cardholders (electrical workers and musicians in particular) make their livelihood off broadcasting. The paper has industriously plugged every proposed Congressional resolution and the confiscatory tax proposals engineered by the printing trades.

3-WEEK RECESS OF NEWSPAPER HEARINGS

Washington, Oct. 28.

Vague recommendations for 'diversification' in ownership of broadcasting stations were made to the FCC last week in another of the academic hearings in connection with the should-newspapers-own-stations issue. Gabfest recessed for three weeks, chiefly to allow counsel for the publishers to prepare for presentation of their rejoinder to the Commish testimony.

Getting further facts on operations of Transradio, the kilocycle cops heard Irving Brandt, all-out New Deal columnist for the St. Louis Star-Times, who doesn't think a policy should be promulgated banning any newspapers from the broadcasting field but nevertheless is uneasy about publisher participation in the radio business. In the end, the regulators were unable to say just what Brandt thinks except he doesn't appear happy over the present situation.

Before winding up for three-week breathing spell, the Commish allowed further cross-examination of Herbert S. Moore, head of Transradio, about the genesis of his outfit and of Radio News Association. In response to questions from Louia G. Caldwell, attorney for WGN, Moore agreed growth would have been retarded without Press Wireless help in serving clients. Now TR uses land lines for the bulk of its report, sending only a few thousand words daily via Press Wireless, though Radio News Association distributes exclusively by wireless.

Plans for the defense have not been disclosed, but the response is expected to start soon after resumption of hearings on Nov. 13. Numerous witnesses will be offered by the Publishers Radio Committee, which will knock down thoughts that the hostility of a few papers is characteristic of the entire fraternity's feeling toward radio. Statistical evidence also has been compiled to refute arguments there is an undue concentration of either business or power in the hands of publisher-broadcasters.

PUBLISHERS STILL FIGHT FCC SUBPOENA

Washington, Oct. 28.

Right of the Federal Communications Commission to command appearance on the witness stand at a policy-fishing expedition was vigorously assailed last week in the brief filed with the District of Columbia Court of Appeals fighting the subpoena which would require James G. Stahlman, former president of the American Newspaper Publishers Association, to testify in the newspaper ownership inquiry. Litigation la of far-reaching interest and importance as it's the first time that a citizen ordered to subject himself to cross-examination has questioned the regulators' authority in such circumstances.

Elisha V. Hanson, counsel for the ANPA, cited the Supreme Court's holdings in the Sanders Bros. (Dubuque) case and remarks made in the Pottsville and El Paso litigation in support of his claim the regulators lack authority 'to consider or to adopt a policy or rules by which persona engaged in the newspaper publishing business may by reason of that fact alone be differentiated as a class for the purpose either of preference in the assignment of radio facilities or of disqualification from engaging in the radio broadcasting business.' From this point, the journalism fraternity's mouthpiece built up his argument that there is no reason why Stahlman, publisher of the Nashville Banner, should respond to the FCC ultimatum.

Gardner Cowles, Jr., president of the Iowa Broadcasting Co., was one of the speakers on the John Whitaker panel conducted at the Shrine auditorium in Des Moines on Oct. 21. John Whitaker, returned war correspondent, had an audience of over 4,500.

NEW NBC STATION POLICY

'NIB Reorg Goes On'—LaFount

Chicago Group with Similar Name (Independent Broadcasters, Inc.) Won't Stop Older Body

Washington, Oct. 28.

The National Independent Broadcasters, which is a separate organization from the group of affiliates that recently organized themselves in Chicago as the Independent Broadcasters, Inc., is proceeding with the reorganization and broadening of the framework despite the cold-water tossed by pro-network elements and the National Association of Broadcasters. State huddles will be held by the NIB to pick delegates for the forthcoming Chicago meeting which will write the NIB's new constitution and bylaws.

Harold LaFount, NIB prez, stated last week that the meeting held recently by the affiliated stations group, the IBI, should not be taken as a sign that the idea of expanding the NIB's membership has been abandoned. He said that the need for a broader NIB, including network affiliation, is greater than ever since the N. A. B. has again come out solidly behind the fight of NBC and CBS on the FCC's chain broadcasting reforms.

The LaFount objective remains unchanged—to create a vehicle where the indies can express themselves without being shouted down by the chains or some other numerically smaller but politically or economically more potent faction (like the clear channelites). With somewhat suspicious glances, they reflect apprehension the Chicago huddles were at least in part for the purpose of whipping affiliates back in line and countering the move to set up an agency that includes both N. A. B. and non-member stations.

SEEDS AFTER NEHI ACCOUNT

Russel M. Seeds agency is reported as pitching for the Nehi beverage account (Crown Cola) now held by B.B.D. & O.

Seeds has in the past two years chipped away from B.B.D. & O. practically all the radio business of the Brown & Williamson account.

R.A.F. Pilot From KIRO Will Supervise Seattle Gifts to English Kids

Seattle, Oct. 28.

Members of KIRO'S morning Time Klock Klub have contributed more than a ton of clothing and toys to the Christmas of British children. One of the Kiro Klub's members, Ken Stofer, who is now an R. A. F. pilot, has been granted a three-day furlough to do the actual distribution work in England in connection with the project. Arrangements are also being discussed for a possible two-way broadcast of the doings by the British Broadcasting Corp., Columbia and KIRO.

In addition the Klub, under the direction of Carroll Foster, will mail 1,000 two-pound tins of milk chocolate direct to British children whose names will be supplied to Klub members by British authorities.

SHIRER'S LECTURE OK B.O.

WDRC Promoted Affair Which Gave Community Chest $500

Hartford, Oct. 28.

WDRC-promoted lecture of William L. Shirer, former CSB foreign correspondent who wrote 'Berlin Diary, was held at Bushnell Memorial and netted $500 profit, which was contributed by WDRC to Hartford Community Chest.

Shirer's fee for date was $1,000.

F.D.R.'s Audience

C. E. Hooper made a special political listener check Monday (27) on President Roosevelt's talk and estimated his audience at 51.9, or 45,000,000 persons. Check was made for CBS.

President's high was his unlimited emergency speech in May, which rated 70.

200 STATIONS COOPERATING WITH ARMY

Washington, Oct. 28.

War Department reports that it is receiving the co-operation of over 200 stations in arranging programs for soldiers, either from station studios or camps.

Also that 204 stations are receiving weekly bulletins on army maneuvers from the department's bureau of public relations.

KDAL, Duluth, Minn., became a CBS regional station (24) when it moved to the 610 spot on the dial and boosted its power to 1,000 watts.

VOX POP SETUP FOR AFFILIATES

Niles Trammell Invites 14 Affiliates From Red and Blue Stations as Preliminary Step to Setting Up Permanent Station-Elected Advisory Boards

HEAR McNUTT

Following a weekend meeting of about 20 NBC executives (see separate story) at White Sulphur Springs, West Virginia, for the purpose of canvassing trade problems Niles Trammell is this week host to two groups of seven Red and seven Blue network affiliates in New York. Tomorrow (Wednesday) will be devoted to the Blue and the following day to the Red. All 14 guests will gather Wednesday evening at '21' for dinner and to hear a talk on national defense by Paul V. McNutt.

Station Relations

Although national defense and Governmental cooperation are prominent on the agenda of the gatherings broadcasters are of the opinion that the move signifies a fundamental change in NBC station relations. Permanent policy and advisory committees for the Red and Blue stations are expected to develop. Potentially such committees might provide affiliates with a voice in network matters not previously

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NBC Senior Execs in Three-Day Business Meet at Rural Retreat

NBC's president and vice-presidents, and various department heads gathered at the Greenbriar hotel, White Sulphur Springs, West Virginia, over the past weekend to discuss various intra-organizational problems. The network may make this sequestered huddle an annual event.

One of the sequels to the weekend meeting will be the assembling today (Wednesday) and tomorrow (Thursday) in New York of Red and Blue station affiliates in separate groups to go over problems affecting the relations between themselves and their particular network. NBC officials view such gatherings as giving them an opportunity to confer directly with their affiliates, since in dealing with the Independent Radio Network Affiliates NBC obviously is confined to treating with problems that are common to both itself and Columbia.

At White Sulphur the NBC execs talked mornings and evenings, golfed afternoons. The two RCA public relations counsel, Roy Norr and Sheldon Coons, were also present. It was a stag gathering entirely. Harry Kopf of Chicago and Don Gilman of Los Angeles came east for the meeting.

Pouring It On

Hollywood, Oct. 28.

Unorthodox procedure of NBC buying time on an indie to plug one of its shows came to pass last week.

Series of spots on KFWB was to acquaint blue net dialers with a new show 'Breakfast at Sardi's,' weaned away from the Warners' station.

INCOME TAX GUIDE USING RADIO

Seattle, Oct. 28.

Edwin A. Kraft, manager of Northwest Radio Advertising Co., is placing a series of five and 15-minute periods for Simon & Schuster's new book, 'Your Income Tax,' on 71 stations.

Campaign began Oct. 20 and will run until March 1. An additional 100 stations will get the go sign on Nov. 3.

Lou Cowan, owner of 'Quiz Kids,' will lecture and conduct seminar next week at Hamline College, Methodist institution in Minnesota.

YES, WE HAVE NO MARTYRS

Radio came to grips openly and publicly with the America First Committee this week. Displeased by the failure to get another free gift of choice nighttime coast-to-coast facilities the auspices for Thursday's rally at Madison Square Garden, New York, sent sharp telegrams to the webs and to newspapers raising the cry of 'censorship.' These replies from the networks were forthcoming:

CBS—Saw no reason why private citizen Lindbergh was entitled to a nation-wide radio audience every time he made a speech.

NBC—Regarded the attack as 'unfair, unreasonable and unjustifiable' and had not refused time.

Mutual—Had not refused time but American First delayed accepting the half hour made available, one-half of which in interem was sold commercially. America First scorned the 15 minutes remaining available.

Niles Trammell's reply deserves to be quoted at length for the light it throws upon the methods of this committee and because Trammell alludes, with obvious penetration to the core of the matter, to the America First's eagerness to play the role of 'martyr.'

Says the NBC president (in part):

'NBC did not refuse time to your committee for Thursday's America First rally. Without giving due consideration to the fact that NBC has long had a heavy schedule of commercial and public service programs on Thursday nights, your committee set this day for your America First rally. Nevertheless we offered you the only 30-minute period we had available—10:30 to 11 p.m., EST., on a network of 62 stations east of Chicago. This offer was declined by Senator Wheeler.

'Your charge that we habitually infringe on commercial time for so-called war speakers, is utterly without merit. Everyone on your committee knows or should know that the established policy of NBC is to give equal opportunity and time to both sides for discussion of any important controversial subject, and this is a cardinal rule to which we adhere.

'We feel that your demand for a cancellation of programs previously committed and widely advertised is an unreasonable one. Network operations cannot be conducted on such a basis. Groups interested in broadcasting their views should, it seems to me, make every reasonable effort to adjust themselves to the problems and prior commitments of the broadcasters.

'NBC does not have to be reminded of its obligations to serve in the public interest. Our position in the industry and the esteem in which NBC is held by the American people is due to an ideal we have never lost sight of —to serve the public first. And, if your committee has any doubt on that score, then we beg to remind you that to date, during 1941, NBC has carried 15 America First Committee broadcasts—more than any other broadcasting service. Senator Wheeler has broadcast eight times, Mr. Lindbergh four times and former Ambassador Cudahy twice. Your charge that the air is being flooded with international propaganda at the expense of anti-war groups is equally without foundation. Thus far this year we have aired the talks of 70 self-styled anti-war speakers as against 56 speakers whom you are pleased to designate pro-war advocates.

'I trust you will forgive the length of this communication, but it did not seem right to permit your committee to assume a martyrdom which the facts do not justify.'

American Firsters are notorious among broadcasters as probably the most consistently ungrateful body of free time-grabbers in radio history. Adherents of this group have not only resorted to blunt intimidation and all-out pressure but have had unconscionably short memories for favors and quick accusatory tempers. It is no secret in or out of the trade that the networks have done plenty of wincing under the shin-kicks and screams.

Amidst all the worries and anxieties of its present troubled existence radio does have the self-confidence, born of carefully kept records, that the America Firsters can only deal in glittering generalities. They have gotten more than their share at all times.

FREE LUNCH FOR CLUB GALS

Salt Lake City, Oct. 28.

Gillman Advertising Agency Wednesday (29) starts a new series on KSL for the American Packing Co., using Bill Sears, Gillman radio director, as emcee. Series is a combination party, free luncheon and musical quiz for the various women's clubs of the city. Throughout winter months American Pack, in KSL studios, will thrice weekly entertain one complete women's club with an hour of entertainment; luncheon built around American Pack products; followed by a 15-minute broadcast on which four members have a chance at making money via correct answers to questions.

Show is joint brain child of Bill Sears and Glenn Shaw, production manager of KSL.

N. A. M. Due to Close Dispute with Hammond By Full Salary Payment

The National Assn. of Manufacturers has decided to abide by the recent American Arbitration Assn. award to Laurence Hammond in fulfillment of its contract for the 'Defense for America' series. Full amount of $6,175 is to be paid this week, through Hammond's attorney, Paul D. O'Brien, of O'Brien, Driscoll & Raftery. Court action called off.

Case involved Hammond's contract with NAM to produce 'Defense for America' on NBC-Red. When he was replaced on the show, which he had originated, Hammond sued for breach of contract. Although the AAA panel gave the NAM property right to the show, the trade group was ordered to pay Hammond's salary in full for the time he was replaced as producer.

'Arbitration' Deal Cold

Macfadden Publications has gone cold on the idea of spotting A. A. Alexander's 'Court of Arbitration' on one of the networks for True Story magazine.

The mag has cut its price from 15c to 10c, making quite a difference in the margin available for advertising.

SIX HOURS DAILY IN ITALIAN PROPOSAL OF GENEROSO POPE FOR WBNY, BROOKLYN

Foreign Language Good Vehicle for Defense Propaganda, He Believes — Denial of Any Mussolini Taint in Policy

Generoso Pope, wealthy and politically potent New York City contractor and publisher of two Italian language newspapers, is behind El Progresso Broadcast Service, which has been negotiating first with WOV, New York, to purchase the station, and, that failing, with WBYN, Brooklyn, to gain an Italian language program monopoly of that station. Arde Bulova, owner of WOV, has been apparently receptive to the sale of his station for some time, but reportedly did not feel that now was the ideal time to sell, or that this was the best deal to take to the Federal Communications Commission for its sanction.

Under the Pope deal, some six hours of time daily would be earmarked by WBYN for the Italian lingo programs. At the suggestion of the Institute of Public Relations, representative of the contractor, the actual consummation of the arrangement was retarded pending an expression from the FCC. Latter has no actual rule against re-sale of radio time, but often frowns upon the practice.

Pope 'Pro-F.D.R.'

The Italian vote in N.Y.C. is a branch of specialized politics and Generoso Pope is in a delicate position because of former comments on Benito Mussolini, which have earned him, unfairly, he protests, the reputation of being pro-Fascist. It is now his announced policy to throw the full weight of his newspapers, his prestige and his following behind the Roosevelt administration's national defense policies.

Miss Hyla Kiczales, who was for some time the general manager of WOV, is slated to be in charge of the six-hour Italian day at WBYN. Fortune and Anthony Pope, sons of the contractor, are officers of the Service.

Because of the extreme sensitivity about Fascism and the whispers about 'propaganda,' it is understood that elaborate editorial supervision over all Italian advertising and entertainment copy will be maintained. That most radio stations handling foreign language programs take editorial control seriously in their publicity statements, but not too seriously in their regular day-by-day operations, is well known to the trade. It is thought likely that anti-Fascist observers will carefully scrutinize the new programs, but that the auspices themselves will have to maintain an impartial type of authenticating record in order to pass the FCC.

Actually the Pope interests make the point that they are fully reconciled to letting Mussolini go swim in his own juice, and that they are 100% with the democracies against Italy. The Italian language broadcasts should be encouraged, this group holds, as the ideal antidote to dictator hoke.

Under a recent FCC grant, WBYN can go 1,000 watts days, 500 watts nights, instead of the latter wattage for both. Chief Engineer Peter Testan (one of the four owners of station) is rushing the technical details for the change to occur in November.

Il Progresso Files

Albany, Oct. 28.

Il Progresso Broadcasting Service, Inc., has been chartered to conduct a general radio broadcasting business in New York. Capital stock is 200 shares, no par value. Directors are: Jacob H. Zamore, B. William Lahlman and I. Wiener, 21 East 40th street, New York City. Each holds two shares of stock.

Jacob I. Goodstein, 21 East 40th street, New York City, was filing attorney.

Ivan Hill Adds Accounts

Chicago, Oct. 28.

Ivan Hill agency here now handles Weeks & Leo Co., manufacturers of cosmetics and pharmaceuticals.

Also has the Great Lakes Varnish Works account. Will use radio and direct mail for that firm's new Bi-Kote paint product.

DAVE OLSON TO DETROIT

Joins WJR After 10 Years With WCAE, Pittsburgh

Pittsburgh, Oct. 28.

Dave Olson, production head at WCAE for last 10 years, has resigned his post at local Mutual outlet to take a similar berth at WJR in Detroit.

Ben Muros, engineer, is being groomed to step up to production berth at station, sharing those duties with Donald Dickson. Latter recently quit KDKA to join WCAE staff.

NBC FRISCO'S TOP MONTH IN HISTORY

San Francisco, Oct. 28.

Current month is the biggest in local NBC history here, according to Al Nelson of KGO-KPO. Part of the upsurge is due to exceptionally heavy spot skeds being carried by breakfast-food and drug products.

The local sales effort for the first eight months of '41 is 70% ahead of the same period for last year, although during the same period spot biz from the east has been down about 7%. Present month's totals are running about 16% ahead of April, which was the peak month for '41 up to now.

Preliminary check of sales records by William B. Ryan reveals no past month equal to October, '41.

SPECTOR SPREADING ON GOLD MEDAL CAPSULES

Raymond Spector agency, which has been spotting announcements for Gold Medal Capsules, a Block Drug Co. product, on stations here and there, stated last week that it's expanding the schedule to the point where its expects to have over 150 stations.

The placements have been mostly on the basis of five or six announcements a week.

Jackie Heller to NBC

Pittsburgh, Oct. 28.

Little Jackie Heller has been signed by NBC for a new sustaining series beginning Nov. 10 in which his singing, will be backed by a 17-piece studio orchestra.

Heller will take up permanent residence in New York, where the program is to originate, and plans to turn the active management of the Yacht Club, local nitery which he owns jointly with his brother, Sol Heller, over to the latter exclusively.

NBC Meetings

Continued from page 29

possible. An issue to be settled is the best way of nominating and electing permanent groups of seven to function starting Jan. 1 next. The present 14 were arbitrarily chosen by NBC but the web wants its affiliates to choose their own reps on a basis of one from each of seven zones.

All NBC executives who will participate in the Wednesday-Thursday meetings held a preliminary meeting among themselves Monday afternoon at Radio City. It was decided that only the program department will attend both meetings. Sales and sales promotion talks for each web will be separated entirely.

Niles Trammell, Frank Mullen, Mark Woods and William Hedges will outline the major problems in the morning, with Frank Mason and Frank Russell sketching defense coordination matters. Trammell will host the seven guests and a few senior NBCers at luncheon in his private dining room each day. Clay Morgan has been acting as organizing secretary of the whole project.

For the Blue sales story Edgar Kobak will have Ken Dyke and E. P. H. James on hand. The next day Roy Witmer for the Red will be abetted by Charles Brown.

Expected to sit in on all meetings are the following program personages: Sid Strotz, Phillips Carlin, Billy Hillpot, James R. Angell, Walter Preston, Burke Miller. John McKay for press and Abe Schecter for special events will also stick the distance.

Out of town vice presidents, Harry Kopf of Chicago and Don Gilman of Los Angeles, will be present.

The Blue Seven

Those selected by NBC to represent Blue-affiliated stations are the following executives:

Sam Rosenbaum, WFIL, Philadelphia.

Harry Wilder, WSYR, Syracuse.

Elzey Roberts, KXOX, St. Louis.

H. P. Johnson, WSGN, Birmingham.

Harold Hough, KGKO, Dallas.

Tracy McCracken, KFBC, Cheyenne.

Howard Lane, KFBX, Sacramento.

The Red Seven

Invited to New York for conferences at NBC are the following executives of Red-affiliated stations:

James Shouse, WLW, Cincinnati.

Paul Morency, WTIC, Hartford.

Leonard Reinsch, WSB, Atlanta.

O. L. Taylor, KGNC, Amarillo.

J. J. Gillin, WOW, Omaha.

Sid Fox, KDYL, Salt Lake.

Harrison Holliway, KFI, Los Angeles.

Pittsburgh 'Good Will' Slant

Les Hagner Scouts Air Talent for Defense-Loaded Corporation

Pittsburgh, Oct. 28.

Les Hagner, radio producer and writer of the Wiltman & Pratt advertising agency, is in New York City this week gathering impressions and data on available radio entertainment personalities. He'll file a report with the agency.

Behind the trip is said to be the interest of defense-active firms here to invest coin in good will build-ups via radio. This procedure attracts them, it is said, although they are running capacity at the moment. Think it a good idea to invest in advertising as shading for the post-war period.

Milligan Gets V.-P. Tag; Wenban Joins Agency

Chicago, Oct. 28.

Robert Wenban, formerly with Blackett - Sample - Hummert agency as v.p. in charge of the creative staff, has joined the Sherman & Marquette agency here, also as v.p.

Lawrence Milligan, who shifted to Sherman & Marquette from B-S-H several months ago as radio department chief and account exec, has been named a v.p. of the agency.

Justice Dept. Conference

Continued from page 28

and with Fly. Sole topic is expected to be the possibility of lightening the load by combining a Federal attack with defense of the Commish.

While many aspects remain confusing, it is known the Justice pople feel, after perusing the voluminous record built up by the FCC, there is ample ground to substantiate a bill of complaint against the elder chains. Prosecutors think there will be no trouble proving that NBC and CBS put stumbling blocks in the way of Mutual and exercised so much control over affiliates there was no possibility of respectable, healthy competition.

Deny 'Squeeze Play'

In some quarters there is supicion Fly is endeavoring to pull off 'a squeeze play' and that Arnold et al., sharing his reform zeal, are simply trying to scare the veterans into submission to FCC control. From Justice Department spokesmen, however, there have been denials of any such arrangement or motive. The trust-busters feel they possibly should have cracked down sooner, rather than adhering to the policy of keeping hands off matters under consideration by other government administrative units.

Though unwilling to discuss the situation for publication, Arnold has given clear indications he sees eye to eye with the FCC element which has pronounced NBC and CBS guilty of restraining competition. Refusal to promise there won't be any attempt to get indictments—thus seeking to impose criminal punishment for past conduct—is significant, even though it is not the present intention to use the criminal procedure.

The outlook now is that a bill of complaint in an equity proceeding will be filed simultaneous with any government answer to the prospective NBC-CBS attempt to block enforcement of the regulations via an injunction. The Justice Department assault may go beyond the networks and embrace radio equipment manufacturers, though this phase of the matter may be postponed and handled separately at some future time. The artist bureau and copyright issues do not figure in the present picture, though Arnold's crew still is watching the performing rights situation.

Tactics Not Clear

From some points of view, the legal ramifications are contradictory. If the FCC's position is as strong as Fly claims—and the chances of winning approval from the United States Supreme Court are really believed bright—it is hard to understand why the Commish chairman should seek reinforcements from the Justice Department. At the same time, however, a finding that the networks have violated the Sherman act, either after trial or through a consent decree, would bulwark the Commission's right to impose such restrictions on the freedom of networks to make tight contracts with outlets. Some observers consider Fly's insistence on D. J. participation is a confession of uncertainty about the outcome of the scheduled litigation over the rules, since they cannot visualize the Commish reformer as particularly anxious to share jurisdiction with anybody else. There is always the chance, however, that Fly is simply using an established New Deal technique—shooting with both barrels to better the odds of getting the victim.

If the FCC should lose the fight over jurisdiction but the justice Department should win a related row over Sherman act violations, the FCC then would be in the position where it still could proceed along the lines of its original reforms. In such an event, however, the shoe would be on another foot, to a large degree, for the Commish would be in a position where it would be ethically required to punish the affiliates as co-violators. Since the FCC does not license networks as such and could only take cognizance of the court verdict in treating with licensees, its power to penalize the chains would be limited to denying renewals or revoking present permits for the web-owned plants. Differentiating between these and the independent affiliates would be hard to justify, though the regulators, of course, could take the attitude the indies were at a disadvantage in dealing with the skeins and more or less unwilling offenders.

Further uneasiness results from Fly's present stand on the question of postponing enforcement of the commandments. He has denied he gave the Senate Interstate Commerce Committee any pledge to defer application pending a decisive test. Industry people insist that the substance of his statements was that the Commish would welcome a court test—feeling sure of eventual victory. Fly's stand is be promised not to penalize any individual station and would be 'happy to join in the litigation' initiated by a particular licensee. The transcript of the Senate hearing last spring shows he assured the Senate (and coincidentally the industry) that 'if they do want to challenge these regulations and do move expeditiously into orderly litigation and carry it through to a conclusion, there will be no injury to it.' He told Chairman Burton K. Wheeler the Commish 'absolutely' would not undertake any 'purge' of stations which declined to surrender until courts have upheld the validity of the rules.

In view of its attitude in recent tiffs, the Commish law department is expected to fight a stay order—suspending effectiveness of the rules—as well as the challenge. Lately it has been automatic for the FCC barristers to oppose any judicial interference with decisions, so that the chains are almost sure to find themselves crowded for time to adjust contracts in the event they lose the first round. Except that the New York Federal Court may be more sympathetic and give them a break which they would have a harder job getting in the District of Columbia.

TIME IN 2-HR. BLOCKS SOLD BY WMCA

Blackett-Sample-Hummert, which in the past has divided two-hour blocks on WMCA, New York, between transcribed repeats of network daytime serials and 'Sweetest Love Songs of Today,' dropped the cliffhangers completely as of Monday (27). 'Love Songs' now rides the entire two-hour stretch for an assortment of B-S-H accounts, including Louise Philippe, Kolynos, Dr. Lyon's and Phillips' Milk of Magnesia. Sam Brown announces.

Another two-hour program, bankrolled by a single sponsor, is slated to begin over the same station Nov. 8. Ex-Lax, through Joseph Katz, has picked up Don Phillips' Saturday evening dance parade marathon which was sponsored last season by Gold Ribbon Wines. Phillips interviews singers and songwriters during his stint and unwinds request numbers received via a private phone number and special switchboards.

CUT-RATE DEPT. STORE SPONSORS HIGHBROW

Detroit, Oct. 28.

Growing more pretentious annually, Sam's Cut Rate, fast-growing bargain-rate department store here, is sponsoring a new series on WWJ with Prof. Preston Slosson, of the University of Michigan, in three programs weekly for a 26-week period.

Slosson will have three-10-minute periods weekly in which he will interpret current historical happenings from the standpoint of the historian as to causes, social and economic effects.

Doc Brinkley Very Ill

San Antonio, Oct. 28.

'Doc' John R. Brinkley, former goat gland operations wholesaler, was rushed here from Del Rio, Texas, last week following a sinking spell brought on by the weakened condition of his heart. Physicians have said that additional amputation of his left leg seems indicated. Brinkley also has legal difficulties pending. They involve a mail fraud charge and his own bankruptcy.

His location here is being kept a secret. According to Mrs. Brinkley he is in a private home under treatment and that he was brought here for X-ray pictures and electrocardiograph tests.

MUTUAL-NBC BEER BRAWL

BITTER CHARGES ON NBC'S WAYS

One of Radio's Name-Calling Competitive Situations Develops as Blue Wins Account — Ballantine Will Finish 13-Week Cycle, However

'FLY' IN THE SUDS

Radio was faced last week with one of its bitterest competitive squabbles when the J. Walter Thompson agency disclosed that the Ballantine program was switching suddenly from the Mutual Network to the NBC Blue. The furor subsided Monday (26) as NBC took the position that it would prefer to have Ballantine complete its present 13-week cycle on Mutual and that it did not want to be a party to an account's abrupt walkout from a competitive network under the circumstances that prevail.

The sudden dissipation of the proposed immediate transfer was preceded by a vigorous bombardment of charges from Mutual, with the Blue network the principal target. That the event possessed nasty litigation and publicity possibilities was immediately apparent to all when Mutual accused NBC of going to the extreme of reversing its own policy against beer advertising to wean away the account, of giving guarantees to the agency and the account against any action for damages, and of taking the program from stations presently receiving it through Mutual only to feed it back a half-hour earlier the same night at 40% less compensation to the station. The guarantee angles was stoutly denied by both NBC and the Thompson agency.

MBS' Fear

Charges of 'dirty pool' were especially stressed by Mutual because of its fear that the blow will be used by rival radio salesmen and echoed by the thoughtless, including radio and other columnists, as a disparagement of Mutual. The Ballantine program with Charles Laughton, Milton Berle, Shirley Ross and Bob Crosby, was not only an important account financially but brought Mutual a name-studded cast, something extremely vital to its expansion and prestige.

The Ballantine blow was followed by rumors that NBC would go even further in competitive appeals to Coca Cola, the second big name-studded series which Mutual lined up for this season. This program has not yet begun broadcasting. Both NBC and CBS tried desperately to land the Coca-Cola contract but failed, because in some measure ASCAP music was unavailable on NBC and CBS and was available on Mutual. Personal acrimoniea growing out of earlier phases of the ASCAP situation also played a part.

Sudden switch of the Ballantine Beer program may also become embroiled as an issue in the current controversy over the Federal Communication Commission's new regulations on network broadcasting. The Mutual management and legal staff have held several huddles on the matter but no decision has been made as to what trend the web's loss of the Ballantine business will take.

J. Walter Thompson, agency on the Ballantine account, had announced that the show will move into the Blue's Friday 8:30 to 9 p.m. spot Nov. 7. It would have made the first time a program had been transferred from one network to another (competitive) within the initial 13-week cycle. Acceptance of the Ballantine account involves a drastic reversal in policy on the part of NBC. Latter network had been offered the business before the program went on Mutual five weeks ago but NBC at the time refused to budge from the policy tabooing beer which has been in effect since 1936. Other recent revisions of NBC policies, but all of which have been confined to the Blue link concern the acceptance of laxative accounts and the use of recordings over a hookup.

Says Thompson

In defending its position the Thompson agency pointed out last week that the move was in line with an understanding it had with NBC at the time the agency failed to obtain facilities on the Blue for Ballantine. According to the agency, NBC was informed that if it ever changed its policy on beer to let Thompson know immediately.

Thompson got the word from NBC last Tuesday (21) and, according to the Mutual version, was given 48 hours in which to turn in an order for the Friday evening period. The agency asked Mutual for a release from its contract, which covered 52 weeks but bound the account only for 13 weeks, but Mutual not only turned down the request but advised Thompson that the account would be held liable for the billings entailed in the remaining five weeks of the 13-week cycle. This obligation amounts to $45,800. Ballantine's appropriation for time over the 52 weeks is $200,000.

When Thompson, according to Mutual, asked for the release it gave as its reason for switching networks the fact that the Ballantine program had been dropped by the Blue's affiliates in Providence, Cleveland, Bridgeport and Jacksonville. Mutual took the matter up with Ballantine Friday (24) and the account stated that it would go along with the agency on the proposition. The last ratings on the Ballantine show have been 2.9 on the Co-operative Analysis of Broadcasting and 4.8 on the C. E. Hooper reports.

Jamestown Enjoys Dept. Store Boom Following Merger of Newspapers

Jamestown, N. Y., Oct. 28.

WJTN here is the beneficiary of a number of favorable outside developments. First there is Edgar Kobak's piling up of new commercial on the NBC Blue of which the station is an affiliate. Second the merger of local dailies and elimination of the morning newspaper has made some new accounts available. Of these, the Carnahan-Shearer store is a direct result. It's now sponsoring WJTN newscasts.

Department stores are increasing use of air time, with Abrahamson-Bigelow having five 15-minute programs and intensive spot announcement campaign; Nelson's has a new spot schedule of two one-minute announcements daily, while Lockwood's has bought six-a-week announcement spots and 15-minute bowling program.

Brooks (apparel) has five recorded shows a week, and Stewart's (women's specialty shop), 'Hollywood Headlines' five times a week.

Hutchinson, Kans.—Margaret Watts has joined staff of KWBW.

AN ANNOUNCEMENT OF A NEW SERVICE

Effective November 15, The Nation's Station makes available, through the Consumer's Foundation, a Premium Testing Service for both network and spot advertisers.

Such a service, we believe, will be helpful to both advertisers and listeners. Advertisers will benefit from this pre-testing plan which will give an unbiased appraisal of premiums by a group of typical consumers. Listeners, on the other hand, will be guided by the decision of fellow consumers in determining the true value of the premium offered. The result, we feel, will be a potent added impetus to the promotion effort as a whole.

Advertisers who use premiums will appreciate the promotion possibilities of the endorsement of a group of bona fide consumers. Announcement of premium approval will not be counted as commercial copy in your WLW continuity, and for network advertisers, cut in announcements will be made without charge. The Foundation also makes available the Premium Seal, for use in newspapers and magazine ads.

APPROVED BY ★ PREMIUM TESTING GROUP WLW CONSUMER'S FOUNDATION

For sponsors of regular programs, WLW's Premium Testing Service is optional. For direct sale advertisers, it will be mandatory. Premiums will be submitted to Testers two weeks in advance of the first air announcement, and they will be asked to evaluate these premiums in terms of the proposed over-the-air offer. The Premium Testers Group is especially selected from approximately one thousand members of the Consumer's Foundation who have been engaged, since the early part of the year, in testing products submitted to the Foundation by advertisers. These housewives live in all sections of WLW-land; represent all economic classes.

This new Premium Testing Service will add still more effective impact to your WLW dollar . . . will add, also, to WLW's enviable success legend with advertisers who use premiums. We invite your further inquiry.

(November 1, 1941)

WLW

THE NATION'S
Most Merchandise-Able
★ ★ ★ STATION

N.Y. Judge's Unique Legal Slant On Protection of Radio 'Idea'

A new version of copyright laws on radio material came into existence Wednesday (22), as the result of Justice Morris Eder's ruling in the N. Y. supreme court in dismissing a $60,000 suit by Grombach Productions against Fred Waring, Stack-Goble Agency, and Johnny O'Connor. Grombach had claimed the plagiarism of one of its own ideas for a radio program.

Justice Eder ruled that the idea had been copyrighted by the plaintiff, and once he had copyrighted it, he lost his interest in the idea as such, but had an interest only in the result, or the script itself, on which no dispute was in order. The court also ruled that a copyright infringement action belonged in the federal court, and was out of his jurisdiction. Grombach claimed that he submitted an idea to the agency which would call for Waring to ask listeners to write in telling of incidents in their lives in which songs were involved. After a dramatization of the incident, the song would be played.

Waring claimed many persons had submitted similar ideas to him, and he had used it as far back as 1928.

N.A.B.'s 11th Zone To Bring Admen, Clubwomen Others in at Same Time

Minneapolis, Oct. 28.

When National Assn of Broadcasters holds its eleventh district meet in Minneapolis Dec. 11-12 there'll be, in addition to the broadcasters' group meetings, special rountables with advertisers, PTA groups, the Federated Women's clubs and the University of Minnesota.

E. H. Gammons, WCCO general manager, head of the district, is meeting this week with Tom Gavin, WEBC; C. T. Hagman, WTCN; K. W. Husted, WLOL, and P. J. Meyer, WYFR, to work out program plans.

Educational Committee Meets in Washington

Washington, Oct. 28.

Walter Preston representing NBC, and Sterling Fisher representing CBS, were here last weekend to attend meeting of the Federal Radio Education Committee. With John Stubebaker of Office of Education presiding the FREC mostly considered new research projects involving children's programs.

Keith Tyler of Ohio State outlined some proposed.

RUSS HODGES' INJURY

Hurt Returning from WBT's Farewell Party—Misses WOL Start

Charlotte, N. C., Oct. 28.

A farewell party for Russ Hodges, WBT sports announcer, prior to his scheduled leaving for Washington to join the sports staff of WOL (Mutual), turned out badly for Hodges. He was slated to have reached Washington in time to broadcast the Sunday (26) game of the Washington Redskins. The farewell party, given him by WBT staff members, was held Thursday night at a local country club. On his way home Hodges was crowded off the road and turned over.

His injuries were described at a local hospital, where he is confined, as consisting of cuts and bruises and a possible fractured vertebrae.

Bill Ramsey in N. Y.

William Ramsey, Procter & Gamble radio head, is currently in New York for one of his periodic confabs with agencies, writers, etc. He and Mrs. Ramsey will attend the Yale-Brown football game Saturday (1) at New Haven and are due back in Cincinnati next Monday (3).

WBYN Jewish Amateurs

WBYN, Brooklyn, has just bagged Gulden's Mustard as sponsor of a Jewish amateur program heard Tuesday nights. Sam Gellard, WBYN sales manager, closed with Charles Hoyt agency.

Victor Packer is the Yiddish Bowes.

Kate Smith's OEM Job

Washington, Oct. 28.

Kate Smith will help the New Dealers get the raw materials moon over the mountain in the role of radio's first uncompensated woman assistant to the Office of Emergency Management, defense adjunct of the White House. Nightingale has been tagged liaison officer between the OEM radio section and the industry, expected to make the public conscious of the need for conserving scarce, vital materials.

Donald M. Nelson, chain store executive steering the Supply, Priorities and Allocations Board snapped up the singer's offer to do her bit, wiring that 'your assistance can be invaluable' in driving home the need for frugality.

Dog Shares Billing

Boston, Oct. 28.

Jerry, Bozo and Sky, also known as Lonesome Trailers, hillbilly singers, have joined WEEI, coming from WOV, New York City. Bozo is a German shepherd dog, but receives billing with the act.

Act hails from Nashville, has settled on a Greenland, N. H. farm and will commute.

AFRA'S N.Y. CHAPTER ELECT OFFICERS NOV. 3

Officers of the New York local of the American Federation of Radio Artists are to be elected Nov. 3. To be named are president, five vice-presidents, recording secretary and treasurer. Poll is being conducted by mail. Selections will be made from among the members of the local board.

William P. Adams is the incumbent president.

Swan Stirs P. & G. Name Interest

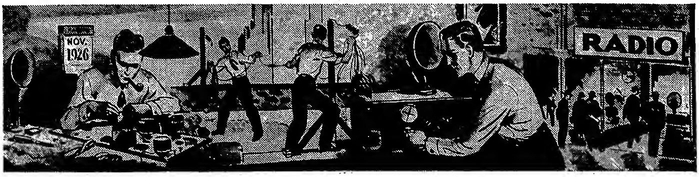
Anne Nichols Air Show Up at Benton & Bowles—Would Include Lewis Stone From Hollywood

'Radio Youngsters,' half-hour series with Lewis Stone and a cast of Hollywood moppets, is being considered by Benton & Bowles for possible Procter & Gamble sponsorship. Anne Nichols, author of 'Abie's Irish Rose,' is the originator-writer of the show, which would originate on the Coast. Ivory Snow would be the product, but has not yet made any recommendation to the clients.

That is declared to be the only name show being considered by P. & G., although both Benton & Bowles and the Compton agency, which handle part of the soap account, have been gandering talent lists, presumably with the idea of a name show for P. & G. Belief in the trade is that this name search is prompted by the strong start of the Burns and Allen and Paul Whiteman stanza for Lever Bros., arch P. & G. rival.

However, P. & G. policy traditionally favors economy program buying rather than name sponsorship. Only times the account has shown any interest in personality talent in recent years was when Jack Benny was uncertain about taking his present deal with General Foods and when Fred Allen switched last season from Bristol-Myers to Texaco. P. & G. looked into both situations from a distance, but made no offers.

Soap firm starts sponsorship Monday (3) of 'The Bartons' on NBC-Red out of Chicago for Duz. Compton agency is handling it. There are several over realignments of P. & G. programs—in the wind, but nothing will be settled for a couple of weeks.



The Story of Two Novembers...

This is November—and our Birthday Month:
The Fifteenth Birthday of the NBC Red Network
—But this isn't just a story about us.

This story is about some things that grew up with us
Between two Novembers, 15 years apart . . . a story
that's bigger than we are,
And we know it.

It isn't only something on a calendar.

And it isn't the sort of thing that you can analyze
By counting the colored counties on a map.

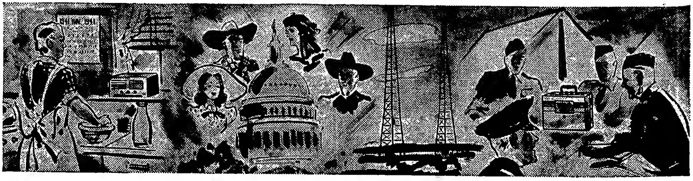
Though a map's one way to look at it . . .

A map can show you how, for instance,
In nearly every county of America,
We can bring our people together, as into one room
—Out in Montana, down in Rhode Island, across the
plains of Texas—

When the President speaks to the people . . . when
the destiny of the nation rests with the people
. . . or when the people want to be told
The facts that a people should hear.

Yes—and a map can make you feel, perhaps,
How rich and poor, strong, weak, young, old
(But Listeners all!)
Are gathered today into a transcendent unity
Beyond achieving in that other November
15 years ago. We have removed forever
Cracker-barrel sectionalism . . . misunderstandings
between City and City, State and State.
And something has been born that was not here
before.

Other generations may have dreamed
What these last 15 years have made come true:
The pioneer, rolling westward through days of dust
And days of snow,
May have dreamed how some day we should end



FORESEE WAVE BREAKDOWNS

50% Down Payment Rule Ends Installment Furniture Show on CBF

Montreal, Oct. 28.

First of the casualties in radio programs arising from the Canadian Government recent ban on installment buying is the closing down of Les Varietes Legare one-hour weekly program sponsored by Legare, Limited, furniture manufacturers. This program was on CBF, Canadian Brosdcasting Corp. French-language station and was scheduled to run 28 weeks, of which seven weeks have been played.

New regulations lay down that 50% of purchase price must be paid on purchase and balance in year. Evasion plan getting some play is to form 'clubs' with $5 entrance fee, which will be considered initial purchase amount and payments to be on old scale. This is being tried out by some department stores, and, if legal, should solve problem and bring back to radio such casualties as have occurred.

Kalamazoo, Mich.—Carl E. Lee, at WKZO, Kalamazoo, on regular studio engineering staff.

GENE O'HAIRE'S FOUR MORNING ACCOUNTS

Schenectady, Oct. 28.

Gene O'Haire is now handling a quarter-hour musical clock six mornings weekly on WGY, Schenectady, for Groves Bromo-Quinine, through J. Walter Thompson. Contract, which runs until March 7, gives O'Haire four programs, under sponsorship of national advertisers, every morning on WGY.

Others are Bond Stores Griffin Shoe Polish, and Sweetheart Soap.

Minneapolis.—Frank J. McLogan has resigned as KSTP announcer to accept a similar post at WJR, Detroit.

Radio-Seasoned Draftees In KTSA Broadcasts

San Antonio, Oct. 28.

The 'Brooks Field Frolic' is the title of a new series of broadcasts on KTSA. It's written, composed, produced and presented by the personnel of Brooks Field. Produced by Lt. Frank Ellis, formerly of station WLW, Cincinnati. Cadet R. E. Will, who is announcer, was formerly of WIRE, Indianapolis.

Members of the orchestra include Sgt. John L. Spack, who played in house bands at WBAP, Fort Worth; D. J. McLean formerly was with house band at KWKH, Shreveport; Jerry Daughterty hails from KVOO and KTUL, Tulsa, Oklahoma, and KGGF, Coffeyville, Kan. Hugh Ramsey has been associated with the Hal Loman orch.

SUPERPOWER FOR CASH NOT LIKELY

Two Main Issues of Technical Character Now Before FCC — Immediate Decisions Improbable, But Certain Trends Fairly Clear

PUSH OVER MOVE

Washington, Oct. 28.

Delicate policy question raised by the WLW, Cincinnati, revival of superpower aspirations has the Federal Communications Commission in a quandary and despite the 'national defense' argument the prospects for lifting the 50 kw lid do not appear especially bright. Break-down of more clear channels seems much more probable, with a fundamental change of philosophy widely expected by industry watchers.

With 13 super-power requests on the hook, many of them years' old, the Commish has been waltzing around lately fearful that any move to allow more wattage will bring Congressional repercussions. The three-year-old Senate resolution—sponsored by Burton K. Wheeler, chairman of the potent Interstate Commerce Committee, is a danger signal. In addition, various bills have been introduced (though never receiving serious attention) in the last two sessions definitely banning any juice grant above the existing maximum or placing such restrictions on use of more power that nobody would really want it.

A legislative hearing on the question of raising the limit, as well as on the related issue of preserving the 24 I-A stripes is more or less anticipated in trade circles. In view of the slowness with which the kilocycle cops have reached conclusions on policy problems in the last few years, observers cannot see anything decisive happening for some months.

Pressure is being exerted, without doubt, to convert the Commish to 500 kw operation. So far nothing has been put in writing by officers of other Federal outfits reputedly feeling that more powerful transmitters would be a national asset.

Complications

The situation troubling the Commish is tied up closely with the bloodthirsty manner of Congressional isolationists. Also it is linked with the furore over the anti-monopoly reforms. If the regulators should show a disposition to permit operation with more than 50 kw, the non-interventionists unquestionably would pounce, charging the Roosevelt Administration wanted more potent transmitters in order to whoop up more enthusiasm for entry into the war. The same solons are the chief critics of the network regulations, so there is a doubly forceful reason for prudence.

That the bulk of the Commission now would be disposed to reconsider the 1938 decision against superpower is generally acknowledged in trade quarters. Only two members seem death on the idea, Commissioners T. A. M. Craven and George Henry Payne. And Craven is on record as saying, in the 'social and economic report' that technically he thinks stronger juice would be a distinct advantage. Payne led the fight against WLW's operation with 500 kw.

The list of pending requests for 500 kw includes stations in all sectors, with WLW the most anxious to get the limit raised. Others wanting it if the Commish does change its mind are WIP, WLS, WHO, WJZ, WHAS, WOAI, WEAN, WSN and KFI.

But No Fun

An alternative has been suggested that might stave off any Congressional punishment. If super-power honestly is desired because of national defense and morale-boosting

(Continued on page 39)

The isolation of geography,
Binding New York to Cheyenne with the speed of light: hurtling darkness and storm, and through wind and lightning speaking
From the Atlantic to the Pacific, with

One voice
To one nation
Indivisible!

* * *

But the story isn't only in the maps...
It's in the people, after fifteen years.
It's a pattern in the people.

One-fourth of our people have lived with Network Broadcasting
Since the day they were born...
And more than a third of us have lived with it
Since we were five years old.

Count *that*, when you measure
The strength, the power, the influence
Of Network Radio today
On the minds of Americans!
It's a pattern in the people... Look around you.

It's a pattern in their living: their waking, their working: their leisure and laughter: their dancing and buying. They get up to network radio, and they go to bed to network radio.

It's a habit... and you can't erase it.

* * *

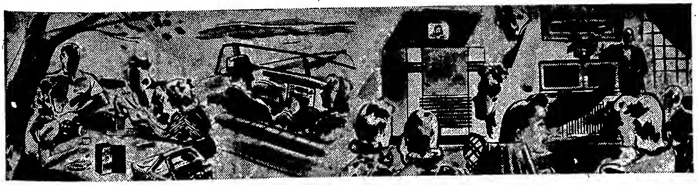
During these 15 years, the NBC Red Network has become a part of America.

It *belongs.*

Let's say it simply:—

For 15 years, the National Broadcasting Company has been proud of its job. It's been a big job, and we've tried to give our best to it. We must have. For the network the country listened to *first* is still the network most people listen to *most!*

NBC *Red* NETWORK
The Network MOST People Listen to MOST
THE NATIONAL BROADCASTING COMPANY
A Radio Corporation of America Service



FRANK FAY
With Bob Hannon, Beverly & Boy Friends (Continentals), Harry Salter's orchestra, Eddie Parks, Keenan Wynn
Variety
30 Mins.
TUMS
Thursday, 10:30 p.m.
WEAF-NBC Red
(*Stack-Goble*)

Much was expected from Frank Fay's return to big-time radio, but the so-so material, slow tempo and far-from-new variety formula presented opening night (23) launched him with a major disappointment. He was still Fay, clever, glib, suave. The guy everyone wants to like. But that delayed delivery must compete with Hope, Skelton, Cantor, Benny, Allen. The old vaude routines are not enough when the mugging and by-play is lost.

Fay has the talent, but evidently not the writers who can furnish and embellish that ability. Opening show, Fay didn't have a strong laugh for his fireside audience, though the visual crowd in the studio appeared to be getting a lot more amusement. That's putting the aim of a radio program in direct reverse—pleasing a comparative few and leaving the vast air audience wondering 'what's so funny?' Having the audience ask Fay questions, with the comic supposed to pay $2 for every wrong answer, was strictly for visual consumption. And for what radio purpose was that sexy-voiced Dagmar from the Bronx? That's a repeat from the old Palace. It was as aimless as it was unfunny, permitting the sequence to trail off into virtual unintelligibility. With Fay's quiet delivery and the girl's low, deep-throated voice, their dialog had the animation of a Quaker meeting.

Fay's opening couple of gags showed some promise and that 'Public Understander' (or P.U. for short) routine with an unbilled stooge might be built into a good running situation if written 'up.' But then came the first bad letdown with Murphy (Parka) and O'Brien (Wynn), the hokey playwrights. It was low-grade corn. An NBC staff producer directed the show. A tough and perhaps unfair assignment.

Show's other entertainment qualities are good. Bob Hannon, tenor who is coming more and more into his own as a topnotch radio singer, did well with 'Time Was.' Beverly and Her Boy Friends, formerly billed as the Continentals, neatly harmonized 'Hi Neighbor' and 'One, Two, Three O'Leary,' while that radio dependable, Harry Salter's orchestra, delivered accompaniment to the singers and a 'navy song' medley on its own in crackerjack fashion. Salter, however, took the rap at the end for off-timing, the program's abrupt finish cutting sharply into Salter's medley apparently a minute or two before its natural ending.

Tums, however, made sure of one thing—its plugs weren't sacrificed. It might send a sample package to all the listeners of the inaugural. *Scho.*

Kerby Cushing, KYW Philadelphia sports gabber, has been appointed special assistant in charge of radio for the 'Hale America' campaign under the Office of Civilian Defense. The appointment was made by John B. Kelly, U.S. Director of Civilian Health.

ADRIENNE AMES
'Fan Mag of Air'
Talk
15 Mins.—Local
Sustaining
T-T-S, 7 p.m.
WHN, New York

Taking over the spot formerly held by Lyle Talbot, who went off the air about eight weeks ago, Miss Ames is currently dishing out the conventional type of too-too-sweet film, theatre and Broadway gossip. She gushes breathlessly about name personalities, dwells with girlish excitement on approaching marriages among celebs, and sounds as if she's well-nigh overcome by the mere mention of the greats and near-greats in the industry.

Miss Ames has voice of good mike timber and suffers largely from material which listens like a sloppy rewrite from dailies or press releases. There is a lack of novelty in treatment of such mimeographed items, many of which had already been published, as Harry Carey's possible selection for film version of Mark Twain, John Barrymore's checking out of hospital, Rosalind Russell's marriage. Among other 'startling' items of information was one of a femme film star who went all the way from Hollywood to New York and back without being recognized by a single person en route. Isn't that wonderful?

Chatter is split up and designaled in form of pages. The fashion page appears likely to catch housewife audience. Show caught included plug for 'Bundles for Britain' and opening of 'How Green Was My Valley' (20th), preem funds going to the U. S. Navy Relief Society. *Mori.*

'AMERICAN MUSIC FESTIVAL'
With Howard Barlow Orchestra, Nicolai Berezowski
Classical Music
30 Mins.
Saturday, 7:30 p.m.
WABC-CBS, New York

CBS, in attempting to present a full half hour of contemporary American works every week, is following a highly commendable course, but one which is not very likely to have great receptivity. American music, or at least American symphonic music, has languished unnoticed for a long time and despite every attempt to interest the public in it, or its composers, continues to play a back seat to its jazzy sister.

The first work presented was Berezowski's concerto for viola with the composer playing the viola. It exemplifies better than any words why American serious music fails to catch popular fancy. The work is well orchestrated, and some of the melodic line is excellent, but the consistent dissonances and violent discord of clashing intricate harmonies is not likely to interest a public brought up on the catchy tunes of modern jazz. The second movement, an allegretto rubato, is the most melodious, but even here, the technicality of the work precludes deep interest on the part of any but musicians interested in new forms.

American composers seem afraid to write melodies, and yet if the most intricate scores of Bach, Beethoven, Brahms, Wagner, Tchaikovsky, Mozart or Haydn are examined they will be found to abound in melody which is basically what makes for their endurance and lasting popularity. To take a page from the books of these masters would not be amiss for our budding composers.

20 Winks

Shouldn't WEAF blush a little for that 10:30-11 p.m. half-hour of a Friday night?....Some of the main comics are already pulling back material from last season, and the year before that, while sticking pretty close to the formulae that got them there. But you can't hate 'em for that. Allen has cut down his ad libbing, as well as the amount of dialog formerly assigned Kenny Baker and Al Goodman, and probably is the slowest comedian on the air outside of Frank Fay. However, you've got to be awfully good to take the liberties that Allen does with tempo or repeat an entire sequence, as he did last week, from the previous season. Hope hasn't quite done this verbatim like Allen, but he's just put a different color tie on the same idea many a time and thinks nothing of merely changing the socks on a pet gag and sending it out for another walk. Youngsters can learn something every week listening to Allen and Hope, the same as the kid band vocalists should make it a rule to hear Kate Smith and Bing Crosby each broadcast.... And doesn't Buddy Clark sing much better when he forgets about those grace notes? Vote 'Yes'....That's an awful noisy half-hour Count Basie chops out on WOR...We'll drop a nickel in that thing to hear Al Goodman play 'Will You Still Be Mine?'

Shudders of the week: All band leaders who, when on the air, talk like a limp handshake.

'AMERICAN MELODY HOUR'
With Vivian della Chiesa, Conrad Thibault, Frank Munn, Frank Black
30 Mins.
BAYER'S ASPIRIN
Wednesday, 10 p.m.
WJZ-NBC, New York
(*Blackett-Sample-Hummert*)

What might rate in the trade as the most interesting incident on this program is the fact that Frank Hummert, after many years of public anonymity, has stepped out to take a bow before the listeners. He is crediting himself on this series as the 'creator and author.' The billing announcement, as aired on the initial installment (22) of 'The American Melody Hour,' suggests another precedent. It is perhaps the first time that an official of an advertising agency has, as far as the public ear is concerned, directly linked himself to the writing or production of a commercial program.

In pattern and general composition 'The American Melody Hour' may be described as a carbon copy of the same account's 'American Album of Familiar Music,' which has occupied a Sunday evening niche on the NBC-Red for over 10 years. 'The American Melody Hour' is by rote, authorship and design 1931 radio. The orchestral arrangements couldn't be less unadorned with the finer nuances that radio music has gathered in the past few years. And if Hummert is framing his late evening fare for the older folks who would assuage their day's harassments with such anodynes as soft music and Bayer's aspirin he might tone down the brasses.

For the vocal department the program has gathered Vivian della Chiesa, one of radio's more talented sopranos; Conrad Thibault, whose baritone has ranged across the networks for years; Frank Munn, a tenor of perennial standing on the Sunday night 'Album,' and a mixed choir. Frank Black, also as standard as Munn, is the batonist.

Opening night's repertoire included 'Carry Me Back to Old Virginny,' 'In the Gloaming,' 'Just a Song at Twilight' and Schubert's 'Ave Maria.' The finale consisted of a medley of southern airs, and this one was certainly from Dixie.

The third notable feature about this series is its commercial section. It contains but two short lines of identity copy, one line coming at the opening of the show and the other at the end. This line read, 'This program is brought you by American druggists who supply you with Bayer's Aspirin.' Hummert is maybe establishing still another precedent. *Odec.*

Frank Danzig Joins CBS

Frank Danzig, formerly staff producer at WMCA, New York, has joined the production staff of CBS. Before working for WMCA, he did director and announcer work at WHN and WNEW, New York, and was at one time with the radio division of the Federal Theatre.

He is a brother of Jerry Danzig, publicity head of WOR, New York.

Follow-Up Comment

Arthur and Morton Havel, vet comedy team of vaudeville, guested Saturday (25) on the Lever Bros. weekly vaude show on NBC-Red (WEAF), getting creditable laugh results with their familiar brand of clowning. While virtually all their gags were standard, their delivery was nicely gauged for radio. Pair revealed themselves as a potential bet for regular appearance on a variety series. Also heard on the program caught were Sylvia Froos, uncorking a sultry edition of 'Have to Dream the Rest,' and 'Windy' Cook, Philadelphia schoolboy, with a humorously uncanny collection of trick-voice sound effects. Harry McNaughton and Ward Wilson, repeating for sixth time on the show, nicely filled the closing spot with a comedy routine stemming directly from their former work on the Phil Baker program. McNaughton played the same 'Bottle' characterization, with Wilson straighting. Madeline Pierce and the Three Cats and a Canary handled the ingenious musical commercials, Dick Todd continued as soloist, Jim Ameche as m.c., with Harry Salter directing the orchestra.

Norman Corwin presented 'The Odyssey of Runyon Jones' Sunday night (26) as the single repeat of his '26 by Corwin' series on CBS. Larry Robinson again played the title part, giving a full-dimensioned, nicely varied performance of the youngster's touching quest for his little dog, Putzy. Play itself is an enchanting fantasy, with a steadily engrossing story line, many delightful comedy moments and a tenderly sentimental climax. It's one of Corwin's most successful creations and decidedly worth the repeat performance. Alexander Semler's musical background was expressive, the sound effects vivid and the production expert.

Helen Hayes triumphed over a difficult characterization assignment and an unnecessarily complex narrative technique Sunday night (26) to give a believable, if curiously unmoving, performance of 'Kitty Foyle.' Actress is by temperament and background unsuited to the role of the 'fresh' Philadelphia shopgirl, but she brought the part to life regardless. Three perceptible fluffs (about par for a full season for her) doubtlessly upset her, but didn't seriously mar the performance. However, the technique of having the heroine's alter ego talk to her via the filter-mike as a switch to and from flashback scenes was artificial and disillusioning. Myron McCormick and Richard Kollmar were excellently cast as the loyal doctor-sweetheart and the weakling Philly scion, respectively. The story was, of course, sapolioed for the air.

Jan Masaryk, foreign minister of the refugee Czecho-Slovak government in London, guested via transcription Sunday night (26) on Johannes Steel's program on WMCA, New York. He revealed little accent and a surprising (if genuine) command of idiomatic English. Recently arrived in the U. S., Masaryk told of latest conditions in London and related up-to-the-minute news via his underground sources from Prague. Neither he nor Steel made any pretense toward the myth of neutrality or impartiality about the war, both referring to Hitler, Goering and Himmler in the most contemptuous terms. It was quite refreshing.

Jack Benny has added a new character to his show, apparently slated as a fixture. Newcomer is 'Belly-laugh' Barton, a moppet gag writer, played by Dix Davis, juve actor from Coast radio ranks. Kid debuted on last week's show and had a sockier spot Sunday night (26), as Benny signed him to his scripting staff. Episode provided a chance to establish the youngster's character and loosed several hefty laughs. It also supplied a springboard for a jibe or two at Bob Hope, for whom the urchin had intended to work. Balance of the Sunday show was in Benny's familiar style, except that Eddie ('Rochester') Anderson was absent. Phil Harris' orchestra was ragged for the opening selection and, as a centerpiece, swung the trite 'Poet and Peasant' overture to death. In general, the program is getting into customary stride after its shaky start.

'Music Hall of the Air,' NBC presentation for the Radio City Music Hall Sundays from 12:30 to 1:30 p.m., had Ross Pratt, Canadian pianist, in his American debut last Sunday (26), and Jan Peerce, tenor soloist, returned from three weeks with the San Francisco Opera Co. Pratt played only the third movement of the Rachmaninoff Concerto in D minor, but that was sufficient to establish him as an outstanding artist at his instrument. Brilliant color and dynamic control were the keynote of his performance (a prelude to a Town Hall recital next Saturday). Jan Peerce almost blew the radio apart with a tremendous rendition of 'Rachael Quand Du Seigneur' from 'Juive,' in which his golden tones rang the bell time and time again with top 'A's and 'B' flats. The 'La Donna e mobile' from 'Rigoletto' was equally good, and Peerce concluded his program with 'El relato de Rafael' from 'La Dolorosa,' with a seat-lifting top 'C.'

'THE BOWEN BUGLER'
With Ken McClure, Bill Arms
15 Mins.—Regional
BOWEN BUS LINES
M-W-F, 5:00 p.m.
KTSA, San Antonio

From the studios of station KGKO in Fort Worth via the Lone Star Chain in behalf of the Bowen Bus Lines comes this quarter hour program three times per week. It concerns itself with items from the various army camps and flying fields. Ken McClure has the task of telling the folks at home that the boys are coming along all right.

As human interest, letters from soldiers are read. Stress is on humor, pathos and routine in army life incidents.

Contest to induce the soldiers to write is being held each week. For the best letter each week service man gets a round trip bus ticket from his camp to any point in Texas with $25 cash added for spending money. Second prize is a round trip bus ticket and $10 while third prize is a bus ticket. If the soldier who wins is unable to get leave, he can reverse his winnings and have his mother or sweetheart come to visit him in camp.

McClure has a pleasing voice and a nice manner of presentation. Commercials are handled by Bill Arms who stresses the fact that 'if you're goin', use Bowen.' *Andy.*

In radio, too,
it's Better to be Lower

Being in the right spot is important. Reminds us of WMCA. It has New York's *lowest* frequency (570 kc.) with enough power (5000 watts) to reach over 12,500,000 people without waste. The reason? Simple. *Low* frequency means *longer* wave-length; *longer* wave-length means *maximum* utilization of power. The best spot is the low spot.

WMCA
FIRST ON NEW YORK'S DIAL

HOT ~~COLD~~ WINTER AHEAD!

Yes, sir...there's a plenty hot winter ahead for sales here in the TVArea!

Old records are being cindered as sales, employment, salaries flame to new heights—new millions pour into TVA dams and defense industries!

A hot market...and Tennessee's oldest station is the match to set your sales on fire!

WNOX CBS 990 Kc.
Scripps-Howard Radio, Inc., affiliated with The Knoxville News-Sentinel
KNOXVILLE, TENN.
Reps:
THE BRANHAM COMPANY

5,000 W. Day; 500 W. Night
COMING—10,000 Watts FULL TIME

Inside Stuff—Radio

The Dies Committee has accused two unidentified FCC employes as among the 1,124 Federal hired hands charged with being Communists or sympathetic to subversive doctrines. List of suspects was turned over to Attorney General Biddle Sunday (19) by Chairman Martin Dies of Texas and referred to the Federal Bureau of Investigation for further checking.

For some months gossip has circulated that one prominent member of the FCC legal staff was being kept under surveillance. This lawyer formerly was with the Justice Department where too frank expression of unorthodox views reportedly caused superiors to grease the skids.

Fulton Lewis, Jr., once more has picked up a San Francisco sponsor—the same one, incidentally, which dropped him like a hot potato when his name appeared in the same Life article with that of Charles Lindbergh. Underwriter is Langendorf Bread, agencied by Leon Livingston, using the 4 p.m. release. Langendorf has also picked up local sponsorship of 'The Shadow,' airing 8:30 to 9 p.m. Tuesdays, effective today (28). Both shows are on KFRC.

Langendorf, which formerly used John B. Hughes, switched to Lewis when Hastings Clothiers dropped the commentator, but cancelled before starting, reportedly because of the Life mag article. Used Hugh Brundage for awhile, and now returns to Lewis.

Meyer Alexander is CBS's and possibly Radio's only seven-threat man. He's an arranger, composer, accompanist, actor, singer, announcer and choral director. His arranging-accompanying-singing is done with 'The Four Clubmen.'

He came into the announcer job when Jackson Wheeler failed to show up on time recently and has repeated the chore since. He also aids in choral direction of the Lyn Murray group. His acting debut was made on 'Kay Thompson's Festival.' That was the same week that he had his first two songs published: 'Where, Oh Where, Has My Little Heart Gone' and 'Don't Be a Worrybird.'

Appeals by WBNY, Buffalo, for its dialers to write in if 250-watter's reception was being drowned out by new 50,000 WKBW transmitter drew a request from WKBW for a carbon-copy of all complaints. Higher-powered station will make all possible adjustments, Roy L. Albertson, WBNY owner, was told.

WBNY accepted the request, said Karl Hoffman, WKBW chief engineer, and his technicians now are making the rounds of homes in Buffalo area, re-tuning home sets wherever they can so small indie can be heard.

Although Dr. Leon Levy, WCAU, Philadelphia, prexy, has been on active duty with the U. S. Navy Intelligence unit here, he's still active head of the outlet.

Lieutenant Levy takes his lunch hour at his offices at the WCAU studios at which he meets with station execs and discusses problems, approves deals, dictates letters, etc. After the luncheon soiree, 'Doc' goes back to his post. (Naval Intelligence headquarters are three blocks from the WCAU building.)

It is reported that Wilbur B. Lewis, now heading up the broadcasting division of the Office of Civilian Defense, may return to his post of CBS v.p. in charge of programs long before the expiration of his six months' leave of absence. Washington rumor has it that Lewis is not happy in his present spot what with the plenty of dart throwing he has to contend with from other governmental departments also interested in broadcasting facilities.

Robert Fitzgerald has succeeded John McCarten as writer of the radio section of Time mag. McCarten has been switched to the national defense and theatre divisions. Fitzgerald was on a year's leave of absence from the weekly before taking over the radio post.

Researcher in the department now is Leora Aultman. She succeeds Sonia Bigman, who has been shifted to the staff of the new March of Time radio show.

Contracts which the Biow agency is issuing to stations on the Lava Soap (Procter & Gamble) campaign calls for a rate protection of 14 months. Arrangement that is generally in effect in the trade limits such protection to 52 weeks.

The Lava campaign started the week of Oct. 17 and the agency has inserted a clause in its orders on the business which reserves for it the privilege of continuing under the same rate until Dec. 31, 1942.

There will not be any delayed broadcasts a la discs on the hookup which Coca-Cola will have on Mutual starting Nov. 3. Beverage account has laid down the policy that if a station in the 118-unit link can't carry the live broadcast it will have to do without the program. One of the reasons for this stand is that Coca-Cola doesn't want to take a chance on listeners confusing the Mutual series with the Coca-Cola musical transcriptions that have for the past three years been underwritten by local bottlers.

Ritz Bros., currently on a personal appearance tour, are talking about building a radio show for themselves and recording it with a view to having the disc used by their agent for auditioning purposes. The team's radio experience has been confined to some guest shots on network commercials.

Gerard Darrow, nine-year-old boy wonder on the Joe Cowan 'Quiz Kids' programs for Alka Seltzer, is to be the master of ceremonies on the Treasury Show of Nov. 18. This will have a 'youth' angle all the way. Walt Disney will also be on show.

RADIO ARTISTS

• YOUR HOME and
• YOUR STUDIO
combined in one at the
SHERMAN SQUARE STUDIOS
100 West 73rd Street
Soundproof walls — 24-hour switchboard service. Broadway subway express station, bus and surface lines — one block.
1 Room, Kitchenette and Bath $60
2 Rooms, Kitchenette and Bath $75
GORDON S. BRAISLIN, Inc.
551 Fifth Avenue VAnderbilt 6-3727

IBEW ORGANIZERS BUSY

10-Day Convention of Union Held In St. Louis

Broadcast Technicians Unit, radio branch of the International Brotherhood of Electrical Workers (AFL) has recently signed contracts with WBYN, Brooklyn, and WPAT, Paterson, N. J. Former deal, covering seven engineers, provides for blanket raises of 15%. Latter deal also calls for wage increases. Union's demands for a new contract at WABC, Columbia's key station in New York, are now being arbitrated, after lengthy, but unsuccessful, negotiations. IBEW is also preparing to dicker with several recording companies.

Lester Hatfield, BTU president, and Fred Jessee, recording secretary, left last week to attend the national convention of the IBEW in St. Louis, scheduled to continue 10 days. Sessions are held every four years. Also attending will be Russ Rennaker, the union's national organizer.

Walter King Wins Restoration at WINS

American Federation of Radio Artists won an American Arbitration Assn. verdict yesterday (Tuesday) from WINS, Hearst station in New York, involving the disputed discharge of Walter King, an announcer. Under the terms of the decision, the outlet must pay the spieler full salary for the four weeks' layoff. Amount involved is about $200.

Dispute was over interpretation of the union's contract with the station. Pact gives WIND the right to fire announcers only on grounds of insubordination, drunkenness, incompetence, etc., or because of a 'change in station policy.' No question of any of the former charges were involved, but WINS claimed a decrease in the announcer staff constituted a 'change in station policy,' so dropped King.

Three-man impartial panel appointed by the AAA to hear the case included Eustace Seligman, attorney; Don Shaw, general manager of WMCA, New York, and James Sauter, of Air Features, service office for Blackett-Sample-Hummert's New York office. Henry Jaffe, AFRA attorney, represented King.

Apparel Merchants Big Time Buyers in Seattle; One Daily Hits at 6 A.M.

Seattle, Oct. 28.

KOL has sold Lundquist-Lilly, men's clothiers, an early morning show, running from 6 a.m. to 7 a.m. titled 'Headlines on Parade.' Airs six times weekly and is done straight—not a waker-upper show.

Franklin's apparel shop has gone all out on the Mutual station, signing up for 11 programs a week, plus two spots daily. Morning show, 'Stories True to Life,' goes five times a week, 15 minutes; with Saturday morning period given over to music. Evening show, four times, is 'Dance Time,' with Friday night half-hour mystery 'When Crime Strikes' topping off. Store confines its radio advertising to KOL, and station reps brag about results achieved.

Three NBC pageboys in New York have been promoted, Francis J. Donnelly, Jr., becomes clerk in treasurer's office; Walter E. Hyde a clerk in auditing division, and Robert Larrabure goes to be traffic clerk in the international shortwave division.

Authorities, Complaining Sportsmen Thresh Out Views Over WCCO, Mpls.

Minneapolis, Oct. 28.

WCCO here is taking bows for bringing together in a peacemaking radio program Minnesota sportsmen's clubs and the state of Minnesota Conservation department which have been at loggerheads for a number of years because of disagreements over policies. In a new program called 'Sportsmen's Forum,' broadcast once a week, a different Issak Walton club or gun club meets at the studio to hash out with Conservation authorities their personal opinions on various hunting and fishing regulations.

Max Karl, WCCO educational director, acts as emcee on the show and, going about with a roving mike, asks club members questions about rule and regulations and their opinions. The mike then is given to the board of three experts from the Conservation Department who give their views. It's anticipated the board and the club members frequently will disagree, in which case efforts will be made to thresh out the matter to the satisfaction of all concerned.

TRY AGAIN

WGR Has New Sponsored 30-Minute Amateur Program

Buffalo, Oct. 28.

Revival of the amateur thing is being attempted here by WGR. It has 30-minute tyro revue back on air Sundays for Levy's jewelers. Billy Keaton is m. c. of session piped from a local hall.

Tyros are shooting at $100 first prize and another $100 in smaller bits at end of seven-week run. Sponsor has installed switchboard in his store to count votes a la Bowes.

ICE HOCKEY IN TEXAS, BROADCASTS ON KGKO

Fort Worth, Oct. 28.

Station KGKO has contract with the local Ice Hockey Association to air 50 hockey games beginning Nov. 5 on an exclusive basis. Contract covers all 'at home' games by the Fort Worth Rangers. Sponsorship is anticipated.

Games will be broadcast by Tee Casper, station sports announcer, from the local Will Rogers Memorial Coliseum, specially rearranged for this new Texas sport.

Japanese Version of News Now Hits South Islands

Tokyo, Sept. 14.

South Sea islands under Japanese mandate will have their own broadcasting station, JRAK, from Sept. 20, enabling Japan Proper to listen to the islanders music and also learn what goes on there. So far, those allowed to listen to radio news from Japan were limited to the owners of short-wave radio sets, the number of whom is about 300 all over the islands.

The new move has been arranged through negotiations between the Japan Broadcasting Corporation and the South Seas Mandate Government. Owners of ordinary sets will thus be able to tune in on the daily newscast from Japan.

The new station JRAK will be opened in Palau.

EVANGELIST FROM WHAS TO DIXIE STATIONS

Louisville, Oct. 28.

New series by the evangelist, M. F. Ham, from WHAS, will include a number of Southern stations. Will be known as 'Our Kentucky Home Evangelist,' and backed up by a 12-voice male chorus.

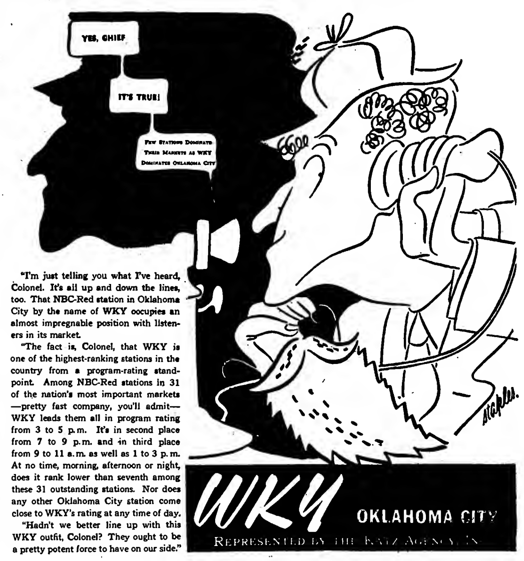
Stations to carry the Sunday morning airing are WAYO, Chattanooga; WREC, Memphis; KARK, Little Rock; WAPI, Birmingham; WBIG, Greensboro, N. C.; KPRC, Houston; WRVA, Richmond, Va.

Docket WOWO's Bid

Fort Wayne, Ind., Oct. 28.

Application of WOWO, Fort Wayne, for a boost of its signal strength from 10,000 to 50,000 watts, will be heard by the Federal Communications Commission on Jan. 5, 1942.

The application, filed by the station last March, was to have been heard Nov. 24.


YES, CHIEF
IT'S TRUE!
FEW STATIONS DOMINATE THEIR MARKETS AS WKY DOMINATES OKLAHOMA CITY
staples

"I'm just telling you what I've heard, Colonel. It's all up and down the lines, too. That NBC-Red station in Oklahoma City by the name of WKY occupies an almost impregnable position with listeners in its market.

"The fact is, Colonel, that WKY is one of the highest-ranking stations in the country from a program-rating standpoint. Among NBC-Red stations in 31 of the nation's most important markets—pretty fast company, you'll admit—WKY leads them all in program rating from 3 to 5 p.m. It's in second place from 7 to 9 p.m. and in third place from 9 to 11 a.m. as well as 1 to 3 p.m. At no time, morning, afternoon or night, does it rank lower than seventh among these 31 outstanding stations. Nor does any other Oklahoma City station come close to WKY's rating at any time of day.

"Hadn't we better line up with this WKY outfit, Colonel? They ought to be a pretty potent force to have on our side."

WKY OKLAHOMA CITY
REPRESENTED BY THE KATZ AGENCY, INC.

A Step-Child Since 1924 Buffalo's School-Owned WSVS Evaporates

Buffalo, Oct. 28.

WSVS, perhaps the radio world's most conspicuously inconspicuous case of long-term neglect, has finally disappeared. But meantime a substitute frequency modulation license has been asked of the Federal Communications Commission.

Long in a local high school and manned by its pupils out of enthusiasm WSVS limped along year after year licensed to a municipal educational system that was notoriously indifferent to radio. While commercial stations in this area actually hired professional educational directors and spent money in other ways this actual 'voice of education' consisted of phonograph records and stuffy speeches. It had very few listeners.

Disinterest of city fathers was shown last year, when the municipality relinquished without a flutter the bulk of WSVS' two and a half daily hours on the air. Time went to commercial and politically-active WBNY, with whom WSVS had shared 1400 kc. band. Thereafter tiny civic outlet limped along on 60 minutes a day until school's end. Now WSVS, a local voice since 1924, is off the air and WBNY operates in its time under temporary permit, being expected to ask soon for a full-time license.

Philadelphia Schools Allow Attention-Caller

Philadelphia, Oct. 28.

The Board of Education has made a limited tieup with a commercial radio program—first time the school board has thus broken down. Recordings are being made of the 'This Is America' program over WPEN, and the discs are distributed to social science and history classes throughout the school system.

Although no commercial plugs are allowed in the classrooms, the teachers advise their students that the program is being broadcast twice weekly over WPEN.

Bankroller for the show is California Fruit Products Co.

Engineers Take Over The Spins From Announcers

Springfield, Mass., Oct. 28.

WSPR, Mutual outlet here, has renovated its program department. Transcription machines are moved from the studios into the control rooms, where they will be handled by engineers instead of announcers.

Program Director is Wayne Henry Latham.

WEMP Fails To Move in on WISN Marquette Deal

Milwaukee, Oct. 28.

WEMP failed in its efforts to get permission to broadcast locally the Marquette-Duquesne football game last Saturday (25) but out of the campaign of pressure it directed at the authorities of Marquette University came the right to feed the event to all the other stations on the Wisconsin Network, of which WEMP is a member. What aggravated WEMP's disappointment was that it had obtained a sponsor, the Ziemer Sausage Co., for the contest.

WISN had a prior right to the Marquette games and it declined to share the privileges with WEMP, even though the latter station got the nine other outlets on the Wisconsin link plus numerous organizations to join it in a plea to Marquette's board of directors. WISN pointed out that because it held the exclusive rights it had obtained the sponsorship of the Wadhams Oil Co.

Marquette authorities solved the dilemma by decreeing that while WEMP would not be permitted to air the game over its own transmitter that station could do the play-by-play for its co-members of the Wisconsin network.

N. A. B. IN OMAHA

District Meeting Addressed by Neville Miller, Others

Omaha, Oct. 28.

The tenth district meeting of the N. A. B. here put through four resolutions at its meeting at the Fontenelle hotel here recently. They were:

Free broadcasting for government announcements during the emergency.

Leaving of action in the BMI-ASCAP ruddle up to individual stations with no recommendations.

Declaration that the radio statute, now 14 years old, is outmoded.

General plug for radio as entertainment and advertising medium par excellence.

Neville Miller, paid president of the N. A. B., was here and in an address said that legislation now pending will bring the old FCC act up-to-date and will more specifically assign duties and responsibilities of broadcasters and define the limit and powers of the FCC.

'Need for such legislation' he said, 'is manifest in light of recent developments, such as efforts to bar newspaper ownership of radio stations, the question of multiple ownership and the F.C.C. regulations governing network broadcasting. The recent senatorial investigation into alleged pro-war propaganda by radio and the films should also be a signal for re-examination of the safeguards for freedom of the airlanes.'

With Miller was Frank Pellegrin, former Omahan who is now director of the department of broadcast advertising for N.A.B., Jack Harris of the radio section of the war department's press bureau and Carl Haverlin of Broadcast Music, Inc.

Pellegrin, in an address, said that a survey showed 66% of radio time is devoted to non-commercial broadcasts. Only 1% is devoted to comedy scripts, 9% to variety programs, 9% to news, 5% to religious or devotional broadcasts and 11% to educational, social or cultural topics. In a single year he said, American stations re-broadcast six thousand programs from foreign countries.

'Fu Manchu' Goes On

Springfield, Mass., Oct. 28.

'Fu Manchu' transcription series goes on WMAS here.

Sponsored by Warwick's, credit clothiers.

Radio to Incubate Stars

Continued from page 1

radio. And with her gratitude for this new more easy-going (and well-paying) outlet for talent she feels that radio drama, often contemptuously regarded by legit actors, will spawn the stage greats of a future era.

Emphasizing that ether work in itself is not sufficient training for the theatre, because 'there's very little stage technique required in standing before a microphone with two hands raised in front of you holding a script,' diminutive star of the current 'Candle in the Wind' at the Shubert, N. Y., declared radio's greatest value to a player is the development in him of a 'true ear.'

'Actors in the theatre,' she avers, 'are inevitably artificial during the first five minutes of a performance. It takes them that long or longer to get themselves over the barrier of the theatre and to get their voices properly attuned.

'In radio there can be no such 'warming up' period. A player must project himself properly from the very first word and almost all of the radio players I have run into do so. They have that 'true ear' which tells them immediately whether or not they're what might be called 'on pitch'.'

Vocal Magic

Radio actors, too, Miss Hayes said, learn to make better use of their voices than the ordinary legit thesp. They're solely dependent upon their vocal chords to project themselves and must learn to make full use of them,' she contended.

Another factor in air players is their ability to pick up a script and do a good sensible reading from the very first line, whereas a legit actor will often be ragged at an initial attempt; Miss Hayes said. The other side of this, however, she pointed out, lies in the old adage of the theatre that those who give the best first readings are often the worst later.

(George Abbott has commented on this same point. He was amazed when he first auditioned radio players for one of his legiters at their fluid and understanding tee-off readings. They didn't improve very much from that point, however, he stated, and experienced stage people who were not half so good at first far surpassed the radio actors by the fourth or fifth reading.)

Don't Disparage the Medium

'Actors must stop speaking disparagingly of radio,' Miss Hayes stressed. 'They must stop looking down their noses at it and acting as though it were a stepchild. It can be very vital part of the world of drama.

'Unfortunately, it is the radio people themselves who do most of this disparaging and spread the wrong idea about air drama. They feel it is crude to talk as though you like it. I was having a big conference with myself in the tub the other night—where I do most of my pondering—and suddenly realized I was beginning to think the same way. Then I began going over in my mind the wonderful authors whose work I had been able to do last season on the air, how it had given me an opportunity to do something different each week and what a fine and satisfying experience it had really been.'

Suddenly recoiling in fear that she sounded like an apologist for her commercial success on the air, Miss Hayes gave assurances that not why she had the kind things to say. She's now in her second 39 weeks for Lipton's Tea.

Next year's hiatus will not mean retirement from legit, Miss Hayes emphasized. Radio or anything else, the theatre will always be her prime interest.

'Everything I do, in fact,' she explained, 'I consider only as something to aid my stage work. When I went to Hollywood I was able to see myself act for the first time, and realized what I was doing wrong with my hands and body. It helped me to improve myself. Now radio is aiding me to properly project my voice. I'm perpetually stagestruck. I'll never give it up.'

Radio will never be as great as the theatre as long as the thousands of limitations that now surround it continue to exist, she declared. 'I hope some day that all of the hedges, except the moral ones—which I can easily understand—are removed. Then radio will really come into its own as a dramatic art.'

Authors' Limitations

Radio will never develop an O'Neill amog its scriptwriters, she declared, 'because he wouldn't have been great either if he had to write under such wraps.' What she particularly objects to, she said, was prohibition against using anything on her program that has to do with the state of the world today.

'With the world full of drama,' she lamented, 'we can't draw draw on it and have to use material that is invented or old.'

More minor restrictions which she considers 'just silly, but very annoying,' include such eliminations as the line 'Running around like a chicken with its head cut off' from a script because some group or other objects to mention of 'animal brutality' on the air.

'Every script that reaches the microphone is a miracle to me that it ever gets there—it has to go through so many hands for approval,' Miss Hayes averred. 'In one way, though, it's stimulating and challenging to get through that obstacle course.'

Despite the handicaps, radio does have its fine writers, she said, pointing to her own scriptress, Therese (Terry) Lewis, as one of the best. A work of art that could stand alone anywhere, asserted the star, was Miss Lewis' script of a few weeks ago. 'Let the Hurricane Roar.'

Going back to her comparison between stage and radio, Miss Hayes said she thought the transition from the former to the latter easier than the other way. There's more to learn in the theatre, which requires technique of body movement as well as voice projection, she suggested.

Tiny skull cap perched on her head, tassel dangling over her dark blond hair, the air of dreary depression still too evident in her voice, Miss Hayes ordered her dinner sent to her dressing room in the Shubert rather than eat it in the restaurant.

'That way,' she explained, 'I can listen to the various roundups of world news while I eat. It doesn't aid my digestion or make me brighter for the performance, but I feel better for knowing.'

University of Michigan Enjoys WJR-WCAR Aid

Detroit, Oct. 28.

Last year the beneficiary, gratis, of $25,874 worth of time on Stations WJR, Detroit, and WCAR, Pontiac, the University of Michigan has started its 18th season over the same stations on Oct. 25. This year the Ann Arbor studios, under direction of Prof. Waldo Abbott, are being given two hours for six programs on WJR with WCAR contributing for five 15-minute shows weekly.

In addition to providing the free time, WJR has presented most of the equipment for the studios at Ann Arbor. The staff there this year has added David Owen, with CBS for 12 years, and the original 'Jack Armstrong.'

Plays nightly in the Roosevelt Grill in New York City.

YES! Guy Lombardo is wise — especially when it comes to keeping healthy and fit during the dangerous winter months.

"From November to April," says Guy, "when the combination of harder work, later hours and less wholesome exercise tend to sap vitality and break down resistance, I rely on my Hanovia Sun Lamp to help keep me in tip-top shape. Believe me, it's the finest form of health insurance I know."

And how very sensible and wise Guy is! For, you see, science has proved that daily Hanovia sun baths will help keep you in prime physical condition all winter long. Its healthful, tonic-like ultraviolet rays help restore energy... give you that needed "lift" when you feel worn out. Regular Hanovia sun baths are a wonderful aid against winter colds and other common ailments. And they give you a smart healthy-looking tan, too.

This winter when the going's tough, get the Hanovia habit. Just a snap of the switch will give you all the healthful ultraviolet you need.

*WHY THERE'S A DIFFERENCE IN SUN LAMPS!

The Hanovia patented quartz-mercury tube brings you all 12 bands of ultraviolet, substantially more effective healthful rays than any other make of sun lamp.

Ordinary sun lamps have bulb-like tubes. The outer casing of these tubes, because of their glass composition, cut out many of the healthful ultraviolet rays.

Write Dept. V-2 for free booklet, "Your Place In The Sun."

Prices from $64.50 F.O.B. Newark, N. J.

HANOVIA ALPINE HOME SUN LAMP

See Hanovia Lamps at department, electric and medical stores and our showrooms.

HANOVIA Chemical & Mfg. Co. Newark, N. J.

NEW YORK [illegible] BOSTON [illegible]

CHICAGO [illegible] DETROIT [illegible]

SAN FRANCISCO 455 Powell St. PHILADELPHIA [illegible] Chestnut St.

NEWARK [illegible] CANADA [illegible]

When you think of SPOTS... think of John Blair!

JOHN BLAIR & COMPANY

NATIONAL STATION REPRESENTATIVES

CHICAGO • NEW YORK • DETROIT • ST. LOUIS • SAN FRANCISCO • LOS ANGELES

Government Agencies' Demands For Time and National Emergency Highlight Program Importance

Washington, Oct. 28.

Largely as a result of official concern about defense and public morale, the programming side of radio is getting more recognition and gaining equality with the bookkeeping and sales branches of stations. Program directors and news editors of stations belonging to the National Association of Broadcasters are being banded into district committees for the purpose of maintaining better liaison with the Federal Government.

The move is primarily a result of War Department desires for better understanding both ways. With Ed Kirby, loaned-out N.A.B. public relations boss, steering Army radio activities, series of regional huddles has been scheduled at which government people will sit around the table with the industry boys and try to iron out peeves and unravel mysteries. The War Department will send somebody to each of the sessions, while other U.S. agencies are expected to collaborate.

The move to organize the program directors and news editors on a permanent basis may provide the best answer yet as to where the industry is expected to find time for all the government units seeking to reach the public ear via the microphone. Prior efforts to set up some machinery to keep all the ambitious, imaginative Federal script writers and idea men in hand never have been conspicuously successful.

Defense excitement has put radio very much on the spot to the extent that the move toward better program cooperation may prove one of the wisest protective maneuvers on the industry's part. The public service aspect of broadcasting is getting more attention than ever, with all the bond-selling and industrial mobilization activity, and there is an underlying danger that 'free radio' may be seriously endangered unless it toes the line. Though FCC Chairman James L. Fly repeatedly has denied any thought of taking over or imposing censorship in peace-time, there are other units in the government griping because radio isn't doing what they think is right. Each radio propagandist naturally feels his program is all-important, and every turn-down makes more hostility.

Impatient

There's no hiding the fact that government outfits, taken as a whole, are none too understanding or patient. Every one which thinks it is mistreated is a potential recruit for any government-operation movement. On the theory that private enterprise has fallen down and the government must do the job for itself if the job is to be done satisfactorily.

From the War Department viewpoint, huddles with the industry people will extend to stations throughout the country the sort of assistance given to chains and major key stations since the Army's public relations were overhauled this spring. The radio wing of the press outfit wants to give the local commentators and news editors benefit of off-the-record and semi-confidential background, that may help them appraise developments better. Kirby's crew has been expanding recently and now offers direct answers to queries, rather than requiring stations to rely entirely on the wire news services for statements or info of some special character.

One of the best free-time snarers around the Government is Bernie Schoenfeld, radio boss for Office of Emergency Management, who has just lined up Mutual for a new chain feature with Clifton Fadiman as emcee. Tagged 'Keep 'Em Rolling,' show debuts Nov. 9.

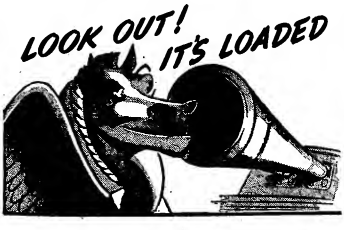
Schoenfeld in less than a year has wangled equivalent of 375 days of gratis radio time, including network spots, to promote the idea of boosting industrial production for defense. Also has turned out numerous scripts, including the play featured on President Roosevelt's Labor Day program.

Studebaker on KGKO

Dallas, Oct. 28.

Studebaker News is being aired through KGKO, Dallas-Fort Worth, for 24 quarter-hour periods through Oct. 31.

Airings were placed through Roche, Williams & Cunnyngham agency, Chicago.



"Just like we are," says WSAI's Winged Plug, "Loaded for listeners! It doesn't do much good to point a program at your audience then have the hammer click on an empty chamber when you pull the trigger. That's why we plug our programs with street car and bus cards, neon signs, news pictures, movie trailers, taxicab covers, downtown window neon signs, a monthly house-organ for dealers and all the other ammunition that guarantees a bulls-eye when you shoot!"

NBC RED AND BLUE—5,000 WATTS NIGHT AND DAY

WSAI CINCINNATI'S OWN STATION

REPRESENTED BY INTERNATIONAL RADIO SALES

The Eternal Come-On

Minneapolis, Oct. 28.

Station WMIN seems to be taking a cue from film theatres in the matter of giveaways. Examples include:

Safe driving questions: first listener to telephone in the correct answers receives various prizes, such as free tire—retread jobs, etc.

U. S. defense bond tie-up: Announcer picks a name at random from telephone book, calls the party and if latter has a baby and knows the program sponsors slogan the mother and daddy are sent a $25 bond.

Dept. Store Treasure Hunt: Mistress of ceremonies invites listeners to come downtown to the sponsoring department store to locate hidden merchandise items. Finders are keepers.

NAVY RAISES CENSOR CROP

Washington, Oct. 28.

Although actual censorship of overseas communications 'probably will not be initiated for some time,' the U. S. Navy Department is actively preparing for the day when control may have to be clamped on the trans-ocean activities of radio and cables. Disclosure that the Navy is training officer personnel, under the direction of the Commandant of the Third Naval District, New York City, to take charge in the event of an emergency was made Wednesday (15) by Secretary of the Navy Frank Knox. Individuals are being enrolled for the course from various businesses which are the heaviest users of cables and radio communications—press, banks, shipping, export and import trades—'so that the traffic of these interests can be handled by experts,' the Navy explained.

Expressing satisfaction with the cooperation he has received from various services which have voluntarily refrained from airing 'certain restricted matters,' Knox assured the radio industry that actual censorship is not yet under consideration. He pointed out, however, that 'supervisory control (censorship) of all communications passing out of the United States during a period of national emergency is obviously vital to the national security to prevent the leakage of military, naval, and economic information to the enemy or unfriendly powers.'

Knox further stated he believed the press and other news services 'will welcome a strict censorship of outgoing communications, not only in the realization that such censorship is in the interests of national security but in the knowledge that with the leakage of vital information effectively bottled up within the United States, a greater freedom for the dissemination of legitimate news will result.'

Stations Aid Civic Event for Press' Sake

Duluth, Minn., Oct. 26.

Three Duluth stations are combining to boost a merchandising event which primarily is project of two Ridder Bros.' newspapers here. On Tuesday (4) papers and merchants stage a 'Duluth Day,' with free bus rides into shopping districts, general direct advertising via each bottle of milk and loaf of bread delivered in city. Papers usually sell 15 to 20 pages of extra advertising for sales.

Radio stations are riding along with promotion, with WEBC, KDAL and WDSM to boost. Same announcements to be made by all three stations.

CBS 'School' on F-M

San Francisco, Oct. 28.

KALW, the west coast's first FM station, operated by the Board of Education, will release transcriptions of Columbia's School of the Air in this area through a deal set by Phil Lasky of KROW, Oakland. With KSFO's sked too tight to accommodate the school, it has customarily been moved to KROW, which this year provides further coverage by relaying transcriptions to KALW, on 42.1 megacycles with 1,000 watts.

FM receivers are being installed in local schools, in conjunction with KALW which has been in operation about a year.

Name-Studded OEM Revues On Mutual Will Rival Treasury Hour In Showmanship-For-Defense Scope

The Office of Emergency Management is launching on Nov. 9 over 130 Mutual stations (at 10:30 p.m. EST) a half hour revue, 'Keep 'Em Rolling,' which, in showmanship and name stars will rival the Treasury Hour on NBC. Clifton Fadiman will act as emcee. Arthur Kurlan will produce the series in New York, under the OEM Washington radio head, Bernie Schoenfeld. Morton Gould's orchestra wil provide the music through WOR, New York.

Showmanly aspect already well set includes:

Arrangements for the press to interview celebs either before or after the broadcast.

Selection of the 'Defense Personality of the Week.'

Twelve-minute dramatizations, of which Maxwell Anderson's 'Valley Forge' is first.

A special theme song bearing title of program written by Rogers and Hart and introduced on the first program by Ethel Merman.

The promise of the Broadway cast in 'Watch on the Rhine' doing an excerpt.

Promised originals for the program by Lillian Hellman, Robert Sherwood, William Saroyan.

Meantime A. L. Scheuer, Jr., in New York, and Dorothy Parker, in Hollywood, will, as co-editors of the scripts, function by air mail. N. Y. press office of OEM is functioning under Clifton Reid. Harry Levin is his assistant.

FM Display on Trucks Tours Farmer Events

Nashville, Oct. 28.

Station W47NV, the FM outlet of local station WSM, has just completed a touring exhibit of radio development and demonstration of FM. Caravan of two trucks traveled more than 1,600 miles in an area of 100 miles of Nashville, visiting 14 fairs, including the Tennessee state fair. Larger fairs and towns were played a week or a split-week each, and smaller stands a single day.

Included in the display were various radio sets and developments from the crystal sets, one-tubers, battery sets and the most modern receivers, including FM. Salute programs were aired to the counties where the display was appearing. Success of the shows brought an invitation for them to travel next month with the Rural Electrification Authority exhibits. Tour of surrounding fairs will also be repeated next year.

Little Rock's 'Radio Center'

Little Rock, Ark., Oct. 28.

Station KARK, local NBC outlet, began operation last week from new studios and offices in Radio Center, formerly a downtown office building.

Setup includes two studios (one accomodating an audience of 100 persons), an announcers' studio, audience observation foyer, clients' audition room and offices. RCA dual speech input equipment is used and new pianos and a Hammond organ have been installed. Station operates on 5,000 watts power, 920 kc.

Bergen, Jordans Visiting

Hollywood, Oct. 28.

Edgar Bergen and Jim and Marian Jordan ('Fibber and Molly') will exchange guest shots next month with the object in view of getting in some air plugs for the RKO picture, 'Look Who's Laughing,' in which the three are starred.

The Jordans go jav'ing Nov. 2 and the courtesy is returned Nov. 11. No coin changes hands.

Telenews Patrons Give Views Over WJJD, Chi

Chicago, Oct. 28.

Tie-up has been worked out between the Telenews newsreel theatre and WJJD for a new five-a-week show tagged 'What's Your Opinion?' which will give the public an opportunity to get their opinions off their chest.

Rye Billsbury will be the announcer, and, after giving five minutes of news flashes, will turn the mike over to the crowd for their side of the news.

Sponsored by the Marks Clothing firm and set through the A. D. Relwitch agency.

A NEW Hook-up for everyone's Mutual Advantage!

- A new "program-interest" for WCAE listeners—the largest station-following in Pittsburgh.
- 46 new, entertaining, local-built, live-talent shows—8 of which are fed to MUTUAL.
- Exclusive broadcasts of PITT football games—outstanding sports events in Pittsburgh.
- Exclusive broadcasts of the Pittsburgh Symphony Concerts—outstanding musical events.
- These PLUS attractions, together with MUTUAL shows and features add up to a brand new listening thrill for Pittsburghers—and how they're enjoying it!!!

And that's only part of the story. For complete information as to time and program availabilities consult—

The KATZ Agency • National Representatives
500 Fifth Avenue New York, N. Y.

WCAE PITTSBURGH, PA.
5000 Watts • 1250 K.C.

From the Production Centres

IN NEW YORK CITY . . .

The Radio Trade Is Discussing: *The NBC vcepees hideaway weekend at White Sulphur—Columbia's courage in bluntly telling America First that Lindbergh is not always entitled to time—embarrassments created by the Ballantine Beer situation.*

Lyn Murray has withdrawn as musical director of the 'March of Time' series because of the press of other assignments...He already does 'Michael and Kitty,' the choral direction of the Lucky Strike 'Hit Parade' and several Four Clubmen shows on CBS...Howard Barlow takes over the 'March of Time' stint...Joseph Elfand, acting mail room head at WOR, joined the Civilian Department of the Army Signal Corps...Lt. William Exton, with the U. S. Navy in Washington, on 10-day leave in New York on a radio matter...He did the recorded 'Growth of Democracy' series for classroom use about a year ago...Milo Boulton, narrator on the just-folded 'Defense for America' series, to Chicago for a special assignment...George Allen, of WOR sales promotion, back on the treadmill after recovering from a leg injury...Paul Monroe, Buchanan agency radio head, to Washington for huddles on the Bendix-Treasury Department show.

John Foster back to N. Y. after Chicago radio engagements...C. M. Robertson, Jr., Ralph Jones (Cincy) agency account exec on Kroger account, Mondayed at World Broadcasting with Charley Gaines...Ted Husing has convened local sportscasters for weekly luncheons.

Mrs. William H. Corwith, an NBC counsellor on public service, addressed the 20-odd members of WGY's Advisory Council in Schenectady Oct. 24....'The March of Time,' half-hour on NBC blue, is being broadcast to Latin America over General Electric's WGEO....Voice of Experience, Inc., has been dissolved, according to papers filed with the secretary of state in Albany.

Orrin Dunlap, publicity director of RCA, is getting perfect television reception at his home 18 miles from Manhattan (Great Neck) with an antenna affixed to a tool shed....This contradicts all the engineering dope....James Finger, who business manages the Wake Up America forum on NBC, commutes from N.Y. end Cleveland to various 'telephone towns' in midwest.

Adrienne Ames, WHN's new film commentator, is shown as chairman of the entertainment division of the Home Legion on the new Chesterfield ads....Dr. Frank Kingdon, former prexy of Newark University, has replaced Louis Wolfe as quizmaster of the WHN's Kid Wizards. Show has also shifted from Tuesday evening to Sunday at 10 a.m.

John Raby end Frances Chaney have the leads in 'House in the Country,' new NBC-Blue (WJZ) serial sustainer....Parker Fennelly also in the cast, with Ray Knight scripting end Joseph Bell producing....Charles Singer, transmitter supervisor of WOR end W71NY, vecationing in Florida....Eddie Cantor will originate his program from Boston next week and the following week, while his 'Banjo Eyes' legit musical is tuning up on the road.

Bill Hillpot, NBC-Blue program head, back from Chicago and putting in every weekend at Saturday and Sunday football games....Coca-Cola band series on Mutual will be m.c.'d by Al Helfer, Red Barber's stand-in on baseball broadcasts....Next Sunday (2) Brazil will start its alternate-week broadcasts to the U. S., via NBC-Red, reciprocating for the alternate-Monday shows the network is short-waving there....Jene West, author of 'The O'Neills,' is seriously ill, with Herbert Little, Jr., and David Victor collaborating as substitute scripters on the seriel....They also write 'Wheatena Playhouse' and 'Danger Is My Business.'

Alexander Kirkland replaced Donald Cook on 'We Are Always Young'....Jessie Royce Landis, of the sams cast, written out for several weeks while pre-Broadway she tours with a Theatre Guild show....'Best of the Week' is new series Saturdey nights on NBC-Red from Hollywood....Robert A. Simon, WOR continuity director, again conducting course in radio at Juilliard School of Music....Elle Fitzgerald meking four guest appearances on 'Strictly From Dixie,' starting with this Friday's (31) stanza.

Both Music Corp. and General Amusement dickering with NBC for the package rights to 'Pages From an Arranger's Notebook,' musicel series with Vladimir Selenski, now in audition-record form....D. Englebach directed it and Paul Phillips conceived and wrote it....Bob Ferris, formerly with Columbia Artists on the Coast, now in New York....Imogene Wolcott, who conducts 'Dear Imogene' series on WOR, published new edition of 'American Cookery'....Josef Cherniavsky doing transcription series with string orchestra for Muzak Artists.

Maurice C. Dreicer teaching course in radio speech at Dramatic Workshop of New School for Social Research....Dele Nesh, femme lead on 'Shafter Parker's Circus' on the Coast, planed east last week for vecation....Marjorie Duhan, secretary to Mitchell Benson at WOR until ha resigned to join the Mathes agency, now a member of Frenk Fay's production staff....Loretta McEvoy, secretary in the WOR program department, now secretary to Thomas Moore, Jr., station's new commercial program manager....WQXR starts operation on 10,000 watts Saturday (1)....Paul Glynn, of WJSV, Washington, in New York last weekend.

Fred Astaire's new dancing partner, Rita Hayworth, on Winchell's program Sunday....Lou Rupple, of CBS, hosting Saturday at the Army-Notre Dame tussle....Ed Gardner's Archie this week gets special award of merit from fan mag, Movie-Radio Guide....Harvey Harding played Poor Richard Club in Philly last week.

IN HOLLYWOOD . . .

The Radio Trade is Discussing: *Mutual's loss of its one big Coast show to NBC, the Ballantine aler, and the expectation that other beer accounts may go NBC—Tom Lewis 'picture-set' office in the otherwise austere motif of Young & Rubicam cubicles—How three of those four NBC comedy shows on Tuesday night hopped on the same gag with different treatments—Whether Bob Hope will discontinue his Sunday night previews on account of spies from the other Tuesday nighters.*

Chet LaRoche breezed into town unannounced ostensibly for the impending nuptial of Rosalind Russell, sis of Mra. LaRoche. There are also some new Young & Rubicam deals in the air that will command his attention....Jack Richardson in from Chicago to look in on the Freeman Keyes shows....Jim and Marion Jordan, still the first citizens of Peoria, Ill., picked up the telephone and officially launched the Community Chest drive there....Frederick Leuschner, NBC Coast ettorney, on the mend from an illness that has kept him drydocked for a month....Lewis Allen Weiss back from his Caribbean vacation....George Moskovics and Harry Witt represented CBS at Coast admen's convention at Del Monte....KHJ has withdrawn its television equipment from American Legion stedium so that NBC can broadcast the fights....David Sarnoff shied away from interviewers and grabbed a boat for Honolulu....Jean Hersholt drew a renewal of his 'Dr. Christian' series and Bob Garred hed his ticket punched by Bathasweet....Neil Reagen makes six trips to the KFWB mike daily to give out with the news....Hedda Hopper starts her third year for Sunkist next month....James McFadden ogling the sealtest setup for McKee & Allbright....Don Lee-Mutual picked up e new affiliate last week, KTKC in Visalia, Cal.....Mary Martin expected to land the singing assignment on Kraft after Connie Boswell pulls out for a long theatre tour....Harrison Holliway heads the radio division for the Red Cross drive in southern California....Don Gilman to White Sulphur Springs, Va., for a session of NBC department heads....Red Skelton takes time out from his own show to guest on Silver Theatre Nov. 2....Dave Lene's werbling on KNX now under Luden sponsorship.

Having run out of subjects to profile in her two years of broadcasting for Sunkist, Hedda Hopper hit on a fresh formula last week. New feature will deal with personalities who hava glamorized Hollywood and Vine, Hollywood's dead-center. She will continue to relate enecdotes of the cinema greats, sketch unusual incidents and give out with the letest chitchat.

IN CHICAGO . . .

The Radio Trade Is Discussing: *Appointment of the Schwimmer & Scott agency to handle radio billing for the new Marshall Field-Silliman Evans morning paper—Wade agency lining up three Congressmen to perform on the National Barn Dance show—the spurt in F-M activity in this town by stations despite the public's apparent apathy.*

Burridge D. Butler, president of WLS, presented early volumes of the Prairie Farmer publication to the John Crerar Library here. Volumes are those published between 1841 and 1860....Lloyd Lewis of Chicago Daily News accepted in ceremonies broadcast over WLS....Dorothy Winter now in charge of genaral auditions for Columbia-WBBM....Melanie York of WBBM has joined Chicago Repertory little theatre group....Ruth Barry and Paul Dempsey added to continuity staff of W59C....Harry Sukman has been named director of the new W59C studio orchestra, and Preston Sellers has been brought in as organist....L. J. Mershall has departed as chief of the Columbia-WBBM continuity depertment to join Russel M. Seeds agency here as copy writer....Lincoln Hobson of Chi Seeds staff shifts to NY office as copy editor.

IN SAN FRANCISCO . . .

The Radio Trade Is Discussina: *The granting of a 100,000-watt 'anti-axis' shortwave outlet to KSFO and whether station will get longwave 50 kw. in an effort to offset loss of the CBS franchise to KQW—the swanky new KGO-KPO sidewalk-level studio surrounded by the scaffoldings of the uncompleted NBC building.*

Leonard Gross has been named assistant to Jennings Pierce, public service director for NBC's western div....Chicago NBC's 'Brewster Boy' is a Frisco lad, Eddie Firestone, who originally played Billy Sherwood on Hawthorne House....Fulton Lewis, Jr., will originate his show in KFRC's studios next week....he's due here for e speaking engegement (4)....Dorothy Allen, former Frisco gal who was discovered by Shep Fields is back on the KGO-KPO staff....Harold 'Gildersleeve' Peary due here Nov. 2 to attend the 25th anniversary party of his wife's cousin's, Dr. and Mrs. E. E. Simrad....Fred Fox had joined KSFO as a writer, replacing Paul West who has gone to Hollywood to work on the Hollywood Showcase.

Sez-You-Sez-Me Crack-Swaps By WFIL and WIP

Philadelphia, Oct. 28.

The feud between WFIL and WIP—former and present affiliata of the Mutual chain—reached the 'sez-you-sez-me' stage last week, when Mutual's Land O' Lakes show with Boake Carter was given to WFIL. Press statements of the latter station heralded the contract as proof that there were 'rumblings of a sub-surface disturbance' that possibly all wasn't well between Mutual and WIP.

WIP came back with statement that 'rumblings' were from WIP's 'full-stomach.' 'WIP is glad to give WFIL any programs that it cannot take because, even though it is operating 24-hours-a-day, it has such a full schedule it cannot accommodate all the business offered.

'WIP is also glad WFIL is made happy by tha programs that WIP gives it as evidenced by its gleeful announcement of the acquisition of the Boake Carter show.'

WFIL formerly was both the Mutual end NBC-Blue outlet here. About six months ago Mutual shifted its franchise to WIP, but still has several of its shows on WFIL.

Yesterday (Mon.) Benedict Gimbel, Jr., WIP prexy, announced that the station had become a stockholder in the Mutual web.

RESTRAIN 'CBS' ADV. AGENCY

Suit by Columbia Broadcasting System, Inc., against Harold S. Guerin and J. Louis Albert, doing business as CBS Advertising, Inc., was settled in the supreme court in N. Y. Wednesday (22) when CBS dropped its action for an accounting and tha defendants agreed to a perpetual injunction against the use of the words or name of CBS.

Columbia had claimed unfair competition and infringement of copyright in its action which was started in May, 1941.

RUTH HOWARD

The gayest voice in all Chicago-land belongs to RUTH HOWARD, tha talented daughter of Tom Howard (Howard & Shelton). Ruth's programs, six days a week on WJJD, for Sears-Roebuck at 9:15 to 9:30 and 10:30 to 11:00 are high spots in radio. Sha sells. Her large fan mail testifies to that.

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Agricultural Expert on B'way

By Joe Bier

(Farm Editor, Station WOR, New York)

When I meet people outside of the broadcasting industry and they find out what my job is, they are inclined to be amused. 'What!' they say, 'a New York City radio station has a farm editor? How come?'

I guess it's only natural when you think of the primary area of a New York City 50,000 watt station to think of listeners in thickly populated industrial center. They forget New Jersey whose Secretary of Agriculture, Willard H. Allen has just released a statement showing Jersey leads the nation in gross income per farm acre. Each New Jersey acre of crops produces a gross income of $52 per acre as against $18 for an average acre in California or Iowa and $12 in Wisconsin. Again, Jersey, although only 45th in size in the nation, ranks third in gross income per farm—second only in Nevada and California.

Frankly, we at WOR didn't realize our potential farm audience until 1938. Then it was that Quaker Oats sponsored a once-a-week half hour quiz show—'The Man On the Farm' with real farmers as contestants augmented by brief interviews with poultry farmers from New York and New Jersey. (The same company for its 'Full-O-Pep Poultry Feed' is still sponsoring this show over WOR today).

The first few months of 'The Man On the Farm' indicated that we had an active farm audience but we still had doubts of its size or diversity. Then, early in 1939, Julius Seebach, WOR's vice-president in charge of programs, Eugene Thomas, Sales Manager, and Dave Driscoll, director of Special Features and News, got together and decided to experiment with a daily farm broadcast. 'The Farmers Digest' was presented from 6 to 8:30 a.m. Most of our material was specially prepared by Transradio Press and by the U.S. Department of Agriculture and various State Agricultural Departments. After three months we took stock and found out how we were doing. A questionnaire was sent to hundreds of farmers through the various State agricultural departments. Up until the questionnaire we had had little guidance as to how the farmers liked the program, whether it gave them the information they desired, and whether we were presenting it at the right hour.

We found that we did have an audience and a serious-minded one at that—an audience that had begun to depend on our various farm reports. But that wasn't all. When the farmers began to write they got right down to cases. They began to ask for supplementary crop and weather reports. They didn't mince words when they objected to the hill-billy music we thought they liked. They wanted more detailed service and standard music and hymns instead of 'corn.'

Letters continued to come in during the next year. Helpful letters that gave us valuable guidance. We learned that the majority of farmers in our area were truck farmers, (i.e. raising fruits and vegetables for the New York market and shipping them to town by truck). We came to realize the importance of the current day's Produce Market quotations of fruits and vegetables in New York's wholesale markets. But we learned also that there were dairy and poultry farmers in our area and they wanted service, too.

We learned further that the average farmer is a busy man and we divided 'Digest' into definite sections so that the farmer can listen at a specified time each morning for the reports that concern him most. Many farmers have written us that they have installed radios in their barns.

Weather Vital

Weather reports came in for consideration. Whereas, we had started by giving general weather reports from various areas we now switch directly to the office of the U.S. Weather Bureau in New York City's Whitehall Building for the last five minutes of each broadcast (6:55 to 7 a.m.). Here, under the direction of Dr. James Kimball, the latest and most complete authoritative weather bulletins for the Eastern States are broadcast.

The job of serving our farmers has increased to such a point that the station decided it needed one man to handle the farm program and that alone. Hence, yours truly, farm editor on Broadway. And this job really keeps me busy. I spend a good deal of time in the area, visiting farmers, their fairs and exhibits, talking with them and agricultural authorities about the program and learning from day to day more and more about the great farm audience that is the potentiality of any large urban station. It's been a revelation to all of us.

Last but not least WOR's 'Farmer's Digest' has been profitable. We now have five participating sponsors and we hope for more.

Yes, there's a place for a farm program on the schedule of a big town station and a job, too, for a farm editor. It's been fun and I wouldn't miss it for anything. And we're still learning, by heck.

Renew Local Issue Forum

Salt Lake City, Oct. 28.

The Salt Lake Public Affairs Forum this week begins fourth fall series on KUTA. Forum is sponsored by 32 local civic organizations, in conjunction with the WPA Adult Education department. The Forum discusses local problems rather than national issues.

Frank O. Green and LaVerna C. Bane conduct it.

WINS
AnnTenna says:
Sales curve drooping in New York? Tsk! Tsk! Take a few spots of WINS before, after and during sinking spells and watch sales perk up!
(Come on up and lets go over a few of my hot spots)

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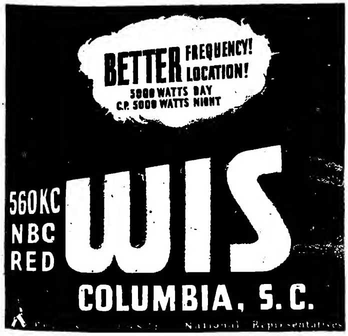

W. & J. SLOANE, FRISCO, USING KPO PROGRAM

San Francisco, Oct. 28.

Another Frisco department store will use radio regularly for the first time when W. & J. Sloane goes on the air via KPO for 28 weeks starting Nov. 2.

Firm will use a Sunday noon quarter tabbed 'Romance of Furniture' using Bud Heyde and Gagnier.

JAPAN COUNTS ITS RECEIVERS

Tokyo, Sept. 14.

The Imperial Rule Assistance Association is now investigating the distribution of radio sets among neighborhood units whose number totals a little over 1,000,000 in Japan. It is disclosed here that about 35 villages have no radio sets at all. The national life mobilization headquarters of the foregoing association is at present arranging to install two radio sets in each of these villages.

According to an investigation, the nation's subscribers to radio broadcasting totaled 4,850,193 at the end of last year. As the total of households in Japan is 14,806,234, it is seen that about 34 households out of 100 have radio sets.

Of this figure, about 2,991,031, or 82%, are located in cities. Then 80,987, or 22%, are in towns, while the remaining 1,058,074 listen to the radio from farms.

In other words, city folks enjoy radio at the rate of 55 out of 100 households; townspeople, 29 out of 100, and farmers only 10 out of 100.

Bert Horswell Gets Okay For KNET, Palestine, Tex.

Palestine, Texas, Oct. 28.

The Federal Communications Commission has approved the sale of station KNET, owned and operated here by Dr. Boner Frizzell to Bert Horswell. Horswell at one time was manager of station KRIC, Beaumont and was once a Chicago station representative.

Horswell will have 34% of the stock of the Palestine Broadcasting Corp., with his wife having 33% and his mother-in-law Pauline M. Gordon, having the remaining 33%. Consideration is reported to be $5,000.

Station operates on 1,450 kilocycles with a power of 250 watts.

CKAC's New Live Talent

Montreal, Oct. 28.

CKAC, La Presse French language radio station here started 'Rouletabille' detective serial, Friday (24) to run until Christmas. Sponsor is Quaker Oats. Cast includes Andre Treich, Pierre Durand and Marthe Thierry.

Descriptions of ski events will be aired on same station Friday nights and Saturday mornings starting Nov. 28 to end of season by Marcel Baulu for Black Horse Brew.

'La Voix du Reve' (Dream Voice) Tuesdays and Fridays, starts over CKAC, Nov. 4 to run until March 27 for W. K. Buckley, Ltd. Song and piano program employs Jacques Aubert, singer; Marcel Sylvain, announcer; and pianists Germaine Jamelle and Aurette LeBlanc.

Canary Chirps Cashable

San Francisco, Oct. 28.

KFRC's dressing-up of a couple of otherwise routine ideas has netted 30 minutes of cash biz. Using a specially recorded transcription of chirping canaries, station is backgrounding a Sunday a.m. organ concert with the bird-tweets under the billing 'Canary Chorus.'

Novelty has grabbed such a chunk of attention that Denalan dental plate cleanser and Hartz Mountain Birdseed are each underwriting a quarter-hour.

Willard, Thomas Recovering

Washington, Oct. 28.

Leonard Thomas, engineer at WJSV, local CBS outlet, is recuperating from an emergency appendectomy he underwent Oct. 5.

Jess Willard, station manager, has returned to work after an attack of conjunctivitis.

Radio Daffodils

Cincinnati.—Friends of the late Harry M. Daugherty protested remarks of Peter Grant over WLW, Cincinnati, about the career and character of the Harding administration attorney-general. So on a later broadcast Grant re-painted the picture on a basis of Daugherty's bequests to charity and Daugherty emerged a kindly old man full of virtue.

Charlotte, N. C.—Station WBT, Charlotte, has been officially designated 'bugler' for the First Army while on maneuvers. Farm editor Grady Cole, who signs on the outlet at 5 a.m., bugles reveille at 6:10, assembly at 6:15, mess at 6:30 and sick call at 7 o'clock. Calls are broadcast by the station and picked up by portable sets carried by the First Army troops.

Kalamazoo, Mich.—'One Woman's World,' three-mornings-a-week femme comment series over local station WKZO, is broadcast by Mrs. Evelyn Courtney from her own home. It's a strictly informal session, with Mrs. Courtney handling personal phone calls or casual droppers-in as part of the show.

Youngstown, O.—Officials of the Ward Baking Co. at Youngstown last week (18) issued a warning that a prankster was notifying residents by telephone that they had won $50 through a Ward contest on WFMJ, Youngstown. The baking company said it sponsors no contests over the the radio station.

Pittsburgh—Pittsburgh radio listeners have been writing in to WJAS and KQV, both under same management, telling them how much the voices of Ernest Neff, newscaster at former station, and Lowell Scott, who airs the news at the latter, sound alike. Which isn't so surprising since they're one and the same guy under aliases.

Seattle—Maury Rider, operations manager, and Jim Upthegrove, announcer, of KIRO last week, journeyed to a lake near Marysville to transcribe the opening of the duck hunting season from a rowboat.

Cincinnati.—Kroger Baking Co. imported to Cincinnati last week 10 infants, along with their mothers, who, as the stunt had it, took their monikers from Linda, the heroine of the account's 'Linda's First Love' serial. The event was tied up with Better Parenthood Week.

Boston.—Arch Macdonald, WBZ announcer, is happy that television is still 'around the corner' when he handled the Harvard-Dartmouth game wearing a cutaway coat and morning pants. Just before the game he was best man at his brother's wedding and when authorities decided to advance game time one-half hour, he was caught with his formals on.

Channel Changes

Continued from page 33

ideas, a new type of experimental permit could be issued. Additional wattage might be allowed for particular programs, with the ban continued against its use for commercial operation. Whether any license-holder would be interested in going forward on this basis is highly conjectural, it is agreed.

On the matter of clear channels, there is no denying a trend toward wiping out the privilege of exclusive night-time use of a particular frequency. Duplication is only a question of time, and with the New Deal majority on the Commish sold on the idea of providing more competition the placing of additional stations on the 24 reserved stripes is most appealing. Gradual diminution of the number of I-A ribbons seems most likely, though there will be strong arguments that the basic policy ought to be preserved in order to assure service to the sparsely-settled sectors.

The stations in thickly-populated Eastern areas with I-A ratings are most likely to lose their jealously-guarded positions. Though the regulators have done nothing with the Ed Craney plea for permission to put KGIR on the WEAF channel, it seems certain that the New York, Philadelphia, Boston, Baltimore, and other Eastern plants with clear frequencies must get ready—to—move over and make room for another occupant in the near future.

Among the applications pending for right to muscle in are WNYC, WJJD, WCKY, WHAT, WBNF, WRUF, and KMBC.

Buffalo.—Jack Guinan, formerly of WCAU, Philadelphia, is new spieler at WGR-WKBW, replacing Merwin Morrison.

5000 WATTS DAY & NIGHT
KDYL's new 5000-watt directional broadcasting pattern fits the inter-mountain population setup like a glove. Ample power, directed where it does the most good!
KDYL
"The Popular Station"
SALT LAKE CITY
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JOHN BLAIR & COMPANY

Grace Moore to Do Met 'Tosca' In N.Y. with Tibbett, Kullman

Grace Moore's first 'Tosca' for the Met will take place at the Metropolitan Opera House Dec. 18, with Charles Kullman as Mario and Lawrence Tibbett as Scarpia.

Singer is also planning two new roles for the following year. These are in 'Monna Vanna' and 'Koenigskinder.' 'Monna' was a starring vehicle for Mary Garden and 'Koenigskinder,' by Humperdink, was Geraldine Farrar's best role. It is understood that the latter persuaded Miss Moore to try the little 'Goose Girl' role, feeling that of all who have essayed it since her heyday, the present-day star is best fitted for a revival.

Moore St. L. Click in 'Tosca'

St. Louis, Oct. 28.

'Tosca,' sponsored by the St. Louis Grand Opera Assn., grossed an estimated $7,600 in the opera house of the Municipal Auditorium Saturday (25) night with a near-capacity mob on deck.

Grace Moore, Kurt Baum and Carlo Morelli, in top roles, clicked. Santo Gullotta, mess sergeant at Ft. Leonard, who has had operatic experience on the west coast, won an audition and copped role of Spoletta. He scored. High salaries of top-flight warblers prevented Assn. from profiting. Performance, the lone one, drew raves from the crix.

Season winds up Nov. 10 when 'Falstaff,' in English, will be presented for one performance. John Charles Thomas and Dusolina Giannini will divide the top roles.

HOFMANN GETS BIG RECEPTION AT CARNEGIE

First appearance of John Barbirolli as conductor and of Josef Hofmann as soloist featured the Thursday (23) performance of the New York Philharmonic Symphony at Carnegie Hall. The conductor presented a program that included Brahms' second symphony, which lagged under his baton, and a funeral march based on a Chopin opus. Latter was badly orchestrated, being powerful where it should have been quiet, and vice-versa.

Pianist, of course, was the star, for after more than five decades before the American public, he is still tops. He played the Beethoven Fourth Concerto with his usual brilliance, his stubby fingers flying over the keyboard in dazzling runs and cadenzas and with a style that has no peers. The orchestra supported him nobly. The applause was deafening.

Also presented was 'Plain Chant for Americans,' a new work by William Grant Still, with Wilbur Evans as soloist. Baritone performed most capably, but the composition itself is repetitiously climactic.

Sunday (26) the orchestra presented Dvorak's New World Symphony—in commamoration of the 100th year of the birth of the composer. Also on the program was Weinberger's Polka and Fugue from 'Schwanda.' Both were played to the hilt by the orchestra, with Barbirolli's readings tops. Hofmann repeated the Beethoven concerto in his usual exemplary fashion.

Ballet Review

Ballet Russe de Monte Carlo

(MET OPERA HOUSE, N. Y.)

A so-called new version of Leonide Massine's 'Bogatyri' was the featured work of the Ballet Russe de Monte Carlo in its return to the Met Opera House Thursday (24) night after a three-day absence. New version seems only to eliminate the prolog.

Ballet is costumed magnificently, and with the addition of superb sets and scenery it should have click possibilities, but despite excellent performances by the troupe, drew nothing more than a yawn. The story itself is dull, concerning a hero saving his gal from the clutches of an ogre. Music is Borodin's second symphony, played mise ably by the Met orchestra under Efrem Kurtz. Musicians have been dropping off gradually since the start of the season and need to perk up.

N. Y. Town Hall Reviews

(*Week of Oct. 21*)

Conrad Thibault, veteran radio baritone, gave a recital of French, Italian, German, Spanish and English songs at Town Hall Monday night (27). Baritone's recital was the finest at Town Hall by a vocalist this season. His artistry, interpretation and diction in all languages was excellent. Best works on a program of over 30 selections was 'C'est un Torrent Impetueux,' from Gluck's 'Airs des Pelerins de la Mecque,' and 'La Paloma,' sung as an encore.

Carlos Alexander, listed as a bass-boritone but not possessing the bass tones, concerted Tuesday (21) night. Singer's voice is small and not too impressive, but from an interpretative standpoint he was a wow. His singing of lieder was just among the best heard locally in years from a young singer. He's a student of Friedrich Schorr, Met baritone.

Marisa Regules, young Brazilian pianist, provided an auspicious debut at Town Hall Friday (24). The pianist, already a virtuoso of the first rank, played works of Bach, Chopin, Liszt and various Argentine composers with fiery effect. She possesses amazing power for a woman and remarkable, mature interpretative ability.

Aleksandr Helmann, pianist, on Saturday afternoon (25) displayed a romantic temperament well suited to the music of Bach, Schubert and Chopin, which featured the first half of his program. The cloying lyricism of all three was realized by the artists, who played the works with a dreamy, characteristic brilliance. Technically, he lacked a full-fledged legato and also made excessive use of the pianissimo passages. An occasional forte to vary the monotony would not have been amiss.

Kathryn Boghetti, contralto, on Saturday evening (25) gave a program consisting of lieder, French and English songs. Singer possesses a limited husky voice of nondescript character and littile variance in color or shading. Her vocal weaknesses were best exemplified in 'Amor Viens Alder,' from 'Samson,' where her top 'G' was achieved as a shriek; the low 'A' flat was barely audible.

Ernest McChesney, tenor, gave a concert of French, Italian and German songs Wednesday night (22). Singer possesses the makings of a fine voice, backed with excellent interpretative ability, especially in the French group, where his diction and coloring are virile and authentic. He does not, however, support his voice with sufficient breath, and as a result it sometimes becomes edgy and brittle. A top 'B' flat is an easy matter to the young singer, who would be wise to recognize that his is a lyric voice which will not stand the hard driving for bigger tones that he gives it. Nature has been prodigal enough with him in his voice, intelligence of singing and magnificient physical stature without his attempting to improve it in that manner.

Cathelene Parker, mezzo-soprano, recitaled Sunday afternoon (26) featuring songs in five languages. Mezzo chose a program which was too ambitious for her, showing up deficiencies in the top and bottom registers. The singer showed intelligence and a certain amount of style, but needs much more study. The middle of her voice when not forced possesses a fine quality.

Nora Fauchald, lyric soprano, on Sunday evening (26) did works of Mozart, Schubert and Wolf, among others. The soprano possesses a light, pleasing lyric voice which has a tendency to get shrill on top. When not forced it has freshness. Best work was in the opening aria from 'Il RePastore' of Mozart.

Smith.

Carnegie Hall Review

[illegible] [illegible], pianist, gave a recital Tuesday (21) at Carnegie Hall of works of Beethoven, Schumann, Debussy, Chopin, Liszt and Rachmaninoff. The pianist is a fine technician and his interpretative ability realized most of the scores, but in many instances his work was ragged. Attendance was small.

Michael Bartlett set for Alfredo in 'Traviata' by the Chicago Opera Co. on the evening of Nov. 15. Emlie Cooper will conduct. Carlo Morelli, Met baritone, will sing Figaro in the 'Barber of Seville' on the afternoon of Nov. 15, replacing John Charles Thomas.

B'way Crop

Continued from page 3

it. Next most likely is tha George S. Kaufman-Edna Ferber piece, 'Tha Land Is Bright,' which opened only last night (Tues.) after several out-of-town engagements.

Another current-runner with film money behind it is 'Cuckoos on the Hearth' of which Warner Bros. has a piece. Unfavorable reaction of the critics and slow biz leave it, however, less than a certainty for the WB studio. Helen Hayes' starrer, 'Candle in the Wind,' will remain a doubtful quantity until the b.o. proves whether or not the tepid notices were right or wrong. Virtually certain as Hollywood missouts are 'All Men Are Alike' and 'Viva O'Brien.'

Likely Entries

Legit offerings on the Broadway agenda which are rated as having fairly good chances of being bought for pictures—although nothing of this sort is ever certain until it has had the acid test at the ticket-cage—include 'Blithe Spirit,' the Noel Coward play whose London run has been very successful; 'Junior Miss,' adaptation by Joseph Fialds and Jerome Chodorov (adaptors of 'My Sister Eileen') of Sally Benson's New Yorker stories; 'Ring Around Elizabeth,' comedy to star Jane Cowl; 'Brooklyn, U. S. A.' (also known as 'Murder, Inc.'), dealing with the recently-exposed Brooklyn murder ring; 'Hotel Splendide,' musical comedy with book by Donald Ogden Stewart (based on Ludwig Bemelman's New Yorker stories) and music by Rodgers and Hart, and 'Rose Burke,' play which Henry Bernstein has written for Katharine Cornell.

Less certain of filming, but definitely in the 'maybe' category, is 'The Walrus and the 'Carpenter' (known for a time as 'The Mulberry Bush'), a comedy by Noel Langley, in which Pauline Lord will star. It opens in New York early in November.

'Possible'

Then there is a list of 'possibles' for screen treatment among the comers. It must be remembered in this connection that even if a dramatization of the telephone book proved big at the b.o. Hollywood would probably buy rights, so much depends on the b.o., no matter how big or small a screen possibility a play appears in script form.

'Possibles' include 'Spring Again,' 'Clash By Night,' 'Sunny River' (musical), 'Hope for a Harvest,' 'Theatre,' 'Friend for a Nickel,' 'All in Favor,' 'My Dear Public,' 'Caleb Catlun's America,' 'Certain Going Up' and 'She Lived in a Shoe.'

Other shows bound for Broadway include 'High Kickers,' George Jessel's nostalgic (musical); 'Little Dark Horse,' 'Chills and Fever,' 'Walk Into My Parlor,' 'Play with Fire,' 'King's Maid,' 'Purple Dust,' 'Five Chelsea Lane' (already picturized in England), 'Papa Is All,' 'Carriage Trade' (too censorable), '13 O'Clock' and 'Soldiers Tanaka.'

Scripts which haven't been seen yet are: 'Fire Escape,' 'Seventh Trumpet,' 'Robin Hood of Dixie' (revised version of last season's 'Off the Record'). 'Pie in the Sky,' and 'And So to Bedlam.'

'Banjo Eyes,' the Eddie Cantor musical, is being backed by Warner Bros. It will probably be picturized by them, although it has already been filmed in its original straight comedy form as 'Three Men On a Horse.' 'Lady Comes Across' doesn't appear to have screen possibilities, although inasmuch as a film man, Charles R. Rogers, is co-producing, there's a possibility he has something in mind.

Other shows which don't seem to be strong film bets but where again that hinges on their success, include 'Sons o' Fun,' successor to 'Hellzapoppin', and 'Solitaire.' In the same category but even less likely for Hollywood are 'Woodrow Wilson' and 'Thomas Jefferson.'

Among the plays which have already opened and closed this season, 'Village Green' (29 performances) and 'More the Merrier' (16 performances) seem to be the only ones with tha slightest chance of yet being bought for pictures. Virtual impossibilities include 'Anne of England' (7 performances), 'Ghost for Sale' (6), 'Mr. Big' (7), 'Brother Cain' (19) and 'Distant City' (2). 'Ah, Wilderness,' which closed Saturday (25), is owned and was made by Metro.

Rubinstein-Met Opera Conflict

Ona of tha oddest conflicts in concert-opera booking will take placa next month in New York.

On tha evening of Nov. 24 Artur Rubinstein, ona of the graat box-office pianists of the present day, plays at Carnegie Hall whila less than a mlia further downtown the Metropolitan Opera troupe will open its season.

Peerce a Wow in Frisco 'Rigoletto,' Steals Spotlight From Tibbett, Pons

San Francisco, Oct. 28.

Creating a sensation on tha Coast not known since the days of Gigli, Jan Peerce, tenor of the Radio City Music Hall, New York, sang the Duke in 'Rigoletto' here Wednesday (22) night at the War Memorial Opera House, and completely took the play away from several Met Opera singers, including Lawrence Tibbett and Lily Pons.

Tenor displayed a magnificent lyric voice with brilliant high notes. In 'Questa o quella' (Act I) the top B flat had a ring that reminded one of his Italian predecessor, and this was followed by a finely sung, excellently phrased 'E il sol dell' anima' and the subsequent 'Addio addio speranza ed anima' in Act II. In Acts III and IV the tenor really cut loose, with a succession of clarion top B's in 'Parmi veder le lagrime' and 'La donna e Mobile.' His acting was on a par with his warbling.

Lawrence Tibbett, as Rigoletto, has recovered much of the voice lacking last year. The baritone has lost soma quality and does not appear as prodigal of top notes as previously, but he still remains an excellent singing actor. Lily Pons sang an excellent Gilda, with her 'Caro Nome,' as usual, stopping the show with the top 'E.'

Lorenzo Alvary and Irra Petina rounded out a well-balanced cast as Sparafucile and Maddelina, respectively. House was SRO with an $18,500 take.

Ft. Wayne Gets 'Barber'

Fort Wayne, Ind., Oct. 28.

For the first time in years, Fort Wayne will be the scene of an operatic offering, when 'The Barber of Seville' will be given Nov. 7 with stars of the Metropolitan Opera Co. taking principal roles.

Production will be given in the Shrine theatre.

Opera Reviews

PIQUE DAME

Opera in three acts (7 scenes); music, Peter Tchaikowsky; libretto, Modeste Tchaikowsky, based on a story by Pushkin; presented in an English version based on Rosa Newmarch's translation; produced by the New Opera Co., Oct. 22, '41, at 44th St. theatre, N. Y.; conductor, Herman Adler; stage director, Dr. Lothar Wallerstein; chorus master, Herbert Winkler; choreographer, Igor Schwezoff; scenery designed by Eugene B. Dunkel.

Cast: Hardesty Johnson, Kenneth Schon, Glenn Darwin, Brooke Dunbar, Leonard Stokes, Donald Hullgren, Miguel Munoz, Garfield Swift, Edwina Eustis, Selma Kenyon, Lydia Summers, Louise Hillyer, Florence Wymon.

Tchaikowsky's 'Pique Dame,' which received its first performance in the U.S. 31 years ago at the Met with Leo Slezak, Alma Gluck and Emmy Destinn under Gustav Mahler, was revived Wednesday night (22) in English by the New Opera Co. The opera, seldom heard in this country, failed to jell despite herculean efforts by the singers and pit orch.

It was unfortunate that the New Opera Co. chose a work that requires great protagonists. The singers have not the vocal material necessary for clicko results.

Libretto concerns Herman, sung by Hardesty Johnson, who tries to make sufficient money to marry Lisa, engaged to Prince Yeletsky. Herman slays the 'Queen of Spades' in an attempt to find out her secret on cards. Subsequently visited by her ghost, the tenor takes his own life following the suicide of his sweetheart.

Johnson, a former pupil of Jean De Reszke (1650-1925), forced his upper notes to a great degree, though he exhibited some ability at acting. Glenn Darwin, as the prince, looked and acted well, but his part also called for vocal prowess that he did not possess.

As Count Tomsky, Kenneth Schon performed capably, but his voice also failed to measure up to the standards set by the composer. Nor did an abominable English translation full of unsingable consonants and empty phrases help the struggling singers.

Best voice belonged to Selma Kenyon as Lisa. She has a powerful lyrico-spinto, but quality is not pleasing and the tones were frequently edgy through hard driving. A slimmer Lisa would also not have been amiss.

As the murdered countess (Queen of Spades), Edwina Eustis, known locally for her Radio City Music Hall appearances, acted creditably, though also inadequate vocally. She was unable to summon the color or resonance required by the role. Lydia Summers displayed the same type voice in her dual roles of Pauline and Daphnis.

Shortage of breath, off-pitch singing in ensemble work, strained top tones and a heavy orchestra too frequently made for an inadequate performance. Conducting of the veteran Herman Adler was heavy-handed.

MACBETH

Opera in four acts, 10 scenes, in Italian, with music by Giuseppe Verdi; libretto, Francesco Maria Piave, based on the tragedy by Shakespeare; presented in its American premiere by the New Opera Co. at th 44th St. theatre, N. Y., opening Oct. 24, '41. Conductor Dr. Fritz Busch; stage director, Ilona Busch; choreographer, Igor Schwezoff; chorusmaster, Herbert Winkler; costumes designed by Marco Montedoro.

Cast: Jess Walters, Roberto Silvo, Florence Kirk, Robert Morsholl, John Hamill, Martha Lipton, Leon Lischiner.

Ringing the bell resoundingly, the New Opera Co. has finally justified its existence with a superb performance of Verdi's 'Macbeth,' given in its first American performance since 1650. This is an entirely new version never before seen in the U. S. The opera, based on Shakespeare's tragedy, is so vital, so savagely magnificent in its intense dramatic power, that it is beyond understanding why it has been neglected.

The scoring of the work, first presented in 1647, is Verdi at his best. Here he is far ahead of his 'Trovatore' and 'Rigoletto,' which followed 'Macbeth' within a decade, and the Italian master's grasp of the theatre has not been so well realized in any of his other works, except, perhaps, 'Otello.' The opera has its weak moments, there are times when it becomes static in its movement, and in the murder scene, particularly, the muted orchestra in the background fails to quite capture the stark realism of the drama. But these moments are few and far between. For the most part the score is richly harmonic and splashed with the melodic line that was the very essence of Verdi's genius.

Outstanding character in the story remains Lady Macbeth, played to the hilt by Florence Kirk. The role calls for an absolute soprano, an almost-forgotten term, asking for dramatic intensity and extending through brilliant runs and cadenzas to a top 'E' flat above high 'C.' The singer displays a virile dramatic soprano of tremendous power which makes the score of top 'C's' an easy job. Her acting is intense and the murderous character is set forth strongly against a vividly painted background. Miss Kirk is a singer to reckon with among the future operatic stars.

As Macbeth, Jess Walters lives up to all his advance notices. He possesses a remarkable acting ability which is best exemplified in the second act ghost scene, following the Brindisi 'Si colmi il calice,' sung by Lady Macbeth. Stark madness grips the singer, whose intensity carries well across the footlights. His aria in Act III, 'Fuggi o regal fantasima,' is sung as well as most Met baritones could have done it. The voice is a rich lyric baritone with plenty of power to spare, being reminiscent of Richard Bonelli's voice.

As Banquo, Robert Silvo also is tops vocally, and his aria, 'Come dal ciel,' holds par with the other principals. The basso is a fine actor and should be a welcome addition to the roster of most any opera company. Roberto Marshall, tiny and almost childlike on the stage, does not provide a physical likeness of Macduff, but his singing of 'Ah la paterna mano' in the last act, climaxed by the top 'B' flat in a luscious lyric tenor, makes up for any physical deficiencies. Last act also provides a duet between two tenors, an opera rarity.

Fritz Busch provides a reading of the score which misses not a note of the nuances and power of the opera, and his firm beat holds a well-knit performance together. Work of the chorus and ballet, plus the costumes and scenery, are tops.

Smith.

CIRCUITS CAN'T BUDGE AFM

Inside Stuff—Orchestras

McFarland Twins' orchestra has a unique arrangement with the owner of the Pelham Heath Inn, Pelham, N. Y., where the band has been for the past six weeks or so. Realizing that sitting on a location for any length of time doesn't help a band's bankroll, the inn's owner lets the McFarlands out a couple nights a week to play theatres or nearby one-nighters to replenish the cash balance.

Outfit steps out for four nights this week, Thursday through Sunday (30-Nov. 2) to play a date at the Shubert theatre, New Haven. Next week it'll be out on Friday for a one-nighter. Lee Shelley and Kohn Kobblers bands replace the McFarlands this week, each outfit covering two of the four nights. Next week it'll be Shelley for the single.

Apparently afraid of the publicity that might result, people who have hired Artie Shaw's band to play an Xmas night party, at a price of $4,500 for one night's work, have given Shaw's bookers strict orders that they are not to be named.

When Jimmy Dorsey played a similar date in Texas last year the resultant publicity anent the $5,800 he was paid almost caused the party's cancellation.

Until the theatre-band-social security tangle is straightened out band booking agencies and theatres are not making out the usual contracts when scheduling bands for theatre dates in the future. Offices and theatres are merely exchanging letters of confirmation, which carry all the details, and New York local 802, of the American Federation of Musicians, is accepting the 'contracts' in lieu of the regulation forms until the argument is settled.

2 BALLROOMS CLOSE FAST IN PHILLY

Philadelphia, Oct. 28.

Two ballrooms that opened with much fanfare two weeks ago have already folded due to lack of interest among the city's jive fans. The spots—the Aragon ballroom in midtown, and the Band Wagon, near the University of Pennsylvania campus—went dark, failing to pay off the bands hired. Left holding the bag for a flock of folding money were Tommy Reynolds at the Band Wagon and Bobby Byrne at the Aragon. Both spots were placed on the unfair list by the Musicians Union.

Byrne was short $1,150. How much Reynolds was owed couldn't be learned. Dick Stabile was skedded to open at the Aragon this week. He is said to have pocketed the $500 deposit left with MCA for the pact clincher. Total contract called for $1,350 for the week.

There was a plan brewing whereby Stabile would open anyway and lift the boxoffice receipts each night. If there was anything left, it was to go to pay off Byrne's debt. The deal failed to jell when Byrne's manager, Frank Henshaw, turned it down cold.

Opening night at the Aragon drew only 100 cash customers, despite heavy advertising and exploitation. Following nights were even worse. WCAU had put in a wire and plans were set for a CBS remote shot weekly. Band Wagon's gate wasn't much better.

JACK LEONARD DUE OUT OF MILITARY SERVICE

Singer Jack Leonard is scheduled to be released from the Army within the next month because he's over 28. Date has tentatively been set as Nov. 8, but until it's officially posted on the Camp Dix, N. J., bulletin board Leonard isn't sure of the date. He was drafted last April.

During his stay in the ranks Leonard continued cutting Okeh records, making them while on furloughs.

Leonard Joy Westward

Leonard Joy, recording director of RCA-Victor popular platters, leaves for the Coast today (Wed.) on a two-three week inspection tour. He's going to check up on new studios being built by RCA in Los Angeles.

Jump to the Coast will be broken by a stopover at Chicago tomorrow (Thurs.) to record Artie Shaw's band, now in that territory.

THEIR OWN TRAILERS

Maestros Use Heart Syndicate to Plug Own Tunes

Hearst newspapers began a tieup with various name bands past Sunday (26) whereby new popular melodies selected and labelled by the leaders as future hits are to be exploited on the back page of Puck, Hearst's syndicated comic weekly. Hookup will put the tunes, biographies and pertinent data re the various bands in newspapers in 15 cities. Melody and lyric to each of the numbers are being printed.

The 10 bands being used (it runs for 10 weeks) were led by Glenn Miller, who selected 'Dear Arabella' as his candidate; next is Tommy Dorsey with 'Night We Called It a Day,' then Sammy Kaye and 'Honeybunch.' All three of the above tunes are published by music companies owned by the respective leaders.

Rest of the leaders are, but not necessarily in the order named: Fred Waring, Guy Lombardo, Vaughn Monroe, Jimmy Dorsey, Freddy Martin, Artie Shaw.

Bus Scarcity in Army Maneuvers Zone Present Kemp with a Problem

Atlanta, Oct. 28.

George Olsen and his band came near being stranded in Charlotte, N. C., Oct. 21, when the bus terminal there burned and damaged all the buses, including the one chartered by Olsen to take him to Columbia for his next stand. The situation became crucial when there were no buses to be had in either North or South Carolina, due to the Army maneuvers.

T. D. Kemp, Jr., booker of the band, in desperation finally called Atlanta, and a bus was dead-headed from here to pick up the band.

SIDNEY SOLOMON SUES MCA FOR 150G

Sidney Solomon, former operator of the Central Park Casino, New York, top nitery during prohibition days, has filed suit for $150,000 in Supreme court, N. Y., against Music Corporation of America. Solomon's complaint charges that MCA induced Carmen Cavallaro, pianist-bandleader, to abrogate a contract that existed between himself and the leader.

Cavallaro's band recently began gaining attention. His popular recordings have considerably increased his bands standing. It's now at the Carlton hotel, Washington, D. C.

Danny Beckner and his orchestra played at the Trianon Ballroom, Toledo, Oct. 18.

BACK TAX FEAR STILL DOMINANT

Apparently Impossible to Get U.S. Treasury to Give Any Hint of Attitude on Retroactive Penalties Opened Up Under Union's New Form B Contract

SOME SIGN UP

Paramount has requested another meeting with James C. Petrillo, and the AFM prexy was expected to return to N. Y. from Chicago last night early enough for the huddle then or this morning (Wed.). Other circuits will likely also sit in and it's figured that Paramount will then agree to signature the AFM's new Form B contract.

If Par does so, the other circuits will have no alternative but follow suit, though Warners, Loew's and RKO prefer to stand pat against paying social security taxes on musicians in traveling bands.

Monday (27) came and went and there was no settlement of the differences between the major theatre circuits and the American Federation of Musicians over the latter's new Form B contract placing social taxes on theatres. Nor up to a late hour yesterday (Tuesday), so a stalemate exists and no traveling bands will open in theatres this week unless the operators agree to assume the responsibility of paying social security taxes on the individual musicians and leaders of traveling orchs.

It appeared for a time on Friday (24), the third of three days of meetings between James C. Petrillo, AFM proxy, other AFM officials and representatives of Paramount, Warner Bros. and RKO, that the issue might be settled by a capitulation by the theatres. Paramount expressed its willingness to sign the Form B contract if the union would make a couple of changes in the form's verbiage, plus eliminating the clause making all the laws, rules and regulations of the AFM part of the contract. The theatre reps then left, with the AFM executive board going into a huddle on Par's counter proposal.

About an hour later, the AFM's office called Paramount and stated that the executive board had refused to make any changes whatsoever in the Form B contract and that Petrillo's deadline for the signing of the contract by theatres, dated for Monday (27), stood 'as is.' Paramount was also informed that there would be no further meetings, at least for several days, as Petrillo had planed to Chicago immediately after the AFM's executive board had voted.

Big Losers

Along with the representatives of the three theatre circuits, Jules C. Stein, head of Music Corp of America sat in on the meetings with Petrillo and others of AFM. Stein was the only agency representative present. MCA, along with the William Morris office, General Amusement Corp., Consolidated, et al., stands to lose a fortune should the theatres hold out against the Form B contract, even if only for a few weeks. Hence Stein's close interest, plus the belief that his own friendship with Petrillo might have carried some weight towards a settlement.

Although the situation looked dark up until press time yesterday (Tuesday), the feeling was growing stronger in trade circles that the theatres would soon capitulate to the AFM's demands. This was at least partially borne out by Paramount's willingness to sign the Form B contract if the changes in verbiage were made and the one clause deleted. Since the circuit was will-

(Continued on page 44)

Pennsylvania Tax Burden Issue Up

Palumbo Appeal Focuses Definition of 'Name Band' (I.e., Paid When Not Working) as Unfair

Philadelphia, Oct. 28.

An appeal was filed last week in the state superior court asking the reversal of a ruling by the State Unemployment Compensation board which levied the payment of compensation taxes for musicians upon owners of cabarets, hotels and other spots employing them, rather than on the bandleaders. Filing the petition was Frank Palumbo, operator of two Philly spots and several shore enterprises. The Superior Court announced that arguments would be heard early in December. The Musicians Union, Local 77, has filed an application to act as intervenor to uphold the compensation board's ruling.

Under the edict of the board, spot owners are liable for the tax, except where so-called 'name bands' are employed. A 'name band' is defined as one in which the musicians are paid, whether they are working or not.

Board is confident that the Appellate Court will uphold its action, pointing out that a similar case, filed in New Jersey, received the okay of the Supreme Court of that State. Rulings of both States coincide with the rules of the Federal Social Security Board, wherein spot-owners are liable for S.S. taxes.

Palumbo, representing the State Cafe Owners Association, maintains that as a cafe operator he buys music from a bandleader at a stated fee. The leader, in turn, hires the musicians. Palumbo further claims that he doesn't pay the bandsmen himself. Instead, he turns a lump sum over to the bandleader, who in turn divvies it up among the tooters.

WAR BOOMS MOBILE

Six Dance Orchestras Current in Alabama Sector

Mobile, Ala., Oct. 28.

War industries boom has stepped up business in a big way for the local hotels and niteries. Combinations in action are Bing Bingham's Mello-Aires at the Battle House, Ray Binetz at Murray's Airport, Jerry Gilbert at the Cawthorn hotel and States Baker at the Sage Patch.

Also Bill Lagman at the Hollywood Dinner Club and Poe Graham at the Beacon Nite Club.

FIRE DESTROYS RUSTIC CABIN IN N. J.

Fire of unknown origin completely destroyed the Rustic Cabin, Englewood Cliffs, N. J., name band location early Saturday (25) morning. Spot, which was still smoldering 12 hours later, was valued at approximately $250,000 and was only partly insured. Teddy Powell's band, which was located there all last summer and was to stay through Nov. 30, also was burned out. It lost all its also was burned out.

It lost all its instruments and arrangement library. Powell fortunately kept his scores at his New York apartment.

When the blaze began about 7 a.m. it luckily was discovered by a handyman in time to enable owner Harry Nichols and his family to vacate their second story living quarters. As it was they barely got out before the flames. His two youngsters were forced to jump. Beside the loss of the spot itself, with heavy stock of liquor, cash (payroll), the family lost all of its personal belongings. Nichols is under a doctor's care for smoke poisoning.

Ironically, Nichols was about to open a new wing to the Cabin, which would have upped its seating capacity to about 1,800. He spent about $15,000 during the summer constructing the addition, which was prompted by exceptionally good business, and was already talking to booking agencies about a band to open the wing. Money put into it was lost, since the wing was not insured.

Whether Nichols will rebuild isn't definite.

Add Hoke Melodrama To A.K. Hoof Formula Of Friendship Club

Friendship Club, a.k. dance hall in the Bronx, N. Y., which bars anyone under 28 and allows no jitterbugging, is adding an old-fashioned meller once a week to promote the Gay '90s idea of its terping. First of the shows, which will be staged every Wednesday night, is set for Nov. 5. It will be 'Ten Nights in a Barroom.'

Staging is being handled by Thomas Craven, who operates the Essex theatre, a Lake Champlain strawhat, and Gene Bissell, an actor, who has worked in summer theatres with Craven. Their casts will be made up mostly of refugees from the cowbarns.

Friendship Club, located in the old Brown Opera House building, can take 500 folding seats and will have a 50c-top for the combined show-turkey trot. Spot is operated by Lester Lockwood, former film exhibitor.

VALLEY DALE OPENS SOCKO

Frank Dailey-Jim Peppe's new Valley Dale, Columbus, O., roadside dancery opened with a bang last Wednesday (22). With Tommy Tucker's band on tap for first five days the spot played to 6,300 people in that period, pulling 1,400 opening night, 600 Thursday, 1,100 Friday, 1,500 Saturday (football mobs from Northwestern-Ohio State game) and 1,700 Sunday matinee and evening. There were turnaways the last two nights. Bobby Byrne's band replaced Tucker's last night (Tues.) for four weeks.

Though the spot had been renovated and enlarged to accommodate 2,000 a dearth of waiters and bartenders and the fact that some parts of the reconstruction isn't yet completed made Dailey hold down to a table setup for only 1,400.

MUTUAL RAISES RATES ON PICK-UP WIRES

WOR-Mutual last week raised the sustaining rates for Donahue's, Mountain View, N. J., Log Cabin, Armonk, N. Y., and the Flagship, Union, N. J. Bands at those spots, and the operators, were given notice that the wires were to come out last week, if the increase in costs couldn't be met. All elected to stay on.

Donahue's has Dick Barrie's band; Log Cabin, Bob Chester; Flagship, Mel Marvin.

Long-Andrews Big $66,000 in N.Y.; Lewis Fair 19G in Philly, Krupa OK 14½ G, L.A., Pastor 14G in Balto

(Estimates for This Week)

Bobby Byrnes, Providence—(Metropolitan; 3,200; 30-40-55). Paired with 'Top Sergeant Mulligan' (Mono). Nifty $6,500 for three-day showing.

Dolly Dawn, Pittsburgh—(Stanley; 3,600; 30-44-60-66) with 'Truth or Consequences' and 'Maltese Falcon' (WB). Having a very satisfactory week at $19,000, with the credits just about evenly divided among the band, the radio show and the picture, which drew unstinted raves, compensating for lack of cast names.

Gene Krupa, Los Angeles—(Orpheum; 2,200; 30-44-55). Most of the credit for the $14,500 draw must go to Krupa's crew. On the screen, 'Bullets for O'Hara' (WB) and 'Top Sergeant Mulligan' (Mono), without the band backup, would account for around $7,500.

Ted Lewis, Philadelphia—(Earle; 2,768; 35-46-57-68-75) with 'Father Takes Wife' (Par) plus a couple of variety turns. Getting about $19,000, fair. Screen attraction not much help.

Johnny Long, New York—(Paramount; 3,664; 35-55-65-99). With Andrews Sisters, Larry Adler, others, on stage, 'Nothing But Truth' (Par) being the picture. In-person entertainment and well-established pitband policy here helping substantially as support for Bob Hope film. On first week through last night (Tues.), socko $66,000. Goes two and probably three weeks.

Tony Pastor, Baltimore—(Hippodrome; 2,240; 17-25-28-39-44-55). 'All Money Can Buy' (RKO) on screen. Fair at $14,000.

Jan Savitt, Newark—(Adams; 2,000; 25-40-44-55-65). On screen is 'Mountain Moonlight' (Rep). Savitt aided by stage show. Fine $7,800 for three days, with orchestra handed credit for bulk of draw.

Phil Spitalny, New York—(Strand; 2,756; 35-55-85-99). With 'Sergeant York' (WB) on screen. In second week and should get $37,000, good, with third starting Friday (31). Picture and Spitalny make a sound b.o. combination. The first week's take was $42,000, nice.

DECCA SKIPS ONE

Backlog of Orders Again Forces Gap In Schedule

Decca Records will again cancel its usual weekly release this week (6), the third time it has done so in the past couple months. Backlog of unfulfilled orders for stuff that had already been marketed is responsible. Columbia has skipped only one week's batch.

Of the three major companies Victor is the lone outfit that hasn't skipped any shipments of new stuff, but they're far behind in filling repeat orders, too.

JIMMY DORSEY
and His Orchestra
Featuring BOB EBERLY and HELEN O'CONNELL
ORPHEUM THEATRE
MINNEAPOLIS
WEEK OCT. 31
DECCA RECORDS
Personal Management—BILL BURTON

Uptown Cafe Society Reverts to Soft Music

Uptown Cafe Society, N. Y., will, following exit of Count Basie's band, which has been at the spot for past six weeks, have a show virtually the same as the lineup that Basie replaced. Eddie South, Hazel Scott (only floor act with Basie currently), Golden Gate Quartet, and another small combo, goes in Nov. 4.

Spot explains that it lost no money with Basie, but that it did lose many of its old customers during the band's stay. Despite Basie's leaning backwards to soften his usual heavy blare, the band was adjudged too loud.

Basie will start a theatre tour at the Strand, N. Y., Nov. 6.

Ralph Allen and his Detroiters back at New Penn, Pittsburgh, for their fourth engagement there this year.

Band Bookings

Dean Hudson, Nov. 6, Cherokee Ranch, Augusta, Ga.; 9, Bijou theatre, Savannah, Ga.; 16, party, Wilmington, N. C.; 19, party, Wilson, N. C.; 20, party, Lynchburg, Va.; 21, party, Roanoke, Va.; 26, party, Atlanta, Ga.

Shep Fields, Nov. 19, Cumberland theatre, Cumberland, Md.; 21, party, Roosevelt hotel, New York; 22, party, Riverside Plaza hotel, New York; Dec. 3, Police Ball, Morristown, N. J.

Herbie Kay, Nov. 4-5, Ingrid theatre, Iowa City; Nov. 14-20, Orpheum theatre, Omaha; 22-Dec. 3, Peabody hotel, Memphis.

Al Donahue, Nov. 4-6, Empire theatre, Fall River, Mass.; 14-15, U. of No. Carolina, Chapel Hill.

Charlie Spivak, Dec. 5-6, Duke U., Durham, N. C.

Mitchell Ayres, Nov. 21-25, Strand theatre, Brooklyn; Jan. 3, indef., Congress hotel, Chicago.

Jack Teagarden, Nov. 7-13, Casa Loma B., St. Louis; Nov. 14-15, Stephens C., Columbia, Mo.

Jimmie Lunceford, Oct. 31, week, RKO Boston, Boston; Nov. 7-10, Strand theatre, Brooklyn; Nov. 12, week, Paramount theatre, N. Y., 20, week, Adams theatre, Newark; Nov. 27-30, Metropolitan theatre, Providence, R. I.; Dec. 1-3, Plymouth theatre, Worcester, Mass.; Dec. 4, Roseland B., Taunton, Mass.

Bands at Hotel B.O.'s

NEW YORK

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 P.M.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Eddy Duchin*	Waldorf (400; $1-$1.50)	3	1,600	5,475
Benny Goodman*	New Yorker (400; 75c-$1.50)	2	1,625	4,975
Harry James	Lincoln (200; 75c-$1)	6	575	4,600
Art Jarrett*	Biltmore (300; $1-$1.50)	4	325	1,975
Ray Kinney*	Lexington (300; 75c-$1.50)	26	1,425	37,525
Glenn Miller	Pennsylvania (500; 75c-$1)	3	2,025	6,400
Vaughn Monroe*	Commodore (400; 75c-$1)	3	850	3,475

**Asterisks indicate a supporting floor show, although the band is the major draw.*

Chicago

Les Brown (Blackhawk; 400; $1.25 min.). Brown orchestra has been smart click here; took nifty 3,000 customers last week.

Griff Williams (Empire Room, Palmer House; 600; $3-$3.50 min.). Williams' orchestra has established itself firmly in this class hotel nitery. Held up well last week at 4,200.

Lou Breese (Chez Paree; 500; $2.50-$3.50 min.). Spot is showing the pace of the town; literally packing the customers in, with Joe E. Lewis on the floor. To the doors again last week with 5,200 customers.

Will Bradley (Panther Room, Hotel Sherman; 700; $1-$2.50 min.). Bradley orchestra closed last Thursday (23) after four of the saddest weeks this town or Bradley has ever seen; final week miserable 2,400. Woody Herman orchestra replaced Friday (24) and came up with a smart weekend.

Art Kassel (Walnut Room, Bismarck Hotel; 300; $1-$2 min.). Kassel orchestra always can be counted on to bring a steady following; 2,000 customers in his third week.

Del Courtney (Continental Room, Stevens Hotel; 350; $1.50-$2 min.). Courtney orchestra managing to hold its own in the southside hotel spot, brought in 1,750 people last week.

Los Angeles

Ray Noble (Ambassador; 900; $1-$1.50). Dropped off along with the rest and pulled up with about 2,500 covers. Parties on tap for next week will help.

Carl Ravazza (Biltmore; 1,150; minimum $1-$1.50). Hit around 2,200 on the week. Early rainy season no help.

Jimmy Dorsey (Palladium; 6,000; 55c-83c). Drawing all types for another bangup week of around 15,000. Alvino Rey and the King Sisters open (26).

Clyde McCoy (Trianon, South Gate; 1,200; 40c-55c). Dipped to around 4,000 payees. Bob Crosby comes in (30) for 16 weeks.

Ted Weems (Casa Manana, Culver City; 2,000; 55c). Week will add up to around 4,500, not so bad considering the prevalence of high fog with the drips.

Jimmy Grier (Florentine Gardens; 1,000; 75c-$1.50). Grier is here, but Nils Granlund's show is on the floor and that's what most of the 3,750 came to see.

San Francisco

Paul Whiteman (Rose Room, Palace Hotel; 500; 50c-$1.50). Third week still big at 2,500 covers. Whiteman very popular personally here.

I DON'T WANT TO SET THE WORLD ON FIRE
Tommy Tucker—Okeh 6320, Horace Heidt—Columbia 36295
Guy Lombardo—DECCA 3999
Ink Spots—DECCA 3987
The Charioteers—OKEH 6320
Dick Robertson—DECCA 3981
Dick Todd—BLUEBIRD 11291
Mitchell Ayers—BLUEBIRD 11275
Skinnay Ennis—VICTOR 27588
Bon Bon—DECCA 3980
Harlan Leonard—BLUEBIRD 10919
CHERIO MUSIC PUBLISHERS, INC.
NEW YORK CITY 1585 Broadway
HOLLYWOOD 5834 La Mirada Ave.
CHICAGO Woods Theatre Bldg.

Mark Warnow's New Deal for Victor Pops

Victor Records has signed Mark Warnow and the Hit Parade orchestra and chorus to a term recording contract. Warnow will make popular 10-inch platters and though it's not definitely stated he probably will cut many of the pop melodies that reach Hit Parade rating.

Leader will have his first recording session next month.

Dalton Boys trio current at Hotel Stuyvesant, Buffalo.

Freddy Martin Big 3,000 at San Jose; Dean Hudson's Bridgeport Tally, 1,152

On the Upbeat

Leighton Noble dropped his girl singer before opening at Green's, Pittsburgh, Monday (27) and is now femmeless again.

Erskine Hawkins band and Inkspots pencilled into Stanley theatre, Pittsburgh, week of Nov. 7.

Tex Beneke, tenor sax, shifted to first alto with Glenn Miller band and his place was taken by Bebe Rusin.

Cecil Golly's band played at Yankee Lake, near Youngstown, last week, coming from Donahue's Club, Mountain View, N. J.

Neville Trio opened Friday (24) at Lavin's, Buffalo.

Frankie Masters' band begins an indefinite stay at the Benjamin Franklin hotel, Philadelphia, Nov. 24. It will have Columbia and Mutual wires. Clyde Lucas is current at the spot, holding over until Masters replaces.

Milt Kresny, General Amusement Corp.'s general manager, and Dick Gabbe, one-night booker, in Florida for three-week vacation.

Evelyn Tyner and her band began stay in the Lounge Room at Waldorf-Astoria hotel, N. Y., Friday (24).

Les Brown band renewed at Blackhawk Cafe, Chicago, until Jan. 13. Outfit set for Fitch Bandwagon show Nov. 16.

Disc Reviews

Woody Herman: 'This Time Dream's On Me'—'Blues in Night' (Decca 4030). Herman tries something new for him (so few do) with this fine tune from WB's 'Blues in Night' film. Ballad is done as choral vocal by bandmen, with tasty piano backing and Herman's voice riding out of the pack. It's a solidly commercial arrangement that will spin in many machines. Reverse, in the leader's Blues groove melodically, is almost on a par. It's a repeatable novelty that sould also find machine favor. It's catchy.

Tommy Dorsey: 'Fifty Million Sweethearts'—'That Solid Old Man' (Vic. 27617). Dorsey hasn't made such a poor commercial side as the first in a long while. In fast dance tempo it can be played 'til the cows come home and nothing happens. Muted trumpet, trombone and Connie Haines' good vocal of ordinary lyric are best points, but hardly enough to sell the whole. Reverse, a rhythm bit, in good tempo, is nicely arranged and has a fair chance of clicking in boxes. It's got some life. Miss Haines vocals. Tunes are from this year's Mask and Wig show.

Bob Chester: 'Joltin' Joe DiMaggio'-'This Love of Mine' (Blue 11316). This is football weather—remember? In short, Chester's 'DiMaggio' hasn't a chance because, (1) it's dated (Les Brown's original is just about dying) and (2) it's far in the ruck of Brown's interpretation, from any angle. Reverse, a fine tune, is moving strongly in sales, but Chester's work, with Betty Bradley vocalling, won't disturb the versions now riding. It's fair.

(Estimates)

Will Bradley (Chermot B., Omaha, Neb., Oct. 26). Despite bad weather Bradley got good 694 at 75c-$1 for $1,066.

Del Courtney (Modernistic B., Clinton, Ia., Oct. 20). On night off from Stevens hotel, Chicago, Courtney played to okay 603 dancers at 85c for $585 gross.

Chuck Foster (Convention Hall, Enid, Okla., Oct. 24). Okay $600 ponied up by 700 dancers at 85c advance, $1.12 door.

Glen Gray (Totem Pole B., Auburndale, Mass., Oct. 20-25). Casa Lomans are maintaining steady pace; 16,600 hoofers last week at $1.45 pair which equalled $12,160 at b.o.

Erskine Hawkins (Paradise Dance Hall, Nashville, Oct. 21). Excellent $1,100 realized off 1,250 hoppers at 88c-$1.10.

Dean Hudson (Ritz B., Bridgeport, Conn., Oct. 19). Hudson's southern combo pulled nice 1,152 at 75c in defense boom town and was well-liked according to McCormack and Barry, operators.

Kay Kyser (Arena, New Haven, Conn., Oct. 26). Final bill of Sunday band-vaude series drew exceptionally big $8,000 at 45c to $1.10, mat and evening, from approximately 14,000 customers.

Freddy Martin (Aud., San Jose, Cal., Oct. 17). Martin's long stay at Cocoanut Grove, L. A., spelled big biz here; cracked Glenn Miller's record with 3,000 at $1.10. Band took out $1,894 as its end.

Raymond Scott (Brookline C. C., Philadelphia, Oct. 23). Getting tougher and tougher here; only top names will draw well. Scott pulled disappointing 175 patrons at $1.

Artie Shaw (Playmor B., Kansas City, Oct. 23). With plenty opposition from 'Icecapades' and live stock show, Shaw piled up neat $1,840 from 1,400 dancers at $1.25 advance, $1.50 door. At Turnpike, Lincoln, next day (24) Shaw might have run into what his managers feared from his last year's mag remarks; college kids shied away and only 1,400 dancers showed at $1.15, $1.40, $1.65, only par for this course. However, band bounced right back next night (25) at Ak-Sar-Ben Coliseum, Omaha, drawing 7,500 for better than $10,500. Of that 4,200 paid $2.50 per; rest on ASB membership tickets.

HENRY BUSSE
and HIS ORCHESTRA
OPENING NOV. 29
PALACE HOTEL
SAN FRANCISCO
Management
WILLIAM MORRIS AGENCY

DICK ROGERS
And His Orchestra
CURRENTLY AT
ROSELAND, NEW YORK
Broadcasting Coast to Coast
NBC NETWORK
COLUMBIA OKEH RECORDS
MUZAK TRANSCRIPTIONS
Per. Dir.: HARRY A. ROMM
MANAGEMENT
GENERAL AMUSEMENT CORP.

'Music with the STRONG Appeal'
BOB STRONG
AND HIS ORCHESTRA
TREAT TIME CBS
UNCLE WALTER'S DOG HOUSE NBC-RED
Management: M.C.A.

Just as good as its "DADDY"!
"THE SON OF THE WOODEN SOLDIER"
PUBLISHED BY BELWIN, INC.
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BOOSEY-HAWKES-BELWIN, INC.
43-45-47 West 23rd St., N. Y. C.

SUN MAY SHINE THIS WEEK

JOHN SHEPARD DOESN'T GET EASY TERMS

John Shepard, 3d, head of the Yankee and Colonial Networks, with headquarters in Boston, has failed to obtain a special deal covering his regional links from ASCAP. The Society wired him Monday (26) that it could not see why it should treat his operations different from any other network and that the terms accepted by other links would have to apply to his.

Shepard had the week before spent much time around ASCAP headquarters arguing for a contract that would put his networks on the same basis as local stations which elect to take a per piece arrangement, namely, 6% on commercial programs using ASCAP music and 2% on sustaining programs containing tunes. All the other networks have settled on a blanket agreement, with no alternative per program setup.

SONNY SCHUYLER TO HEAD OWN BAND

Sonny Schuyler, vocalist with Vincent Lopez' orchestra, will step out at the head of his own band around the first of the year. Plans are now being made for it, with Wm. Morris agency having the inside track on handling him.

Lopez is at the Taft hotel, N. Y., where he'll hold until next May.

George Kelly and Charlie Adler turned in a song, 'I'm Glad My Number Was Called,' for 'You're in the Army Now' at Warners.

Needled Into Bets

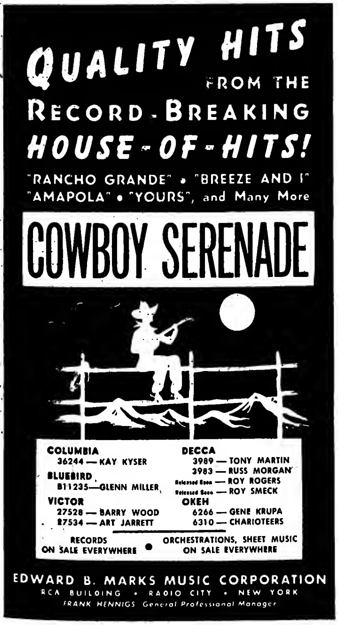
If NBC and Columbia do not return the full ASCAP repertoire to their facilities within the week or two professional men connected with ASCAP firms stand to take some heavy losses in wagers. The betting over the past weekend on this topic exceed the usual turnover in these when it comes to football.

Most of the wagering resulted from needling that the contactmen were subjected to by bandleaders. Pepped by confidence exuded by their employers or partners who happen to be on the ASCAP directorate, these professional men on meeting a leader would say something about the immediacy of a networks-ASCAP deal. The leader would crack back, 'We've been hearing that same line for months,' and before long the conversation got around to the citation of an actual return date and the amount of the bet.

Mrs. Harris Gets Delay

Mrs. Cora L. Harris, widow of Charles K. Harris, has obtained through counsel an adjournment on the motion for summary judgment which the E. B. Marks Music Co. is seeking in the N. Y. federal court on an action over the renewal rights to 'I Wonder Who's Kissing Her Now.' E. B. Marks, who entered the suit, also named Jerry Vogel. Arguments on the summary judgment was to have come up Oct. 31.

Marks claims that he holds a renewal assignment from Joseph E. Howard, who wrote the melody of 'I Wonder,' while Vogel contends similar rights from lyricists, Will M. Hough and Frank R. Adams. Mrs. Harris' counterclaim is that she has an assignment from Howard, which antedates all other assignments. Harris was the original publisher of the song.



QUALITY HITS FROM THE RECORD-BREAKING HOUSE-OF-HITS!

"RANCHO GRANDE" • "BREEZE AND I" "AMAPOLA" • "YOURS", and Many More

COWBOY SERENADE

COLUMBIA
36244 — KAY KYSER
BLUEBIRD
B11235—GLENN MILLER
VICTOR
27528 — BARRY WOOD
27534 — ART JARRETT

DECCA
3989 — TONY MARTIN
3983 — RUSS MORGAN
Released Soon — ROY ROGERS
Released Soon — ROY SMECK
OKEH
6266 — GENE KRUPA
6310 — CHARIOTEERS

RECORDS ON SALE EVERYWHERE • ORCHESTRATIONS, SHEET MUSIC ON SALE EVERYWHERE

EDWARD B. MARKS MUSIC CORPORATION
RCA BUILDING • RADIO CITY • NEW YORK
FRANK HENNIGS General Professional Manager

ASCAP HOPEFUL, WEBS HELPFUL

Networks Inquire About Quit Claims on Anti-Trust Actions Against Them, BMI and N.A.B.

NBC MOST SANGUINE

A high NBC official declared late yesterday afternoon (Tuesday) that there was a 'very, very good chance' of the network signaturing a contract with ASCAP this week. He declined to name the exact day, but added that he saw nothing at the moment that would prevent a consummation of the deal by this Saturday's (1) closing of business. CBS officials yesterday (Tuesday) reported that they were yet to hear from a number of affiliated station holdouts, but they would not state whether CBS would close its agreement this week or whether ASCAP would be asked for a little more time to corral the rest of the affiliated flock. This source added that it still 'hoped' to wind up things this week.

In contrast, ASCAP's management yesterday (Tuesday) beamed with assurance that the thing would be in the bag today (Wednesday) as far as NBC is concerned. This source disclosed that Mark Woods, NBC v.p., accompanied by network counsel, is slated to visit the ASCAP offices at 4 o'clock this afternoon (Wednesday) to put the finishing touches to all papers in the deal. It was also felt that CBS would not take more than a day or two longer to do likewise.

The ASCAP board of directors holds its regular monthly meeting tomorrow (Thursday) and will hear reports from the management on the latest progress of the networks in tying up the loose ends of a deal. During the past several days the majority of the board members have been expressing optimism on the matter of obtaining signatured contracts from NBC and Columbia before the end of the current week. Most of them based this confidence on the visit that Edward Klauber, CBS executive v.p., paid them last Thursday (23). These directors felt assured that Klauber would not have taken this step if CBS weren't disposed to get the contract situation cleaned up as quickly as possible.

There were still some directors inclined to regard the picture with a dubious and skeptical view, but they likewise felt that the Society had nothing to lose by going along with the networks for another week or two. Prior to Klauber's appearance before the ASCAP board last week the rank and file of the So-

(Continued on page 44)

LUCKY STRIKE STRIKES OUT ASCAP

Lucky Strike has introduced something new in the compilation of its song popularity ratings. It credits all the current numbers which are based on a particular public domain melody, but when it comes to performance on the Hit Parade the number selected is one that falls within the BMI-licensed repertoire.

In the list of top pop tunes issued by Lucky for the current week 'Tonight We Love,' a BMI-licensed number, is rated as No. 9. An asterisk besides the figure '9' refers to the following footnote: 'Compilation combines the following titles, 'Tonight We Love,' Tchaikowsky's Piano Concerto in B Flat Minor and 'Concerto for Two.'' Latter two numbers are published by ASCAP affiliates, Mills Music, Inc., and Shapiro, Bernstein & Co., respectively.

18 Months After His Walkout Klauber Re-Visits an ASCAP Board Meeting

15 Best Sheet Music Sellers

(Week Ending Oct. 25)

Don't Set World on Fire	Cherio
Tonight We Love	Maestro
You and I	Willson
Jim	Kaycee
Shepherd's Serenade	Sheppard
You Are My Sunshine	Southern
Yours	Marks
Elmer's Tune	Robbins
Do You Care?	Campbell
Guess I'll Have Dream Rest	Block
'Til Reveille	Melodylane
Time Was	Southern
Why Don't We Do	BVC
City Called Heaven	Warren
Concerto for Two	Shapiro

E. H. MORRIS' NEW CORP.

Will Retain Mayfair's Separate Identity—Buys Out Mercer

Edwin H. Morris has formally closed the deal for the purchase of Johnny Mercer's stock in Mercer & Morris. Morris is considering the merger of White-Smith, a catalog he acquired last year, with M&M and making the E. H. Morris Music Co. the corporate name.

The Mayfair Music Co., which he also owns, would be continued as a separate entity. The catalog in the new corporation would represent both standard and popular numbers, but the activity will be mostly standard.

Appearance of Edward Klauber, CBS executive v.p., at a meeting of the ASCAP board of directors last Thursday (23) constituted his first personal contact with members of this group since he walked out of a gathering in this same room in March, 1940. As much bitterness has meanwhile gone over the dam. When it was announced at last week's meeting that Klauber was about to make an entry one of the ASCAP directors suggested that everybody exercise the utmost of decorum and refrain from voicing any wisecracks.

Klauber, who came to assure the board that CBS, if given a few more days, would be able to submit signatured ASCAP contracts, was accompanied by Mark Woods, NBC v.p., who had been conducting the negotiations with the Society for that network. Woods likewise argued that ASCAP refrain from doing anything drastic because of the delay it was experiencing and like Klauber he declined to state just what day of this week consummated agreements could be expected.

Seal of Sincerity

Klauber and Woods visited the board after John G. Paine and E. C. Mills, ASCAP executives, had informed them that their board was in an intensely skeptical frame of mind and that there was a strong disposition among theme to set a deadline for signatured contract with the alternative of calling all deals off. Paine and Mills added that the board was discounting their continued assurances that network signatures

(Continued on page 44)

HILDEGARDE

Glamour . . . . .
Versatility . . . . .
Personality . . . . .
Charm . . . . .
Comedy . . . . .
Style . . . . . .
Showmanship

BOXOFFICE

Circuits Can't Budge AFM

Continued from page 41

ing to go that far, it's believed that it will go further and sign the pact es is.

Early last week it was reported that Paramount had agreed with Warner Bros., Loew's and RKO to hold out against the AFM's new contract. WB, Loew's and RKO are reported to still be adamant, but Paramount's stand is weakening, reputedly due to pressure from Balaban & Katz, a subsidiary. If Par signs, it's unlikely that Warners, Loew's and RKO would hold out for long, as the competition from Par houses playing name bands would be too tough for other houses in nearby opposition to withstand.

Some of the independent theatres, caught short without good, if any, film product and the prospect of having no bands, have already capitulated to the AFM's demands. Notable among them are the Brandt vaudfilmers, Windsor, Bronx, and Flatbush, Brooklyn, and the Central, Passaic, new theatre also booked by Arthur Fisher, who buys the shows for the Brandt houses. In some isolated cases, however, the indie stage show theatres are holding out. Among them is Izzy Rappaport's Hippodrome, Baltimore. The Hipp plays first-run 'A' films and also has a pit band, so Rappaport feels he can get along with straight vaude shows. He naturally pays s.s. taxes on his pit musicians, and can't see also paying the tax on travelling bands which turn in large profits for their leaders.

Warner Bros. which some weeks ago undertook to get the U. S. Treasury to make it clear whether it would crack down on theatres for back social security taxes apparently got no satisfaction although nobody will comment. Government auditors are hard-boiled about business-men who claim 'our case is different.' This is the nub of the theatres' dilemma as they see themselves forced by a union into a new type of contract under which they assume liabilities they previously avoided and get a bill from the Government not only future tense but past tense, too.

Back Tax Fears

Back of the theatres' reluctance to sign the AFM's Form B contract, which specifically states that the leader and individual musicians are the employees in every situation they play, is the fear of huge levies by Government and states for back social security and unemployment insurance taxes, plus cost of workmen's compensation. There's no way of exactly estimating what the final cost to theatres will be, but one Paramount exec stated that the circuit may be nicked as much as $250,000 in retroactive social security taxes alone should the circuit sign the new contract and then have the Government step in and make back claims to 1937. Unemployment Insurance and workmen's compensation are even costlier items and it has been conservatively estimated that Paramount, an extensive user of travelling orchs, might be soaked for around $1,000,000 all told.

Up until yesterday (Tuesday) neither Paramount nor Warner Bros. had yet finally decided on any alternative shows, if any, at their Broadway deluxers, Paramount and Strand, respectively. If unable to get bands following the runs of Johnny Long, at the Par, and Phil Spitalny, at the Strand, its most likely that both houses will revert to straight pictures. As neither have pit orchestras, nor are likely to enter into long-term deals with N. Y. Local 802 for same, there's no way out into straight vaude shows.

It was reported Monday that Paramount had sent a request to Petrillo in Chicago for another meeting on the matter. However, neither Warner Bros., Loew's or RKO had any word on this, with WB, Loew's and RKO stated to be still adamant against signing the pact in any form. Loew's and RKO with their long-established policy of straight vaude shows and only occasional users of bands in any of their houses, are best equipped to stand off a stalemate with the AFM. WB and Par, however, will be boxed in, and their only alternatives in several situations, including N. Y., if not signing the pact, will be to go straight pictures.

Loew's position was clearly defined last week, when the State, on Broadway, which had pencilled in Richard Himber's band for tomorrow (Thursday), dropped the deal and is switching instead to a variety layout. At WB's Strand, where Spitalny's band is currently in the second week of a possible five-week run with 'Sergeant York' (WB), there are no trailers on the following stage show. At the Paramount, Johnny Long's orch starts its second week today (Wednesday) of a three and possible four-week run with 'Nothing But the Truth' (Par), and the house is trailerizing the 'coming' Jimmy Lunceford - Bill Robinson stage show. When Petrillo early last week set the Oct. 27 deadline, he specifically stated that all bands then playing engagements should be permitted to complete them, even if they have one or two weeks to run past the deadline.

Mutual Network Plugs

The following tabulation of network popular music performances is not confined to WOR, New York release for Mutual Broadcasting System, but also includes the entire MBS chain. Compilation herewith covers the week beginning Oct. 20 (Monday) and ending Oct. 26 (Sunday), from 8 a.m. to 2 a.m. based on daily recapitulations furnished by Accurate Reporting Service and the MBS logs.

TITLE	PUBLISHER	TOTAL
Don't Set World on Fire	Cherlo	25
Why Don't We Do This More Often?	BVC	23
You and I	Willson	22
Concerto for Two	Shapiro	20
Jim	Kaycee	20
Elmer's Tune	Robbins	18
Yes Indeed	Embassy	17
Time Was	Southern	16
Shepherd's Serenade	Shepperd	15
Fraidy Cat	Wesjay	14
Kiss Boys Goodbye—*'Kiss Boys Goodbye'	Famous	12

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* *Filmusical.*

THREE THAT ARE AVAILABLE
FOR ALL RADIO PROGRAMS

I'M THRILLED
ROMANTIC BALLAD

●

PAPA NICCOLINI
(The Happy Cobbler)
NOVELTY WALTZ

●

DEAR ARABELLA
TOPICAL RHYTHM SONG

●

MUTUAL MUSIC SOCIETY, Inc.
1270 SIXTH AVE. NEW YORK
LEO TALENT, General Manager
HERB LUTZ, Chicago Rep.

ASCAP

Continued from page 43

ciety had expressed itself as favoring calling off the terms granted NBC and Columbia and proceeding along the anti-trust lines discussed within ASCAP some months ago.

Quit Claim Question

Another possible crimp to an immediate peace developed over the past weekend when network spokesmen reminded ASCAP that it was still to deliver the signatures of all members who have litigation pending against NBC, CBS, Broadcast Music, and the National Association of Broadcasters. The incident brought on a clash of memories and understandings.

ASCAP explained that what it had promised to NBC-CBS during the contract negotiations was not a delivery of such signatures but rather that it would use its good offices to prevail upon the litigating members to submit releases. This refers particularly to the 14 songwriters who through the law firm of Daru & Winter filed some time ago in N.Y. supreme court an anti-trust suit against the two networks, BMI and the N.A.B. At the time of the contract negotiations ASCAP pointed out to the networks that it could not exert any pressure on this group without violating the constitutional rights of these writers and that all it could promise was an inclusive release involving all forms of pending or threatened litigation from ASCAP duly signatured by all ASCAP directors. This release would be binding upon these directors personally and their firms.

BMI management, acting under an order it had received from Edward Klauber, CBS v.p., last Friday (24) notified its Coast rep, Harry Engel, that he was to refrain from dickering for filmusical scores involving ASCAP writer-members or any individual tunes written by ASCAPites pending the networks' consummation of an agreement with ASCAP. Klauber had previously disclosed to ASCAP executives that he had not been aware of BMI's activities in Hollywood and that when he found out about it he had expressed himself as opposed to BMI invading this field while ASCAP pubs were sitting back waiting for the networks to close a deal. The wire which Merritt Tompkins, BMI general manager, sent to Engel on the subject stated that this was not to be considered the permanent policy of the company.

Klauber's Visit

Continued from page 43

were imminent and they suggested the only way that the board's suspicions of an unlimited stall could be dissipated would be for Klauber and Woods to appear in person.

After Klauber staged his sudden walkout in March, 1940, the ASCAP management wrote William S. Paley, CBS prez, that it would prefer if he had some one other than Klauber represent the network in its dealings with the Society. Paley, in a replying letter, expressed surprise that the Society would have the temerity and bad grace to tell one of its best customers whom it should delegate to do business with ASCAP.

NBC-CBS Plugs

Following compilation of plugs on NBC and Columbia's New York outlets covers the week beginning Oct. 20 (Monday) and ending Oct. 26 (Sunday), from 8 a.m. to 1 a.m., and is based on daily recapitulations furnished by the Office of Research-Radio Division of the College of the City of New York.

TITLE	PUBLISHER	TOTAL
Don't Set World on Fire	Cherlo	40
You and I	Willson	33
Guess I'll Have Dream Rest	Block	31
Wasn't It You?	BMI	26
Delilah	BMI	25
Jim	Kaycee	23
Shepherd's Serenade	Sheppard	22
Yours	Marks	22
I See Million People	Radiotunes	21
Tonight We Love	Pacific	20
Time Was	Southern	20
I'll Wait for You	Melodylane	19
Two in Love	Willson	19
Bells of San Raquel	Southern	18
I Found You in the Rain	Porgie	18
Hi Neighbor	BMI	18
'Til Reveille	Melodylane	17
Yes Indeed	Embassy	17
Do You Care?	Campbell	16
City Called Heaven	Warren	15
Blue Champagne	Encore	14
Cowboy Serenade	Marks	14
Having a Lonely Time	Burke	14
This Love of Mine	Embassy	14
By-U-By-O	Majestic	13
Hawaiian Sunset	Republic	13
Booglie Wooglie Piggy	Mutual	12
Maria Elena	Southern	12
Gay Ranchero	Marks	11
I'm Thrilled	Mutual	11
Amapola	Marks	10
Lament to Love	Roe	10
Minka	Republic	10
Nickel Serenade	Nationwide	10
Peaceful in the Country	Regent	10

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to VARIETY. *Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)*

1. I Don't Want Set World Fire (10) Cherlo.	Inkspots Tommy Tucker	Decca Okeh
2. Piano Concerto B Flat (7) Martin	Freddy Martin	Bluebird
Tonight We Love (1) Martin	Tony Martin	Decca
3. You and I (10) Willson	Bing Crosby Glenn Miller	Decca Bluebird
4. Jim (3) Kaycee	Jimmy Dorsey Dinah Shore	Decca Bluebird
5. You Made Me Love You (3) Broadway	Harry James	Columbia
6. This Love of Mine (2) Embassy	Tommy Dorsey Tommy Tucker	Victor Okeh
7. You Are My Sunshine (8) Southern	Bing Crosby Tommy Tucker	Decca Okeh
8. Chattanooga Choo-Choo (1) Feist	Glenn Miller Johnny Long	Bluebird Decca
9. Guess I'll Dream Rest (10) Block	Glenn Miller Tommy Dorsey	Bluebird Victor
10. Blue Champagne (2) Encore	Jimmy Dorsey Frankie Masters	Decca Okeh

DISKS GAINING FAVOR

(These records are directly below the first 10 in popularity, but growing in demand on the coin machines.)

Time Was (Southern)	Jimmy Dorsey Charlie Spivak	Decca Okeh
Do You Care? (Campbell)	Les Brown Bob Crosby	Okeh Decca
Why Don't We Do This Often (BVC)	Kay Kyser Freddie Martin	Columbia Bluebird
Cowboy Serenade (Marks)	Glenn Miller Russ Morgan	Bluebird Decca
Elmer's Tune (Robbins)	Glenn Miller Dick Jurgens	Bluebird Okeh
Shepherd Serenade (Sheppard)	Horace Heidt Tommy Tucker	Columbia Okeh
B-I-Bi (Rinker)	Horace Heidt Carl Hoff	Columbia Okeh
Modern Design (Republic)	Sammy Kaye	Victor
Ma, Miss Your Apple Pie (Loeb)	Guy Lombardo Dean Hudson	Decca Okeh

OUR THANKS TO:
NBC'S FRENCH-CANADIAN SINGING STAR
JEAN CAVALL
NOW APPEARING VERSAILLES CLUB NEW YORK
For the Continuous Programming of Our Song
"HELLO THERE" on All of His Unique
"Person-to-Person Calls from Jean Cavall"
On NBC Blue Network and WNBT—Television
LEVISON-EVANS MUSIC CORP., 336 W. 24th St., N. Y.

AGVA TAKES TAX STAND

Chicago Nitery Operators in Move To Combat Employee Organizations

Chicago, Oct. 28.

There is a movement here for an organization that would be known as the Cafe Managers Assn. Tried unsuccessfully in the past, move is being headed by Dave Branower, of Harry's New Yorker.

Branower is rounding up cafe men primarily to combat pressure of organized employee groups, including the American Guild of Variety Artists.

Meeting of cafe owners, arranged by Branower, takes place today (Tuesday), with Branower claiming at least 75 cafe men will be in attendance.

Latest straw which is cracking the cafe owners' backs, says Branower, is the proposed six-day week by actors. If the situation continues there is a threat of 'blackout' by the cafes as a protest against the increased costs necessitated by the unions.

Branower claims that his organization will take in Cincinnati, Cleveland and Detroit as well as Chicago.

Conflict on Burley Date In Pitt Strips Ann Corio Of Night Club Booking

Pittsburgh, Oct. 28.

Ann Corio, the No. 1 burlesque peeler, almost had a week at the Yacht Club here—at $1,000. As a matter of fact, she did have it, for about six hours, or as long as it took George Jaffe, owner of the local burlesque house, the Casino, to learn about it. Then Jaffe shot into action and, presto, the Yacht Club and Miss Corio called the whole thing off.

It happened this way. About 10 days ago, the Casino announced that for one reason or another Miss Corio's legit tour in 'White Cargo' had been called off and that she would open an engagement at the peel wheel outlet here on Nov. 23. But the stripper happened to be playing in Detroit at the time and ran into Little Jackie Heller, one of the operators of the Yacht Club, there. She told him she had a couple of weeks off before going back into burley and he asked her if she'd like to play his club. The lady said yes.

Talked It Over

So Heller talked it over with his brother-partner, Sol Heller, and they figured the $2-$2.50 minimum customers weren't patrons of the four-bit burley house, so despite the fact that Miss Corio had already been penciled into the Casino, the deal was closed by phone and the Yacht Club announced the strip would be its headline attraction for the week of Nov. 7, just two weeks before she was to hit the Casino for the first time this season.

Jaffe hit the ceiling. He got Izzy Hirst on the phone immediately and Hirst hit the ceiling, too. He contacted Miss Corio and told her she couldn't do that to Jaffe—go into another Pittsburgh spot just a couple of weeks before she was to play for him. Miss Corio said she didn't see where it would make any difference because a nitery's a nitery and a burleycue house is a burleycue house and never the twain shall meet, or something like that. But Hirst said he'd see about that, whereupon Miss Corio decided to give the matter some thought herself. She called the Hellers and told them the situation and wondered if they wouldn't let her out of the agreement. The Hellers were good friends of Jaffe's. They didn't want to create any hard feelings, so they told La Corio to forget about it.

Out in front of the Casino immediately went the billboards proclaiming 'Ann Corio's first Pittsburgh appearance of the season at this theatre Nov. 23.'

Chi AGVA Gives $500 For Hospitalization

Chicago, Oct. 28.

Local office of the American Guild of Variety Artists has given $500 to the American Hospital here, which has been known for years as 'the theatrical hospital.'

AGVA contribution is towards setting up regular hospitalization privileges for show people.

AGVA Woos AFM Aid on Pact Tiff With N. Y. Hotel

American Guild of Variety Artists is making a determined effort to get New York Local 802 of the musicians union to stand behind it in its battle with the Park Central hotel, which has refused to enter into an agreement with AGVA. Latter is picketing the hostelry, which has a large show in the Cocoanut Grove, plus entertainment in the cocktail lounge.

Through AGVA's efforts, the Combined Theatrical Crafts Council of N. Y., embracing 37 unions including AGVA and the musicians, will send a committee tomorrow (Thursday) to appear before Local 802's board and ask the latter to stop musicians from walking through AGVA's picket line.

AGVA is also asking the Teamsters Union to halt deliveries to the Park Central while the hotel is on AGVA's 'unfair list.'

'ICE-CAPADES,' $35,000, NEAR CAPACITY IN K.C.

Kansas City, Oct. 28.

First seven days of 'Ice-Capades' at the Pla-Morice rink (21-27) topped $35,000 at price range of 55c, $1.10 and $1.75. Gross exceeds anything of previous years in this arena seating approximately 5,800. Gross represents virtual capacity and show plays 10 days in all.

K. C. performances brought return of Bernie Lyman and Eric Waite, both early season casualties, to player roster. Lyman cracked an ankle during the Atlantic City engagement and Waite returns after recuperating from an auto crash several weeks ago. Rosemary Stewart performed her turn solo, as partner Robert Dench is hospitalized in New York.

Renee de Marco Shifts Dates; Hotel Spot Too Big

Finding the room too big for her to work in, Renee de Marco shifts from the Hotel Ambassador's Trianon Room to Fefe's Monte Carlo, N. Y., Nov. 5.

Dancer will be backed by a vocal male quartet as part of her new solo offering. Meantime her ex-partner and husband, Tony de Marco, has Sally Craven opposite him in the forthcoming 'Banjo Eyes,' Eddie Cantor stage musical.

Del Casino, in a last-minute switch in bookings, goes into the El Dorado Room of the Commodore Perry Hotel, Toledo on Nov. 13, Bill Bardo follows in January. Lani McIntire and his Aloha Islanders current.

THEATRE MAY PAY SOCIAL SECURITY

Variety Performers Union In Position to Force Houses to Shell Out If Musicians Win Out on That Score—AGVA Will Also Insist on Workmen's Compensation, Unemployment Insurance Coverage

PRO-CON CLAIMS

American Guild of Variety Artists is taking cognizance of the current dispute between theatres and the American Federation of Musicians on the latter's new Form B contract, which makes it mandatory for theatres to pay social security taxes on leaders and individual musicians of traveling bands. Should the AFM win out, AGVA states it will take steps to make all theatres pay s.s. taxes on all performers.

Many houses up to now have been ducking the s.s. taxes on acts by claiming that they are buying independent contractors rather than hiring employes. AGVA has disputed this contention, but should the theatres agree to pay the taxes on musicians in name bands the actors' union will be in the position to present a like demand for performers.

Plus s.s. taxes, AGVA will also insist that theatres cover performers on workmen's compensation and unemployment insurance.

Accident Liability Feared By Michigan Night Clubs On Rum Sold to Patrons

Detroit, Oct. 28.

Michigan's nitery operators and tavern men are weeping in their bar towels following a decision in the Circuit Court here which threatens them with a worse headache than any hangover. They are fearful that a precedent was set when a jury in Muskegon Circuit Court brought in a $3,800 rap against Oscar Nichelson, operator of the Half Moon Tavern, near Whitehall, on which he was held liable on the theory that liquor he sold to a motorist was responsible for an automobile accident.

The suit was brought against Nichelson by Kari Natalie Reed, a school teacher, who charged that drinks sold at the Half Moon caused one Riley Sherwood to drive his car into her's, causing injuries.

Joe E. Lewis as Chi Prez Of AGVA Seen Assured

Chicago, Oct. 28.

Annual election of officers by the local American Guild of Variety Artists will be held in December, and indications are that Joe E. Lewis will be a walk-in for the presidency. Lewis heads a ticket which has Dolly Kay listed for first v.p. and Ralph Cook as second v.p., with the incumbent executive committee listed for complete re-election.

This is the only ticket in the field now, and it appears that there will be no opposition.

Toledo Vaude

Toledo, O., Oct. 28.

Willie Howard's 'Beachcombers of 1942' will weekend at the Rivoli here Oct. 31-Nov. 2. Ben Bernie band is scheduled for a full week at the Rivoli starting Nov. 7.

Howard Feigley, manager, reports house will present vaude as frequently as possible this season.

AGVA Members Push Kelly as Choice To Enforce Pennsy Booking Measure

Philadelphia, Oct. 28.

Members of the American Guild of Variety Artists are circulating petitions among show biz folk and trade unionists urging the appointment of Thomas E. Kelly, one-time executive secretary of the local, as investigator for the State Department of Labor and Industry to enforce the new booking licensing law.

AGVA members are dissatisfied at the alleged unenforcement of the new regulations, which were aimed to erase chiseling among bookers and protect performers. They claim that Kelly, who is getting the lion's share of credit for pushing the bill through the Legislature, is the logical man to help enforce the law.

If Kelly gets the appointment, it will mean war from the agents in this town. The ten-percenters hold a grudge against Kelly dating back to the time when he ran the local American Federation of Actors, later to become AGVA.

Two weeks ago members of the Entertainment Managers Association (bookers) notified AGVA that they would refuse to deal with the union as long as Kelly had any connection with it. Ousted from AGVA during a battle with former national executive secretary Hoyt C. Haddock, Kelly has recently made a comeback in the role of 'legislative adviser.'

An AGVA delegation will go to Harrisburg, the state capital, within the next two weeks to present the Kelly petition to Lewis G. Hines, State Secretary of Labor and Industry. Meanwhile, AGVA strengthened its bonds with Local 77, Musicians Union; with a pledge of the musicians' president, Frank Liuzzi, that the two unions will continue their role of mutual cooperation.

Richard Mayo, executive secretary of AGVA, announced that beginning Nov. 21, a new wage scale will be in effect. The scales are raised from 10 to 33% in the various classifications. The higher jump is in the spots which book out of New York.

The new minimum wage scales for single acts (outside of chorus) are: A-classifications, $75 a week; B, $55; C, $40, and D, $30.

JEAN SABLON
Now Appearing at
Persian Room, Plaza Hotel
New York
RENEWED FOR 8 WEEKS
WILLIAM MORRIS AGENCY
Direction: Irving Lazar

Auto Stunter Dies, Bulldoggler Hurt At St. Loo Show

St. Louis, Oct. 28.

One fatality, one serious injury and the loss of $2,150 in cash by another is the toll among performers at the Sunbrock-Packs rodeo and 'thrill' show held at the Arena last week.

During the opening performance Tommy Marcus, 27, Hollywood automobile stunt driver, was trapped in his burning car and so badly burned that he died three days later at Deaconess hospital. Marcus drove through a wall of burning oil-soaked barrels, one of which apparently had quickly became a mass of flames. Fire extinguishers were fetched to put out the blaze before Marcus was hauled out of the car. His body was shipped to Attica, Ind., for burial.

Red Risto, Midland, Texas, was knocked unconscious and gored by a steer a few nights later. He suffered shock, severe cuts and bruises and required hospital treatment. The night before the show opened, Ole Graham, a supervisor and performer with the Flying Bar X Rodeo, beefed to cops that $2,150 in cash was copped from his room in a midtown hotel.

With the American Guild of Variety Artists on guard to see that all performers are paid for their services, Tom Packs, local wrestling promoter, was aligned with Larry Sunbrock in handling the show. Because he irked execs of the city's $7,000,000 Municipal Auditorium with some of his alleged unethical tactics on occasions when he rented the convention hall in the building, Sunbrock, as a promoter, has been barred from further use of the structure.

No beefs were made that the performers were not paid off for the show last week. Sunbrock has been involved on that score before.

Benny Burke Mended

Benny Burke, vet vaude agent, for the first time in months was back in his New York office yesterday (Tuesday).

Burke early last summer underwent an abdominal operation and for a long time was in a critical condition.

Jack Charlotte playing at the Rendezvous Villa, Youngstown.

Bankoff-Cannon Win Pay Suit From M'w'kee Cafe After Booking Tiff

Milwaukee, Oct. 28.

Confusion on whether a local nitery operator had booked a team as a ballroom pair or comedy act found its way into civil court bars.

Ivan Bankoff and Beth Cannon, his wife, for years standing in vaude as Bankoff and Girlie, were booked into the Tic Toc Tap, a downtown nitery, as stars of the floor show, but Al Tusa, the proprietor, closed them after their second performance, claiming he had booked them as a ballroom dancing, team, not as a comedy act.

The dancers sued for $250 as two weeks' salary at $125 per. When the case was heard by a jury in Judge Joseph E. Cordas' civil court, the Bankoffs were awarded the full amount of their contract.

Illness Reduces Andrews From Trio to a Single

Patti Andrews, of the Andrews Sisters, was forced to solo through the last two shows at the Paramount, New York, last Thursday (23), when grippe and high fever forced Maxine out. Since only two of the girls wouldn't blend vocally, LaVerne was also dropped and Patti went on alone. LaVerne subsequently also came down with a heavy cold.

Par, which had played five shows the day Maxine went out, cut down to four next day (Friday) to lighten the load and enable all three of the girls to work. Maxine was being attended by doctor and nurse between shows

Night Club Reviews

BLUE ROOM, N. O.

(HOTEL ROOSEVELT)

New Orleans, Oct. 24.
Maurice & Cordoba, Ruth Petty, Paul Remos & 'Toy Boys', Doris Dupont, Muriel Byrd, Murphy Sisters, Carl Hoff Orch; $2 Minimum Saturdays.

A topnotch band and a half dozen swell acts make the new show in the Blue Room of the Roosevelt a hit. It is gay, spirited and solidly put together without a letdown.

Carl Hoff's musical crew predominates in the new offering, but there's plenty of dancing, singing, acrobatics and other fare to provide variety. One of the outstanding bands to appear here, Hoff's music includes sweet as well as swing. It is pleasant to listen to although slightly heavy on the brass side when caught. Hoff is an easy-going, personable maestro. His band satisfies from all angles and it generated plenty of audience enthusiasm at this dinner show. The band also provides nice background for acts in addition to dishing it out for dancers in way that kept floor crowded.

Paul Remos and his Toy Boys are winners, the audience being sold with first glimpse of the two acrobatic midgets. Ruth Petty is playing a return. She has swell pipes, tip-top delivery and an ace-high personality. Arrangements of 'Mean to Me,' 'There'll Be Some Changes Made' and 'Strawberry Blonde' netted plenty of palm pounding. She encores with cowboy medley and 'Down Yonder in New Orleans.'

Maurice and Cordoba, suave dance team, do waltzes to Latin turns. The pair's work is smooth and clever and their work notable chiefly for ease of their lifts and twirls. Doris Dupont exhibits stamina and skill as a tapster. Muriel Byrd, pianist and warbler, keeps things moving and lively during the time band is catching its wind. Got nice hand. The Murphy Sisters, featured trio with band, also rated bows for their harmonizing.
Liuzza.

YACHT CLUB, PITT

Pittsburgh, Oct. 21.
Herman Middleman Orch (8), Mildred Bailey, Christine Forsythe, Leon Fields, Franco & Beryl, Fortunellos (2), Shirley Heller; $1.50-$2 Minimum.

Hellers have another winner in Mildred Bailey, playing her first nitery engagement in Pittsburgh. She's been here before, but always in theatres or dancehalls. Yacht Club's been most successful with singing headliners. Recently Jerry Cooper was in for couple of weeks and Ethel Shutta has been set to follow Miss Bailey. Latter is still a crack song-seller and has 'em hollering for 'Rockin' Chair' all through her repertoire. Eventually gives it to the crowd, of course, but not before she has them in the palm of her hand with a succession of wham pops. The Bailey voice may not be everything it was a few years ago, but there's enough of it left to go a long way. Besides, the hefty dame has learned how to salve with style as well as pipes.

Remainder of bill makes up generally what is best all-around show Yacht Club's had in months. Sure bet for musicals one of these days is a tapper by tha name of Christine Forsythe. She's a striking looker who hoofs with the best of 'em and is an unusual type, being well over six feet tall. Carries herself like a half-pint, however, and spins and taps herself into a solid smash. M.c.'ing is handled by Leon Fields, a clever comedian who'd be twice as clever it someone would edit his material. Has a nice, casual manner, somewhat on the order of Frank Fay, and acts as if he didn't care whether school held or not, and it's contagious. Young man definitely has possibilities.

Dance team of Franco and Beryl is a smash for their first two numbers but after that it develops that everything they do is the same routine to different music. Guy's an expert at giving the dame a dizzy whirl, which is very showy, but trouble is couple don't mix it up with anything else. Have a novelty that's done without music, and it's good, as is their subsequent number, but then it's simple duplication. Show opens with Fortunellos, good acrobatic team that could do with less cute stuff from the little fellow, however, and more straight tumbling.

Herman Middleman's band backs up the show expertly and doesn't do a bad job either on the dansapation. Rhumbas are getting better and their conventional stuff is in the groove. Shirley Heller does the vocals. She's competent.
Cohen.

Bermuda Terrace, Boston

(BRUNSWICK HOTEL)

Boston, Oct. 24.
Roymond Scott Orch (14), with Roberta, Billy Leech.

After considerable experimenting with various combinations of styles while on his recent summer-long jaunt to Denver and back, Raymond Scott unveiled an entirely different band in this room Friday (24) night. It still socks home those uniquely marked and easily recognizable Scott arrangements, but whereas it once had trouble delivering pops and good dance tempos, it now glides over the latter with an ease and flexibility that surprises one who hasn't heard the band in months.

Scott has developed a new and extremely pleasing tone quality via a combination of various instruments and ha has threaded the idea through almost all of the stuff now in his books. It lends itself particularly to ballads and light rhythm numbers, but can even be detected in some of his own specialties.

Though tha leader has replaced three or four men within the past few weeks, there's no easily noticeable roughness that might stem from new men breaking in. Made up of four trumpets, two trombones, four saxes and three rhythm, the group clicks off its smartly written stuff in fine, listenable and danceable style. Though there are only three rhythm instruments (guitar missing, but will be replaced), a new drummer, a comparative youngster picked up in the midwest, supplies a beat and hold on tempo that makes the absence of strings almost undetectable.

Roberta, once vocalist with Johnny Green and other big bands, works smoothly in easy, flexible voice, and Billy Leech, formerly of KDKA, Pittsburgh, rates as a new find. His range and pleasing delivery make him a valuable addition to Scott's crew.
Wood.

SEVEN GABLES INN

(MILFORD, CONN.)

Milford, Conn., Oct. 16.
Bruce Haley Orch (11).

Here's a Boston Post Road spot that started out as a crackerbox and has now reached a 600-seat capacity, drawing trade from all over southern Connecticut. Friday and Saturday are the big dansapation eves, with Sunday biz largely confined to the type of Sabbath diner who likes sweet swing with his spinach. Balance of week holds its own with moderate business.

Inn is artistically arranged, with a lengthy oval dome effect over the dance surface. Blue background on dome can be varied with shifting spotlights for colorful results. There's a novel latticed device that is utilized to block off sections of the main room into private quarters.

Spot is equally well known for its food and its musical entertainment. It was here that Frankie Carle presided over the ivories until his 'Sunrise Serenade' skyrocketed him to bigger and better things with Horace Heidt. Present band had Leigh Knowles swinging the baton for quite a spell until he stepped over to the Charlie Spivak crew. Tempo beating is now handled by Bruce Haley, vocalist when Knowles was fronting.

Setup is a four-sax, three-trumpet, trombone, string bass, piano and drums affair. When caught, this aggregation gave out nice rhythm for the hoofing element, also tones that were not hard on the ear. Haley still carries the vocals, as well as directing (which he does standing at the mike). Lad displays a fair baritone but doesn't seem quite sure of himself. Answer may be because his shift from singer to leader is a fairly recent one.
Bone.

MAISONETTE, N. Y.

(HOTEL ST. REGIS)

Eve Ortega, The Segovias (2), Nicholas Matthey bands (8), Yasha Nazarenko; $3 minimum.

The Maisonette Russe in tha Hotel St. Regis, with the Russe part of it dropped, despite the renewed sympatico for anything in the vodka idiom, has reopened, after being dark all last season. Its revival is in line with the pro-borscht attitude, even though the billing is on the conservative side.

Still a class room, with emphasis on caviar, blini and beef Strogonoff, the show is mediocre and out-of-tune with the environment. It manifests a need for revamping into something more ultra to conform with the general atmosphere. Supposedly an informal boite, in contrast to the swank Iridium Room within the same hostelry, this is no 'basket-party-welcome' joint. Menu is steep and service ultra, hence the show must perforce match the standard.

What unfolds is an indifferent assortment. Yasha Nazarenko, who has been here before, is the emcee, a tall, personable Russian who does two guitar solos in somnolent, characteristic voice that doesn't match his impeccable white-tie-and-tails. Further, what he has to introduce is done with an almost apologetic air.

Eve Ortega, who is also a returner, does Latin, French and English ditties acceptably but, on her own, isn't hefty enough to bolster the 20 minutes' unfolding. That goes also for Lolita and Alberto Segovia, with their Spanish terps, while Nicholas Matthey, last at the Russian Kretchma, alternately heads the U. S. and tzigane dance combos.

The Maisonette lends itself to one strong personality, with the bands sufficient unto the purpose thereof although, for the dinner sessions, there might be a little more emphasis on the cymbalom and kindred native Russian instrumentation. Instead, the veering away from the characteristic, which seems to be a patent motif, works in reverse. Room, of course, has been out of its stride for a full year, and undoubtedly the maitre, August, who generally cues the management on those things, will assert his observations. As a dining-dancing environment, the Maisonette is one of the most restful in New York, parring the best class rooms extant, but the entertainment hors d'ouvres need revamping.
Abel.

Havana-Madrid, N. Y.

'Good Neighbor Fiesta,' Julio & Kiki, Felipe De Flores, Carmen Montoya, Belen Ortega, Anita Rabal, Carla & Fernond chorus (8); Froilan Moya orch (8); Don Gilberto orch (10); revue produced by Julio Richards; $2 and $2.50 minimums.

Havana-Madrid, which started its fifth year of continuous operation on Broadway last week (22), has a compact little winner in its new show. A trifle top-heavy on vocalists as presently geared, revue stacks up as a nice nitery entertainment buy.

Felipe De Flores is a happy choice as m.c., combining solid ballads with an ingratiating manner in introing the acts. Known in Mexico for his singing, Flores wears typical Mexican rural garb. On for four songs, 'Amori' and 'El Brava' are standout.

Julio and Kiki, latter a comely redhead, are sufficiently clicko to be spotted more prominently. As it is they give two fast encores and leave auditors clamoring for more. Femme dancer is very fast in a Samba number with Julio. The two encores ara variations of tha sama. Pair ara on again at the finale for brief terps.

Flamenco dancing, with the clicking castanets and much foot-stomping, puts over Carla and Fernando. It's a variation from the mora exotic South American numbers. Anita Rabal sings the music for the opening ensemble without attracting too much attention. Carmen Montoya, striking black-haired dancer, goes over nicely with her flashy 'Espanolerias' terps effort.

Belen Ortega, attractive miss, ballads two typical Spanish tunes with pert effectiveness; then does a pair of encore songs, best of which is 'Rio Rita.'

Outstanding chorus number is the Samba, which brings on Julio and Kiki. Finale, while colorful, lacks the verve expected from Latin-American group. Julio Richards (of Julio-Kiki team) did a showmanly job even if the choreography is unoriginal. Froilan Maya's crack Pan-American crew plays the show, whila Don Gilberto's orch provides the music for the dancing—bearing down on the strictly Latinesque tunes.
Wear.

FAMOUS DOOR, N. Y.

Henry Nemo Orch (14) with Dorothy Kay; Anita Boyer, Sammy Walsh, 3 Debs; No Cover, $1 minimum weekdays, $2 Weekends.

Since it faded as a buildup spot for new bands, along with, incidentally, the dropoff of 52d street's reputation as 'swing alley,' the Famous Door has had a varied existence. It was shuttered for awhile, but recently reopened under new management with Andy Kirk's colored band. Present show, whose three top names get equal billing, is an effort to pull back the theatrical crowd. It marks the New York debut of songwriter-Broadway funsted-ad lib artist Henry Nemo as a bandleader.

Despite the presence of vocalist Anita Boyer and m.c.-comedian Sammy Walsh, it was Nemo whom an opening night (Thursday) capacity mob crowded in to see and hear. They came to catch his band (which he led during the summer at Grossinger's, Ferndale, N. Y.) and howl at his antics. They weren't disappointed despite the fact that tha opening apparently had him nervous and his stuff suffered. He tossed off his own peculair brand of jive doubla talk, and earned strong response.

Nemo's instrumental combination of four sax, three trumpets, two trombones, four rhythm, is at this point only backing for his comedy. It's a rough group that will probably become smoother with time, but that it will ever overshadow its leader is doubtful. Its arrangements are fair. Dorothy Kay, vocalist, is capable. Band uses a tag-line, 'Hit the Beam With the Neam.'

Show, with Nemo taking part, runs about an hour. Leader does an imitation of Charlie Chaplin doing magico that has several good moments. Miss Boyer, former vocalist with several name bands, easily handles pop tunes, but the first, 'Deed I Do,' isn't a strong enough opener. Others are 'Jim,' 'Minnia From Trinidad' and 'Time Was.' Walsh's interlude is fair in spots and bright in others. His best contributions are a couple of tunes in which he uses a deadpanned stooga as a foil.
Wood.

Harry Lea and Max Lerner opened at Jim Otto's club in Los Angeles.

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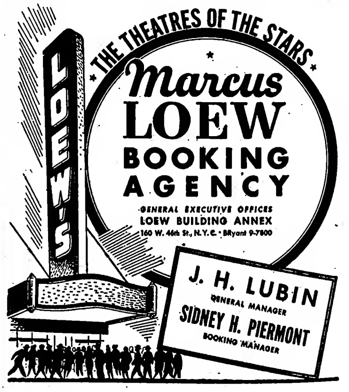
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The Good Old Days

Herewith appears a VARIETY *review of a N. Y. Palace bill of 20 years ago. The intention is to reprint these weekly using the relative week of 1921 with the current date of issue. No special reason in reviving these reviews other than the interest they may have in recalling the acts which were playing at that time, the manner of putting together a big time show (booking), which radio stations may find pertinent, and as a resume of the style of vaudeville reviewing of that day.*

(*Reprinted from* VARIETY *of Oct. 28, 1921*)

PALACE, N. Y.

With a troupe that cost more than the 'Follies'—and was worth more—the Palace this week had probably the best entertainment in America. From overture to Aesop's Fables the show zipped through with a whizz and a whirr of notable names, singular specialties, vivid variety and a blaze of glory.

Little Ruth Roys breezed on at 10:50, and followed Whiteman's Band, Hal Skelly, Arnold Daly, Charles King and Lila Rhodes and Venita Gould. And she didnt' lose a taxpayer. Her kettle of fish bubbled and the busy little comic added a knockout to what seemed already too much. The Avon Comedy Four did not fare quite so well in holding the overflow throng solid, but more people remained in to see them probably than saw any part of any other vaudeville show in town Tuesday night, and the comedy and singing clicked and held for encores.

Whiteman's Band was moved down second after intermission, though programed No. 3. His open time is between 10 and 11 only, causing the switch. Perhaps it was just as well. On too early this bunch of specialty musicians would have mutilated the show. Closing would be the ideal spot and it would be an ideal closer, guaranteed to 'stop' a show even if there were no more show to 'stop.'

Hal Skelly and the peppy little pinch of quicksilver called Midgie Miller, assisted by a blonde and a raven-head, cantered in with a song-dance-farce that never muffed for a line, a step or a note. The idea is humorous, Skelly is fast and sure-shot, and the double dances with Miss Miller rocked the house. A panto dance bit for an encore in 'one' was prime. Midgie is a Daphne Pollard, perhaps not so readily recognized here, where she grew up. If she did in London what she is doing at the Palace she would be an overnight star. So would Skelly, for that matter. Great act.

Arnold Daly, the supposed 'highbrow,' ripped off 'The Van Dyck' with the highest grade low comedy seen in sketch work this year. From the second he entered the action hummed. William Norris, who was a star more than 20 years ago, is still one, and his support work was perfect. Another riot. Venita Gould, however, really copped the noise honors of the night. One impersonation after another had 'em howling and clapping and ahing. Hers was a remarkable triumph, and she was truly embarrassed and flabbergasted by the appreciation and retired exhausted from playing and bowing and apologizing and thanking.

Charlie King and Lila Rhodes, assisted by Sidney Franklin at the piano and in talk, wafted over the high spots of a very flimsy comedy idea. The laughs were pleasant, if not thick, but the songs, the dances and the welcome personalities sent the act in and over. Miss Rhodes looks chic and charming after her lengthy retirement. She used to promise much in the heyday of the shows in which her uncle (George M. Cohan) starred She looks the same child now. King, too, was the juvenile of seasons back. It was all very hospitable taken, and the encore speech was justified.

Pearson, Newport & Pearson, in a handy routine of dance, melody and snappy bits, made the No. 2 spot important, and will probably never be asked to show so early anywhere else. Durkin's European Novelty, dogs and monkeys, comedy and stunts, opened the opry with a smash.

No use talking, the Palace (New York) is still the unrivaled throneroom of 'supreme' vaudeville, no matter who else may claim it. *Lait.*

Dallas Cafe to Open

Dallas, Oct. 28.

New winter quarters of The Plantation, built in the past few weeks, will open Thursday night (30).

Dusty Rhodes' orch has been set.

L. & E.'s NEW LINEUP

New Bobby Sanford revue, with completely revamped line, is scheduled to open at Leon & Eddie's, N. Y., on Friday (31) with Eddie Davis again headlining. Among those slated for new production are Yvonne Moray, Wesson Bros., Gene Stockwell, and De Lisse and Elliott Dwight.

Noel Toy, Chinese fan dancer, will be sole holdover from current presentation.

Bobby Pincus, comedian, is heading new show at Dinty's Terrace Garden on the Albany-Saratoga road.

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Friendly Joins Fisher

Dan Friendly, Monday (27), joined Arthur Fisher's indie booking office as an associate.

Friendly was first offered the post of associate to Harry Romm, who is remaining with General Amus. Corp. after all, but decided instead to take Fisher's offer. Romm's brother, Leonard, is leaving GAC, although it was set for him to remain even if Harry Romm left. Latter is said to have accepted GAC's terms of a flat salary instead of a piece of the theatre department's income.

HOPE-COLONNA UP S. F. AUTO SHOW TO 36G NET

San Francisco, Oct. 28.

San Francisco's annual auto show, starring Bob Hope and Jerry Colonna, netted about $36,000 last week, under last year's total of $49,000, but still excellent. Show closed Sunday night.

Hope, in on a 50-50 split from the first dollar, is reported to have taken out between $9,500-$10,000 after paying off the acts.

Harry Howard Finally Reaches AGVA Accord

Chicago, Oct. 28.

Harry Howard, whose units were cancelled for midwest time due to lack of agreements with the American Guild of Variety Artists, has signed AGVA contract in Cleveland.

Howard has come to Chicago to straighten out final union details and to okay dates for the Oriental theatre here and Riverside, Milwaukee.

Saranac Lake

By Happy Benway

Saranac, N. Y., Oct. 28.

Dolph Singer, author and songwriter who ozoned here successfully, in for a general checkup. Reports were okay.

Sonja Henie and Mrs. Duke Daley, the former Paula Stone, daughter of Fred Stone, have joined the Saranac Lake Bobsled Club.

Jimmy Johnston, the fight manager, stopped off at the Will Rogers to mitt his ex-sec, Margie Regan, who is doing mighty well at the ozoning routine.

Anna May Teslo, former protegee of George Abbott, on the mend.

Stanley Rauch bedsided by his dad. Ditto fathers of Colin Tracy and Toody Emerson.

Lou Bety and Mike Cojohn discharged from the general hospital and back to the Will Rogers for ozoning.

Jackie Roberts, who left here long ago after making the grade at the Rogers, here for a general checkup. Medico said okay.

Harry Martin back from his Big Town vacash, has been handed mild exercise routine and allowed up for one meal at the lodge.

Roy Nunnley, who mastered a serious setback, is among the outstanding comebacks of the colony.

Donald Fairchild, former star of the 'Danbury Follies,' will produce all the comedy scenes for the Will Rogers Halowe'en party. Will be assisted by Ben Schaffer, Eddie Dowd and Harry Martin. Richard 'Dickie' Moore will have charge of the glee club.

John Louden assigned as downtown shopper for the gang, which means he's made the grade.

Pat Rogers, ex-minstrelman and a Worcester, Mass., product, doing nicely after kayoing pneumonia. He trouped with this writer 30 years ago with the Guy Bros. Minstrels.

(Write to those who are ill.)

New Act

TAMPA BOYS (2)
Song, Dance, Instrumental
7 Mins.
Apollo, New York

Boys try to cover too much territory. Displaying definite hoofing talent, one of the lads in particular uncorks a couple of dandy sample routines before switching to pallid comedy. Partner comes on with guitar, later adding a bazooka while the other chimes in with an empty glass jar for musical effect of doubtful calibre.

Melody department needs tightening while concentration on dance numbers would likely yield stronger returns. *Mori.*

A. & B. DOW TAKE OVER BAYONNE VAUDE HOUSE

Al and Belle Dow's independent vaude-booking office has taken over the Opera House, Bayonne, N. J., and will run it themselves. Will play bands Fridays, Saturdays and Sundays, dual bills rest of the week. Dows take possession Nov. 7 when the Louis Prima band opens.

Agents have an interest in the Shubert, New Haven, in association with the Yorkhaven Amusement Enterprises, and are also in at the Penn, Altoona, Pa., in affiliation with Izzy Hirst.

AGVA Pickets Mpls. Burley, Claims Low Pay

Minneapolis, Oct. 28.

American Guild of Variety Artists has called strike against and is picketing the Gayety theatre, operated by David Gillman with 'Follies Girlesque,' modified burlesque stage show.

Up before J. L. Kelley, state labor conciliator, Gillman refused to sign with AGVA, claiming his shows are stock burlesque. Ted Brown Alch, local AGVA representative, pointed out, however, that Gillman isn't signed up with Brother Artists Assn., burley union. He charged that salaries being paid 10 performers are considerably below AGVA scale.

CLUB MODERNE, S. F. SHUT BY TAX BUREAU

San Francisco, Oct. 28.

When Shirley Deane arrived in Frisco last Tuesday (21) to open a date at the Club Moderne she found a collector of Internal Revenue padlock on the door. Spot, operated by Joe Merillo, has reportedly been in difficulties for some time, but recently had enjoyed a jump in biz. Spot may reopen either tonight (Tuesday) or tomorrow.

Spot got itself in a dither with two-week booking of Estelle Taylor. Morello reportedly tried to cancel the singer after the first night, resulting in a running fight with Vince Silk, of American Guild of Variety Artists, who kept gal in the spot and collected her salary of $750 a week in full.

Esquire Club, Youngstown, has changed its name to the Na-Na- Club after a national magazine (guess which one) threatened three suits. So announced Jack Lumbard, manager.

Murray 'Hats' Parker leading new show at the It Cafe in Hollywood.

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CAFE LOUNGE
During Her Opening Week

To The Savoy-Plaza Management—
Thank you so very much Mr. Henry Rost and Mr. George Suter for your cooperation and appreciation.
(signed) *Hildegarde.*

Variety Bills

WEEK OCTOBER 31

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Paramount

NEW YORK CITY
Paramount (29)
Johnny Long Orc
Andrews Sis
W Brown & A Ames
Larry Adler
CHICAGO
Chicago (31)
Artie Shaw Bd
Billie Royes
Lane & Ward
Regal (2)
Lionel Hampton
MIAMI
Olympia (29-1)
Bea Howell
Al Gordon's Dogs
Gene Austin
4 Sidneys
Colstons
MINNEAPOLIS
Orpheum (31)
Jimmy Dorsey Bd
Tip, Tap & Toe
POUGHKEEPSIE
Bardavon (6)
Tony Pastor Bd

Warner

NEW YORK CITY
Strand (31)
Phil Spitalny Orc
BROOKLYN
Strand (31-3)
Ted Lewis Orc
(24-27)
Xavier Cugat Orc
Jay & Lou Seller
Raul & Eva Reyes
Ken Christie Choir
PHILADELPHIA
Earle (31)
3 Stooges
Dolly Dawn Orc
Mills Bros
Nicholas Bros
(24)
Ted Lewis Orc
PITTSBURGH
Stanley (31)
Xavier Cugat Orc
Ken Christie Choir
Raul & Eva Reyes
(24)
Truth or Consequences
Dolly Dawn Orc
Toy & Wing
WASHINGTON
Earle (31)
Roxyettes
Gil Maison
Mimic Men
H Williams Co
(24)
Roxyettes
Fayne & Foster
Equillo Bros
Jackie Miles
4 Samuels

Loew

NEW YORK CITY
State (30)
Great Faludys
Leni Lynn
Paul Draper
Mr & Mrs Waterfall
Songwriters Parade
WASHINGTON
Capitol (30)
Rhythm Rockets
Gaudsmith Bros
Harry Stevens
Billy Wells & 4 Fays

RKO

BOSTON
Boston (31)
Bill Robinson
J Lunceford Orc
Velma Middleton
Miller Bros & Lois
(24)
5 Herzogs
Bob Evans
B West & L Page
Mills Bros
Sue Ryan
Sally Rand
CLEVELAND
Palace (31)
H'wood Sweater Gls
(24)
Honey Fam
Masters & Rollins
Simone Simon
3 Sailors
Carmen Amaya Tr
Alfredo Sevillo
CINCINNATI
Shubert (31)
Folies Bergere
(24)
Alfonse Berg Co
Roy Davis
A Allen & Hodge
Mildred Bailey
Lew Parker Co
Cristianis
COLUMBUS
Palace (31)
B Fuller & Texans
Lew Parker Co
A Allen & Hodge
Brenda & Cobina
Honey Fam
(24)
H'wood Sweater Gls
DAYTON
Colonial (31)
Robbins Bros & M
Roy Davis
Blackstone
(24)
Beachcombers of '42

Independent

NEW YORK CITY
Music Hall (30)
Joan Dexter
Felix Knight
Lima 3
Ray & Geraldine
Robert Landrum
Corps de Ballet
Rockettes
Glee Club
Erno Rapee Symph
Roxy (31)
Berry Bros
Coleman Clark
Al Bernie
Archie Robbins
Don Arres
Apollo (31)
Louis Prima Bd
Butter, Beans & S
Geo Williams
Walter Green
Freddie Herron
12 Gls & 6 Boys
Riviera (2)
Michael Loring Orc
3 Harrison Sis
Three to fill
Windsor (31-2)
Ina Ray Hutton Orc
Phil Baker
Deep River Boys
Carroll & Howe
Diane Denise
Martin Bros
BROOKLYN
Flatbush (30)
Ray Heatherton Orc
Beatrice Kay
Henny Youngman
Chuck & Chuckles
Kanazawa Tr
Marine (2 only)
Oscar Davis
Ray & Harrison
Happy, Tom & Jerry
Two to fill
Ridgewood (29 only)
Mia Miles Co
Seed & White
Ray & Harrison
Carl Ford
One to fill
Sheepshead (2)
Kay & Kay
White & Wyman
Bob Easton Co
Doyle & Seed
Farrell & Mack Sis
ASTORIA
Steinway (31-2)
Eric Rhodes
Clare & [illegible] Sis
H Henry & B Alda
Fields & Burns
Spencer & Foreman
WOODSIDE
Sunnyside (1-2)
3 Heat Waves
Rod Rogers
Ray & Harrison
Richard Allen Orc
AKRON
Palace (31-3)
Little Jack Little O
Gloria Gilbert
3 Arnolds
3 Sailors
BALTIMORE
Hippodrome (30)
8 Yost New Yorkers
Bob Dupont
Jay & Lou Seller
Burns 2 & Evelyn
Royal (31)
Lil Green
Tiny Bradshaw Orc
Lindy Hoppers
Burns, Vigal & M
State (30-1)
Case Bros & Hazel
Patti Cranford
Ryan & Benson
(One to fill)
CAMDEN
Towers (31-2)
International Rollos
Glyn Landick
Tylor, Thorn & Post
Polly Jenkins Co
(One to fill)
ELIZABETH
Liberty (30-2)
4 Dowling Gls
Young & Kaye
Primrose & Gold
Myles Bell & Nan
Carl Ford
FALL RIVER
Empire (28-30)
Louis Prima Orc
O'Connor Fam
Chris Cross
H King & Arline
FLORAL PARK
Floral (30 only)
Oscar Davis
Ray & Harrison
Happy, Tom & Jerry
(Two to fill)
FREEPORT
Freeport (31 only)
Oscar Davis
Ray & Harrison
Happy, Tom & Jerry
(Two to fill)
GLEN COVE
Cove (30-1)
Kay & Kay
Doyle & Seed
Bob Easton Co
Aunt Jemima
3 Byrne Sis
HARTFORD
State (31-2)
Jack Teagarden Orc
W West & McGinty
4 Macks
Watson Sis
Chris Cross
Anita Jakobi
(30 only)
Kay Kyser Orc
Jim Wong Tr
Coleman Clark
(Two to fill)
HEMPSTEAD
Hempstead (28-29)
Kay & Kay
Doyle & Seed
Bob Easton Co
Aunt Jemima
3 Byrne Sis
JAMAICA
Jamaica (30-4)
Winnie May
Seed & White
Bob Douglass Co
Roy Smeck
Eddy, Jack & Betty
LYNBROOK
Lynbrook (1 only)
Oscar Davis
Ray & Harrison
Happy, Tom & Jerry
(Two to fill)
NEWARK
Adams (31-5)
Ink Spots
Ida James
Stump & Stumpy
Reda & Curley
(31-2)
Erskine Hawkins O
(3-5)
Royal Sunset Orc
PASSAIC
Central (30)
'Funzafire' Unit
PATERSON
Majestic (4-6)
Harmonica B'a
Valentine Vox Co
Phil Foster
DeMay, Moore & M
(One to fill)
(31-3)
American Rockets
Reed & Mack
Cesar & Rosita Rov
Micromaniacs
Phil Foster
PHILADELPHIA
Carman (31)
Katherine Harris
Joey Rardin
5 Gretanos
The Ghezzis
Fay's (31)
Ann Corio
Slim Timblin Co
Ballet & English B
PITMAN
B'way (1 only)
Rodney & Gould
(One to fill)
PROVIDENCE
Metropolitan (31-2)
Charlie Barnet Orc
Tito Guizar
T'k-a-D'k Hoffman
Martin Bros & F
READING
Astor (31-1)
Jack McCoy
Harmonica B'a
Bert Walton
Bryant, Rains & Y
TOLEDO
Rivoli (31-2)
Beachcombers of '42
WORCESTER
Plymouth (27-29)
Little Jack Little O
T'k-a-D'k Hoffman
3 Heat Waves
Ruth Terry
Martin Bros & F

Cabaret Bills

NEW YORK CITY

Arthur's Moulin Rouge
Yvonne Bouvier
Adams & Lisa
Patricia York
Dolores Baron Co
Armando's
Geo Morris Orc
Pedrito Orc
Julia Colt
Aurelia Colomo
Bagatelle
Royal Lukawalla 3
Dick Wilson Orc
Beachcomber
Jerry Cooper
Candra-Kaly Co
Tito Coral
Juanita Juarez
Lenor Sola
Barry Winton Orc
Machito Orc
Bill Bertolotti's
Lynn & Marianne
Pat Williams
Juna Carroll
Jean Mona
Moya Gifford
Lois Palmer
Don Sylvio Orc
Bill's Gay 90's
Kay Parsons
Lulu Bates
Ethel Gilbert
Brevoort
Nora Sheridan
Charles & Ray
Ruth Landi
Cafe Montparnasse
Aileen Cook
Joan Brunseco
Cafe Society (Midtown)
Count Basie Orc
Hazel Scott
Calvin Jackson
Kenneth Spencer
Ammons & Johnson
Golden Gate 4
Cafe Society (Village)
Teddy Wilson Orc
Sammy Price
Art Tatum
Helen Humes
Helena Horne
Ammons & Johnson
Cafe Vienna
Ruth Barr
William Hoffman
Murray Miller
Dolfy Margene
Leo Pleskow Orc
Casa Marta
Antoinette Severin
Tony & Estrella
Hector Del Viller
Monolito
Juan Dimitri Orc
Casino Russe
Nina Tarasova
Gypsy Merkoff
Michel Michon
Nadia & Sasha
Mischa Novy
Dmitri Matvienko
Chateau Moderne
Annette Guerlain
Maurice Shaw Orc
Jack Mossing
Gabriel,
Dorothy Tanner
Whitey Burke
Fred Loach
Babe Haltor
Clichy
Ann Gale
Walter Lynch
Club 18
G Andrews Orc
Jules Stower Orc
Pet Harrington
Jack White
Frankie Hyers
Vince Curran
Roy Sedley
Kay Blaire
Club Gaucho
Maruja Sorrano
Anita Rosal
Nedra Madera
Lupita Oria
Maria del Carmen
Camancho & F.
Don Carlos Orc
Club Maxim
Marion Shaw
Rosita Carmoa
Vince & Anita
Johnny Morgan
Marion Powers
Club Samoa
Joy Umlamska
Mabelle Russell
Peggy O'Neill
Linda Castro
Sheila Reynolds
Adele Rance
Rochelle Carter
Mil-Ray-Samoa Mds
Copacabana
Gertrude Niesen
Aurora
Edna Sedgwick
Loper & Barrat
Estrellita
Federico Rey
Samba Sirens
Toni Todd
Charles Baum Orc
Frank Marti Orc
Cora & Irene's
Winnie Duncan
Nora Williams
Terrace Boys
Diamond Horseshoe
Mae Murray
Nita Naldi
Betty Compson
Carlyle Blackwell
Joe E Howard
Ross Wyse, Jr
June Mann
Della Lind
Geo Fontene
Lila Lee
Gilda Grey
Charles King
Mangean Sis
Clyde Hager
El Chico
Don Alberto Orc
Benito Collada
Padilla Sis
Torosita Osta
Victoria Barcelo
Antonio de Cordova
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Bodo
Charles Iswald
Famous Door
Sammy Walsh
Anita Boyer
Henry Nemo Orc
51 Club
Carolyn Biddle
Marion Joyce
Iris Karyl
Irene Kaye
Groovernors
Bobby Bernard
Dick Lewis Orc
Greenwich Village Inn
Vera Nova
Gaye Dixon
Hazel McNulty
Lillian Fitzgerald
Betty Jordan
Gertrude Bond
Judy Rndy
Geraldine Gale
Gene Monet Orc
Havana-Madrid
Joe Marsala Orc
Carla & Fernando
Belen Ortega
Carmen Montoya
Filipe De Flores
Julio & Kiki
Anita Rabal
Chiquitico & M
Hickory House
Bill Turner Orc
Mercedes
Carol Boyd
Rollin Smith
Ginger Wayne
Hotel Ambassador (Trianon Room)
Emil Coleman Orc
Renee DeMarco
Hotel Astor
Harold Nagel Orc
Hotel Belmont Plaza
Arthur Revel Orc
Joe Pafumy Orc
Bea Perron
Gwen Gary
Eleanor Eberle
John Hubert
Belmont Balladeers
Hotel Biltmore
Art Jarrett Orc
Gale Robinson
Randy Brooks
Jack Turner
Roberta & White
Sara Ann McCabe
Hotel Bossert (Brooklyn)
Virginia Hays
Nye Mayhew Orc
Hotel Commodore
Vaughn Monroe Orc
Marylin Duke
Ziggy Talent
Peter Rotunde Orc
Hotel Edison
Blue Barron Orc
Hotel Essex House
Sammy Kaye Orc
Hotel 5th Ave
Diaz & Diane
Raymond & Lucinda
Burton Gross Orc
Hotel Lexington
Ray Kinney Orc
Meymo Holt
Napua
Leilani Iaea
Nani Todd
Lehua Paulsen
Hotel McAlpin
Johnny Messner Orc
Hotel New Yorker
Benny Goodman O
Cootie Williams
Peggy Lee
Tommy Taylor
Adele Inge
D & B Wade
Ronny Roberts
Joe Pallet
Hotel Park Central (Cocoanut Grove)
Elaine Jordan
[illegible]
Robert Raymon
Geoffrey Hale
Rochelle & Beebe
(Rhumba Room)
Juan Donrigues Orc
Julia Gerrity
Fish & Gold
The Three Debs
Hotel Pennsylvania
Glen Miller Orc
Hotel Pierre (Cotillion Room)
Peggy Fears
Bert Allerton
Wm Scotty Orc
Nick Raymond Orc
Hotel Plaza (Persian Room)
Dick Gasparre Orc
Gower & Jeanne
Jean Sablon
Hotel Roosevelt
Guy Lombardo Orc
Kenny Gardner
Hotel Savoy-Plaza
Hildegarde
Bob Grant Orc
Hotel St. Moritz
Ford Harrison Orc
Blanchards
Virginia Curka
Great Maurice
Lolo & Roinon
[illegible]
Hotel St. Regis (Iridium Room)
Hal Saunders Orc
Gus Martel Orc
Harriet Haddon
Lucille LaMarr
Norah Gale
Berniece Stewart
Bob Duffy
Bob Tobin
(La Maisonette)
Nicholas Matho Orc
Eva Ortega
Yasha Nazarenko
Hotel Taft
Vincent Lopez Orc
Ann Barrett
Sonny Skyler
Hotel Waldorf-Astoria
Larry Adler
Paul Draper
Eddie Duchin Orc
Hurricane
Dave Dennis Orc
Terry Lawlor
Dr Marcus
3 Sophisticates
Iceland Restaurant
Donny White
Mildred Jocelyn
Sheyne & Armstr'g
Kay & Karol
Ginger Layne
Ted Eddy Orc
Angelo Orc
Jack Dempsey's B'way Restaurant
Kelly Rand
Irv Carroll
Adrian Rollini 3
Kelly's Stable
Ann Hallow
Art Tatum
Billy Daniels
King Cole 3
La Conga
Noro Morales Orc
Georgia Price
Di Gatanos
Evelyn Brooke
Marquita & Pancho
6 Congaettes
Don Richards
Wally Wanger Gls
La Marquise
Consuelo Flowerton
Frances Connolly
Al Carr Orc
La Martinique
Corney 2
Laura Deane Dutton
Anita Alvarez
Nelson & Harte
Leon & Eddie's
Lou Martin Orc
Narita Orc
Eddie Davis
Wesson Bros
Gene Stockwell
Yvonne Moray
De Lisso
Elliot Dwight
Noel Toy
Maison Louis
John Kelly
Carrie M Bevilla
Monte Carlo
Bourbon & Bana
Russell Swann
Estella & LeRoy
Maurice Manson
John Kirby Orc
Moulin Rouge
Joe Richardol Orc
Annetta
Carlton & Julietta
19th Hole Club
Rita Renaud
Tommy Lazardo
Bobby Blair
Greta Lewis
Bill Hall Orc
Old Roumanian
Freddie Bernard
Sasha Leonoff
Jerry Withee
Nila Ramos
Joe La Port Orc
Andy D'Aquilo
Place Elegante
Ernest Franz Orc
Bill Farrell
Vincent DeCosta
Art Tubertini
Victor Harla
Bert Felton
Queen Mary
Chiquita Venezia
Leila Gaynes
Terry Carroll
Jean Lollio
Michael Cleary
Jack Wallace Orc
Babe Slater
Consuelo Flowerton
Jerry Blanchard
Kimi Toye
Boyd & Smith
Waite Sis
Rainbow Grill
Russ Smith Orc
Ashburns
Joan Roberts
Rainbow Room
Matty Malneck Orc
Velero Sis
Miriam Winslow
Foster Fitz-Simons
Adrienne
Billy De Wolfe
Riviera (Ft. Lee, N J.)
Pancho Orc
Fausto Curbello Orc
Harry Richman
Francis Faye
H Williams Co
Sheldon & Preston
Carol King
F & J Hubert
Chester Hale Gls
Ruban Bleu
Maxine Sullivan
Paula Lawrence
Herman Chittison
R Dyer-Bennet
Russian Kretchma
Adia Kuznetzoff
Nastia Poliakova
Marusia Sava
Mischa Usdanoff
Lusia Nestor
Cornel's Callahan O
Spivy's Roof
[illegible]
Eddie Mayhoff
Barbara LaMarr
Haywood & Allen
Frank Shuman
Spivy
Stork Club
Sonny Kendis Orc
Hervey Brown
Versailles
Max Bergere Orc
Panchito Orc
Mili Monti
Frances Mercer
Jean Covall
The Barrys
Marion Chandler
Mary Lou Bentley
Roy Buckley
Eleanor Moore
Joyce Ring
Juno Sevier
Mira Stephane
Village Barn
George Sterney Orc
Harriet Lane
Galanti & Leonardo
Wivel
Connie Joyce

BOOKING THE NATION'S LEADING INDEPENDENT
VAUDEVILLE THEATRES
EDWARD SHERMAN
1619 BROADWAY NEW YORK COL. 5-0930

ATLANTIC CITY

Babette's Club
Norma
Velvyne Hogue
Lyan Janice
Babette Roy
Milton Huber Or
Claridge Hotel (Mayfair Room)
Marty Magee's Orc
Cosmopolitan Bar
Ann Miller
El Morocco
Danny Hart
Herman's Music Bar
Jimmie Solar
Doris Elliott
Bob Merrill
Club Nomad
Jackie Whalen
Mary Lopez
Tiny Kaye
Helene Francis
Lucille Bernard
Patsy Johnston
Flo Mallery
President Hotel (Round the World Room)
Jack Curtiss
Maureen & Norva
Beth Calvert
Frank Ross
Alma & Roland
Paddock Int'l
Zorita
Marie Kibbey
Vicki Cooper
Paddockeers Orc
Penn Atlantic Hotel (Palm Room)
Al Francis Orc
Sue Mitchell
Ritz Carlton Hotel (Merry Go Round Room)
Eddy Morgan Orc
Traymore Hotel
William Madden O
Village Garden (Black Horse Pike)
Don Gibson
Mildred Lavarne
Bob Wallace
Hap Brander Orc
Don Ireland
Gables' Inn (Black Horse Pike)
Nan DeMar
Coufield & Oakley
Kil-Ban
Aimee Adell
Pata Miller Orc

LOS ANGELES

Band Box
Pete Snyder
Billy Snyder
Johnny Howard
Ann Triola
Holly & Lee
Billy Lankin
Bar of Music
Bill Jordan
George Kent
Lucille Angel
Tony Sharrabba
Dick Winslow Orc
Biltmore Bowl
Bob Shea
The Duffins
The Velascos
Frank Paris
Carl Ravazza Orc
Casa Manana
Elmo Tanner
Perry Como
Milt Herth 3
Ted Weems Orc
Cocoanut Grove
Jimmy Brierly
6 H'wood Starlets
Mitchell Leisen Rev
Hibbert Byrd & Rue
Snooky Lanson
Muriel Lane
Ray Noble Orc
Copacabana
Guadalajara 3
Carlos Molina Orc
Earl Carroll
Dr Rockwell
B Minnevitch Co
Helen O'Hara
Michel Ortiz Bd
Alec Morison
Madelyn Meridith
Barney Grant
Dorothy Ford
The Debonairs
Beryl Wallace
Ian Hayward
Bill Brady
Manny Strand Orc
Florentine Gardens
Corrinne & Tita
NTG
Lee Royce
Vanita
Geraldine Ross
Sugar Geise
Jimmie Grier Orc
Charlie Foy's Club
Charlie Foy
Leonard Sues
Lorraine Elliott
Jerry Lester
Red Stanley Orc
Grace Hayes Lodge
Iacela & Tarribo
Betty Reilly
Charito
Grace Hayes
Jimmy Ames
Peter Lind Hayes O
Neville Fleeson
House of Murphy
Bob Murphy
Jean Meunier
Beth Reynolds
Camille Da Montes
Frankie Gallagher
Gordon Bishop
'It' Cafe
Dave Forrester Orc
Macambo Cafe
Edwardo Aguilar O
Phil Ohman's Orc
Palladium
Alvino Rey Orc
Durant Rhumba O
Paris Inn
Kenny Henryson
Marg'rite & M'rtinez
Henry Monet
Edith Davis
Carolyn Mason
Helen Harrison
Helen Miller
Chuck Henry Orc
Pirates Den
Dennise
Gaby La Fitte
Shadrack Boys
Alkali Ike
Lee Mason
Al Robinson
Nick Cochran Orc
Rhumboogie
Bob Evans
Lovey Lane
6 Sepian Beauties
Lois Galloway
Stump & Stumpy
The Rockettes
Cee Pee Johnson O
Schaherazade Cafe
Georges Metaxa
Yascha Borowski
Russian Gypsy Orc
Seven Seas
Benny Kalia
Puanani Mathews
Miki Wiki
Chief Sautini
Stanley Wheeler
Malua
Charlie Opunui
Eddie Bush Orc
Slapsy Maxies
Ben Blue
Cully Richards
Jerry Kruger
Helen Dell
Benny Lessy
Patti Moore
Sam Lewis
Joe Polsky
Joe Oakie
Al Bard Orc
Swannee Inn
Fred Skinner
Joe Turner
Meade Lux Lewis
Tin Pan Alley
Harry Carroll
Pauline Carroll
Sammy Cohen
Dukes of Swing O
Trianon
Bob Crosby Orc

CHICAGO

Ambassador Hotel (Pump Room)
Emile Petti
Buttery
The Notables
Bismarck Hotel (Walnut Room)
Art Kassel Orc
Paul Seidel
Maurice & Maryea
Hadley Gls
(Tavern Room)
Dave Pritchard Orc
Dick Ware
Bob Marshall
Annette Shields
Blackhawk
Les Brown Orc
Betty Bonny
The Smoothies
Ralph Young
The Smoothies
Jose Rosado Orc
Blackstone Hotel (Balinese Rm.)
Johnny Duffy Orc
Patti Clayton
Brevoort Hotel (Crystal Room)
Tony & George
Broadmont
Marlin & Margo
Al Samuels
Sammy Wolf
Diane Randall
Rigo Rochelle
Elaine LaMarr
Art Testa Orc
Brown Derby
Nadja
Kay Carroll
Thelma White
Elaine Rabey
Mildred Erdman
Ellen Kaye
Beth Farrell
Ted Smith
Eve Arden
Derbyettes
Milton & Ann
Duke Yellman O
Capitol Lounge
King Cole 3
Louis Jordan Orc
Chez Paree
Joe E Lewis
Lou Breese Orc
Alice Kavan
Velma Harris
Olsen & Shirley
Walter Camrys
Franklyn D'Amora
Bobby Ramos Orc
Evans Gls
Club Alabam
Larry Vincent
Bernie Adler
Paulette LaPierre
Harriet Norris
Charlotte van Dee
Vivian Stewart
Del Estes
Marion Moore
Allan Coe
Dave Unell Orc
Eddie Roth Orc
Colosimos
Frank Quartell Orc
Lamb-Yocum [illegible]
[illegible]
Don Lang Orc
Mildred Farr
Congress Hotel (Glass Hat Rm)
Vincent Bragale O
Del Shore
Eddie Daniels Orc
Drake Hotel (Camellia House)
Ramon Ramos Orc
Eleanor French
Edgewater Beach Hotel (Beach Walk)
Wayne King Orc
Stephanie Dole
Bernice [illegible]
DeSylvia 2
Jack Holst
Nighthawks
Dorben Gls
885 Club
Carroll & Gorman
Catherine Westfield
J & J Warner
Hal Munro Orc
Sheron Desmond
Johnny Honnert
Eitel's
Hans Muenzer 4
Doris Wittich
Heidelberg 4
Rathskeller
Louis & Orc
5100 Club
Danny Thomas
Roberts & Reynolds
Mary Beth Sires
The Bartons
Bob O Lin Gls
Mark Fisher Orc
Garrick Stagebar
Cats & Fiddle 4
Eddie Robinson
Grasmere Hotel (Glass House Rm)
Lew Story Orc
Marie Lawler
Betty Grey
HI HAT
Billy Carr
Nick Long, Jr
Betty Atkinson
Anne O'Connor
Eddy Fens Orc
H Martinez Orc
Benton Sis
Winnie Hoveler Gls
Ivanhoe
Florence Schubert
Al Trace Orc
Holly Swanson
Vierra Hawaiians
Helen Sumner
L'Aiglon
Spiros Stamos Orc
Gwendolyn Veausell
Edna Sellers
Isobel de Marco
New Yorker
Dolly Kay
Ralph Cook
Edward & Diana
Darlene Ottum
Patsy Gala
Starlets
Arna Barnett Orc
Al Milton Orc
Palladium
Charlie Spivak Orc
Palmer House (Empire Room)
Griff Williams Orc
Raye & Naldi
3 Nonchalants
Johnny Woods
Dorese Midgley
Rita Roper
Gertrude Simmons
Pedro DeLeon Orc
Abbott Dancers
Sherman Hotel (Celtic Cafe)
Gene Kerwin Orc
Jaros Sis
(Panther Room)
Woody Herman Orc
Lynn Gardner
Terry Kinley
Byton Gls
Carl Marx
Rhumba Casino
Dean Murphy
Senor Wences
Sunny Rice
Tanner Sis
Pan-Am Dans
Don Pedro Orc
Monobito Orc
Ferd Canay Orc
606 Club
Honey Bee Keller
Ceil von Dell
Wally Vernon
Renee Andre
Betty Shayne
Millie Wayne
Olvo Sharon
Fay & Wellington
606 Gls
Dolly Sterling
Donna Darnell
Jeri Vance
Alaha
Sol Lake Orc
Tripoli 3
Stevens Hotel (Continental Room)
Avis Kent
Del Courtney Orc

DETROIT

Book-Cadillac Hotel (Book Casino)
Eddie Le Baron
Pat Willis
Glover & La Mae
Morris King
(Motor Bar)
Joe Vera
Bowery
Yvette Dare
Ginger Dulo
Rigolotto Bros
Almos Sis
Mata & Hari
Joe Arena
Mildred & Maurice
Don Arden Dans
Chas Carlisle
Benny Resh Orc
Casanova
M Jarbiniere
Jim Penman
Dorothy London
Lonie Streeter
D'Aubor & Renee
Jack & June Carr
Lee Walters Orc
Club Congo
Orlando Robertson
Curly & Red
Dick Montgomery
Katherine Ragland
6 Congoettes
4 Jitterbugs
King Perry Orc
Corktown Tavern
Dolly Sterling
Beth Farrell
Ellen Kaye
Joe E Kerns
Colo & Corte
6 Veelore
Los Arquetta Orc
Grand Terrace
Edith Dahl
Davis & Dolmar
Earl Parchman
Mildred Perlee
Hilge
Gregory, Ray'd & C
Lyle Carlyle Orc
Hanni's
3 Old Timers
Manuel Lopez
London Chop House
Barney Green
Ruby Orc
Connie Parleau
Club Mayfair
Marty Joyce
Carol Crane
Mervin Jonson
Dorothy Gerron
Phil Olsen Orc
Club Mar-Jo
Carroll & Corman
June Carson
Dancing Dietriche
Merritt Lamb Orc
Morocco
'Gay Nineties' Rev
Buddy Duray
Joe Feder Orc
Madelon Baker
Nebiolo's
Fay & Andre
Johnny Polley
Laskey Sis
Clem Hawkins
Leonard Seel Orc
Northwood Inn
Anita Jacobi
Woods & Bray
Dale Rhodes
Theresa Rudolph
Don Amato
Ray Carlin Orc
Olde Wayne Club
Charles Costello Orc
McColl Sis
Palm Beach
Hal & Dolly
O'Donnell & Loyce
Dorothy Gerron
Johnny Burns
Carlos Vesta
Don Pablo Orc
Huck's Redford Inn
Mac McGraw Orc
Royale
Myrus
H'wood Blondes (3)
Dorothy Blaine
Tod & Mary Taft
Taft-Kretlow Gls
Dick Worthington
Don McGrane Orc
Statler Hotel
Earle Mindriguera
Tava & Taaya
Saks
Ann Boland
Buddy Lester
Cliff Winebill
Blaine & Elaine
Soni Carroll Dans
Karl Spaeth Orc
San Diego
Radio Jesters
Jimmy Durant
Leola Taylor
Nessley & Norman
Mary Janis
Paul Gordon Orc
Stevadora
Everett & Conway
Bill Harris
Roland & Rito
Irene Burke
Tiny Gorman
Jack Thomas Orc
The Tropics
The Duncans
Bill Oger (3)
Del Parker
Vincent Bragale Orc
Verne
Barnie Green
Vernettes (5)
Bill Tracey
Ross Driety
Whittier Hotel (Gold Cup Room)
Herman Fine
Wonder Bar
Pat Nash
Pete Mack
Vocalions Orc
Sammy Dibert Orc
509 Club
Dale Rhodes
Di Giovanni
Claire Williams
Good & Goody
Cheney & Harley
Capt Franko
Julie Hewitt
June Hart
Horace Houck Orc

PHILADELPHIA

Club Bali
Al Stone
Josephine Del Mar
Corday & Triano
Bollivilles
Alan Fielding Orc
Gerardo & Helen
Jose Morales
Mary Jane Brown
Ben Franklin
California Dons
Dorothy Doering
Eve Knight
Clyde Lucas
Lyn Lucas
Toddy Martin
Benny the Bum
Pedro Blanco Ens
Mour'ts Gordon
Cadillac Tavern
Eddie Thomas
Sally Osborn
Jerry Taps
Coquettes (6)
Henrique & A
Musical Riffs
Albert Sterling
Harry Dobbs O.
Carroll's
Roxanne
Elsie Sterling
Gaines Orc
Jack Shaw
Norma Fay
Eadie Lang
Red Buttons
Carrollovites
Harry Rose
Club Tag
Lonny Ross
Lucy Nolan
Margie Sperling
Lank Dalton Orc
Lillian Russo
Mary Farrell
Club 15
Anita James
Barbara Stone
June Taylor
Jack Rich
Matty Owen
Harriet Hale
College Inn
Margie Drummond
Louise Wright
Jane Smith
Toni Sorrell
Scorey Osvio
Parker Sis
Peaches Wayne
Jerry Delmar Orc
Di Pinto's
Dave Steiner
Kramer & Diamond
Lillian Kell
Eddie King Orc
820 Club
Bobby Lee Orc
Jackie Mobley
Buddy Lewis
Elaine Ellis
Peggy O'Neil
Embassy
Fernandez Orc
Carlyle Sis
Clifford Hall
Luba Mollan
George Clifford
Chico & Donne

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Overwhelming Equity Affirmative On Rule Against Reds, Nazis, Etc.

Returns on Equity's referendum on the question of adding an amendment to the constitution barring Reds, Nazis and Fascists from holding office or employment in the association, have started to come in. Replies are placed in the ballot box, not to be counted until Nov. 15; final date for acceptance of the referendum vote.

Indications are, however, that the membership will vote overwhelmingly in the affirmative. Certain individuals prevented the proposal from being okayed by the council, but they are said to be a small minority. Conceded even by those who opposed taking such action at this time because of muddied world conditions that the membership will override the council, as did a part of the association when the referendum was decided on at a recent quarterly meeting.

That Equityites will so act is predicated on the fact that anti-ism sentiment is wide-spread and growing, while many organizations and unions have adopted similar resolutions, if not constitutional amendments.

Equity's head, Bert Lytell, a leading proponent for adoption of the measure, appeared Monday (27) at Madison Square Garden in a benefit performance for the Russian War Relief. Gilbert Miller was honorary chairman of the entertainment division.

To handle the referendum vote, the Equity council yesterday (Tuesday) appointed Hiram Sherman and Richard Taber, tellers; Donald Randolph and E. John Kennedy, alternates, and Mervyn Williams and Alexander Clarke, watchers.

BUTTERWORTH, WYNN ARE ROAD CASUALTIES

Latest road foldup is 'Western Union, Please,' called in after one week at the Studebaker, Chicago. Show was presented by Aldrich & Myers and in some road places it was called 'Father's Day.' Play reverted to the original title for the disappointing Chicago date. It may go on again with Charles Butterworth, who was starred. Actor is still interested in the part, which is to be extensively rewritten.

Reports from the road also have it that Ed Wynn's 'Boys and Girls Together' will stop in St. Louis Nov. 8. Musical, which brought comic back to the stage after several years in retirement, did very well during the opening portion of its Broadway engagement. On tour business was known to be spotty, so the actor-manager decided on cancelling the balance of the show's bookings. It appears to have been scaled too high at $3.30 top, especially in the smaller stands.

Longest tour in years had been arranged for 'Boys,' bookings being coast to coast. Itinerary included more than 100 one-nighters and it was arranged that the company remain on board their sleeping cars when a succession of such dates were played.

Bill McBride Better

William McBride appeared in McBride's ticket agency on Broadway early this week, for the first time in seven weeks.

He was ordered to slow down by the doctor and followed orders, resting at home. Ticket man now schedules office visits only once in awhile.

Engagements

Bobby Clark, Mary Boland, Walter Hampden, Donald Burr, Haile Stoddard, Helen Ford, 'The Rivals.'

Grete Mosheim, 'Letters to Lucerne.'

Cecilia Loftus, Walter Slezak, Lily Cahill, Leona Powers, Ann Mason, Grant Mills, Anita Magee, Raymond Roe, Wanda Paul, Edmond Abel, R. V. Whitaker, 'Little Dark Horse.'

Margo, Sam Jaffe, Karl Malden, Byron McGrath, Berna Ostertag, 'The King's Maid.'

Dorothy Sands, Royal Beal, Emmett Rogers, 'Papa Is All.'

ROSE IN RECONCILIATION WITH UBO, LEE SHUBERT

Billy Rose has settled his differences with the United Booking Office over the requirements called for in the booking office's regulation contracts for his 'Clash By Night,' which opened in Detroit Monday (27). Rose booked the show independently in that stand and in Baltimore, which appears to have given the UBO outfit considerable concern. It's reported the UBO dislikes ructions with managers because it might lead to additional controversy with other showmen.

Rose objected to a stipulation whereby the UBO shall have the exclusive right to book 'Clash' so long as it operates. It is intimated that certain concessions were given Rose, but he declined to say just what deal was made.

Known that he and Lee Shubert, one of those interested in UBO, talked it over and the truce resulted. They had not been on friendly terms for several years. Rose denied the report that the deal with UBO was arranged only after he had failed to find a suitable indie N. Y. house. He said 'Clash' will remain on the road for some weeks.

Basic Contract Ready For Signing by Mgrs. And Equity After Delay

Basic agreement between the League of New York Theatres and Equity was ready for signaturing early this week. It was slated to be signatured today at three p.m., Marcus Heiman acting for the managers and Bert Lytell for Equity. Agreement stipulates that Equity will make no changes of policy or rules for the next two years. Some delay had been occasioned by stipulations covering social security and state unemployment insurance, the latter especially calling for clarification. As originally phrased, the League would be held responsible for nonmembers, including summer stock operators. Decided that the intent of the regulation was to cover first class legit shows and was changed to so read.

Some states do not have unemployment insurance. Pointed out that players in summer stocks might appear in as many as a dozen states and it is necessary for them to verify the number of weeks they worked in any given period so that the insurance commission may act upon applications for remuneration should insurance later be applied for in New York. As a protective measure for members, Equity will probably provide for such records being supplied the association in next season's summer stock contracts.

Cerf-Hanna Lose Plea For Inj. on Flop Play

May Cerf and Robert Hanna, owners of the legit production, 'The More the Merrier,' lost a plea for a temporary injunction against Otto L. Preminger, Norman and Irvin Pincus and Frank Gabrielson's production of a play of the same name, when Justice William T. Collins in N. Y. supreme court last week ruled that the defendants' play, having closed, there was no necessity for the injunction. The court set trial for Nov. 10.

Plaintiffs' play was produced in 1934 and 1935 in summer stock. Unable to secure sufficient money for a Broadway run, plaintiffs advertised in VARIETY in March, 1941, and asked for money and a backer. It is claimed Norman Pincus answered the ad, read the play, and rejected it. In September the defendants' play of the same name opened on Broadway.

The court ruled 'that the title, 'The More the Merrier,' never acquired a secondary meaning associated in the public mind with the plaintiffs' opus. It had no extensive publication or exploitation. Confusion, perhaps, but unfair competition has not been shown.'

Shows in Rehearsal

'Sunny River'—Max Gordon.

'Man With Blond Hair' ('Fire Escape')—Frank Ross.

'Little Dark Horse' — Donald Blackwell, Raymond Curtis.

'Walrus and the Carpenter' ('The Mulberry Bush')—Alfred de Liagre, Jr.

'Seventh Trumpet' — Theatre Associates.

'Chills and Fever' — Harlan Thompson.

'Hope For a Harvest'—Theatre Guild.

'Junior Miss'—Max Gordon.

'Papa Is All'—Theatre Guild, Frank Carrington, Agnes Morgan.

'Play With Fire'—Reginald Denham.

'Banjo Eyes'—Al Lewis, Warners.

'Walk Into My Parlor'—Luther Greene.

'Ring Around Elizabeth'—Boretz, Schorr, Bloomingdale.

'Claudia' (road, 3d companies)—John Golden.

'The Rivals' (revival)—Theatre Guild.

'VIVA', $100,000 FLOP, CLOSES

'Viva O'Brien,' a $100,000 flop, closed at the Majestic, N. Y., Saturday (25) after playing two weeks plus three performances. Earlier in the week the backers decided to continue the musical despite the pannings it received from critics and first-nighters. Another stager, Arthur Beckhardt, was put on, also gag men, and Sunday papers carried the show's ad indicating the intention to keep on going.

Friday (24) Clare Vrooman, Cleveland attorney who fronted for the backers, returned from that city and called the show off. Understood that there was a dispute between Vrooman and John J. Hickey, who presented the show with Chester Hale and Clark Robinson. Hickey sent his resignation by telegram to Vrooman, objecting to proposed changes in the show by Beckhardt. It was reported Hickey and Vrooman threw punches at each other in an office in the Majestic, with neither connecting, but the fisticuffs are denied.

'Viva' was the first professional attraction Vrooman has been connected with, same going for his associates, one of the latter being an airplane parts manufacturer named Alfred Hecker. Vrooman is credited with saying that they will probably be interested in other shows, but that it seemed useless to put more money into 'Viva.'

Rose Franken Hurt

Rose Franken, who wrote 'Claudia,' current at the Booth, N. Y., and Selwyn, Chicago, injured herself last week when she jumped from the stage during rehearsals of another road company. Result was two broken ribs which kept her at home for several days.

Authoress, who directed the original company, is similarly putting on third and fourth companies of 'Claudia.' Accident held back the fourth company, stated to go into rehearsal next week.

Jean Greenfield Broke

Jean Greenfield, a prompter in the N. Y. Yiddish theatre, filed a voluntary petition of bankruptcy in the N. Y. federal court Thursday (16) showing assets of $600 and liabilities of $11,497.

Most of the owed money is on promissory notes and borrowed money, the largest sum, $4,200, being owed to the Hebrew Actors Union, of which he was an official.

RUTH WILK, PRODUCER

Jake (WB) Wilk's daughter, Ruth, who has been mixed up in Broadway legit production matters, has a yen to produce on her own and is reading scripts with an eye to that purpose.

'Not a nickel of my dough for her bankroll,' says the Warner Bros. story editor.

Musicals Have the Edge on B'way This Season; Dozen More on Way

So far this season musicals have a distinct scoring edge on straight play entrants on Broadway and indications are that this type of show will feature the legit list later in the fall and thereafter. There are nearly a dozen musicals in various stages of readiness, including the brace which open this week: 'Let's Face It,' Imperial, today (Wed.), 'High Kickers,' Broadhurst, Friday (31). 'Best Foot Forward,' Barrymore, was the first major musical to arrive and it is a smash.

Others due in or slated to debut this side of the Christmas holidays, or shortly thereafter, are 'Sons o' Fun,' produced by the Shuberts; 'Banjo Eyes,' produced by Eddie Cantor and Warners; 'Sunny River' ('New Orleans') produced by Max Gordon; 'And So To Bedlam,' produced by Michael Todd; 'Lady Comes Across,' produced by Charles Rogers and Chester Hale; 'Hotel Splendide,' which is being revised for Dwight Deere Wiman and Richard Rogers; 'Something to Shout About,' due to bring Earl Carroll back to Broadway, and 'Ziegfeld Follies,' scheduled by the Shuberts.

November Premieres

There are 18 shows scheduled to arrive in New York during November: 'Man With Blonde Hair' ('Fire Escape), Belasco; 'Blithe Spirit,' Morosco; 'The Walrus and the Carpenter' ('The Mulberry Bush'), Cort; 'Spring Again,' Henry Miller's 'Macbeth,' National; 'Theatre,' Hudson (probable); 'Play With Fire,' Longacre; 'Little Dark Horse,' Golden; 'Ring Around Elizabeth,' Playhouse; 'Walk Into My Parlor' (Forrest); 'Banjo Eyes,' Hollywood (Warners); 'Sons o' Fun,' Winter Garden (probable); 'Junior Miss,' Lyceum; 'Hope For a Harvest,' Guild. Others not definitely assigned theatres are 'The Seventh Trumpet,' 'Clash by Night,' 'Chills and Fever,' and 'Five Chelsea Lane,' 'Banjo' is dated for Dec. 4, but arrives during the week starting Nov. 30. There were 13 premieres during October.

Season's casualty list was tilted last week when three shows were taken off. 'Good Neighbor' lasted but one performance at the Windsor, while 'As You Like It' tarried one week at the Mansfield. 'Viva O'Brien,' most costly flop to date this fall, stopped at the Majestic after playing two weeks and two nights. This Saturday (1) 'All Men Are Alike' will stop at the Hudson. Lee Ephriam who brought it from London, is going back there.

MGRS. LEAGUE MAY REORG MEMBERSHIP

A reorganization of the managerial League of New York Theatres so far as membership is concerned is being considered. Recently the organization decided that inactive members shall not be permitted the right to vote and attend meetings, but exceptions will be made in cases of those rated among the top showmen. It was proposed that further changes would foster the efficiency of the League.

General idea is to establish two classes in the membership, both of equal standing. One class would be made up of producers, the other group to be those who own or operate theatres. Contended that questions frequently arise which concern only managers whose principal activity is to operate houses, while other matters are of chief interest to producers. When meetings are called to dispose of problems in one classification, managers in the other will not be asked to attend, except those who are both producers and theatre owners.

Another slant on the proposed reorganization is that such a move might dissipate the idea that the League is dominated by operators of houses. However, there is a League rule that apparently takes care of that contention. It provides that the board of directors shall be evenly divided between producers and house owners or leasees. Board consists of 14.

ATS Subscriptions at Record High in Pitt, But Plays Draw Criticism

Pittsburgh, Oct. 28.

Trend of times locally can be found in fact that Theatre Guild-ATS subscription list is currently biggest in years here, despite fact that first series play doesn't come in for couple of weeks. At present, guaranteed money for every subscription play is more than $7,500 weekly, an increase of around $3,000 over last season's figures.

However, it's felt in some quarters that Guild is taking undue advantage of this situation in sending in as first subscription offering (Nov. 3) a new and untried play, 'Papa Is All.' Criticism is justified, too, inasmuch as in original prospectus sent out by Guild, four established hits were promised in addition to two tryouts with names, Helen Hayes and Katharine Hepburn. Successes supposed to have been included in list were 'Watch On Rhine,' 'Corn Is Green,' 'Claudia' and 'Arsenic and Old Lace.' Latter was to have played two weeks, first to subscription audience.

Guild's argument, however, is that on account of delays and continued Broadway runs for the expected hits, it has to get series underway as soon as possible and that it will offer the others anyway at reduced rates to subscribers when they eventually play Pittsburgh.

French in Army as Capt.; Cooke G.M. for Golden

Captain Richard E. (Dixie) French, general manager for John Golden, was ordered to report for duty in the army and was inducted at Fort Jay, Governors Island, Tuesday (28). French was an officer in the reserve corps. He rose to captaincy while serving overseas in World War I, later being given the rank of major. In re-entering the service it is customary for a reserve officer to be given rating one degree less, which accounts for his present status as a captain.

Understood that Eddie Cooke is slated to become general manager for Golden, a post he had when that showman and the late Winchell Smith were partners. Cooke is at Morrall Hall, a hospital at the Mayo Clinic, Rochester, Minn. He is reported in satisfactory condition following an operation.

EQUITY LENIENT WITH CHAMBERLAIN BROWN

Chamberlain Brown has been given 30 days in which to pay off financial obligations brought about through irregularities in summer stock casting. Equity council's ruling was inclined to be lenient, since violations of agency rules as set forth in his agency permit were revealed. Failure to make payment may result in cancellation of the permit.

Agent had contracted on behalf of Anna Sten, screen actress, to appear for Allen Gray Holmes in 'Smart Girl,' also known as 'Nancy's Private Affair.' Miss Sten cancelled the date, having accepted an offer to tour in 'Separate Rooms.' Brown settled Holmes' claim for $100, which turned over to the caster by Miss Sten's husband, but the country stock manager insisted he was entitled to $300, the salary called for in the contract given Miss Sten. Brown assumed the liability.

Agent also admitted irregularities in a mixup concerning the showing of 'Burlesque,' carded by Anthony Perella at his Deer Lake theatre, Orangeburg, Pa.

Understood in both instances it was carelessness on the part of Brown, rather than willful intent to violate the rules.

Strawhat Collections, $7,500

Charity collections in the summer stock theatres amounted to $7,500, the biggest pass-the-hat drive yet in the sticks. Coin was divided among three organizations, Actors Fund and British War Relief getting $3,000 each, while the Stage Relief got $1,500.

Collection had been turned over to the Summer Stock Managers Assn. for distribution.

Plays Out of Town

CLASH BY NIGHT

Detroit, Oct. 27.

Drama in two acts (seven scenes), by Clifford Odets. Stars Tallulah Bankhead; features Joseph Schildkraut, Lee J. Cobb, Katherine Locke. Staged by Lee Strasberg, settings by Boris Aronson, presented by Billy Rose, at Wilson, Detroit, Oct. 27, '41; $3.30 top.

Jerry Wilenski	Lee J. Cobb
Joe W. Doyle	Robert Ryan
Mae Wilenski	Tallulah Bankhead
Peggy Coffey	Katherine Locke
Earl Pfeiffer	Joseph Schildkraut
Jerry's Father	John F. Hamilton
Vincent Kress	Seth Arnold
Mr. Potter	Ralph Chambers
Tom, a Drunk	Art Smith
Waiter	William Nunn
Man	Harold Grau
Abe Horowitz	Joseph Shattuck
Usher	Stephen Eugene Cole

Resting on three strong props in Miss Bankhead, Lee J. Cobb and Joseph Schildkraut, the eternal triangle takes on social significance here in Clifford Odets' 'Clash by Night' to emerge as rich theatre fare. The play, lusty and powerful in characterization, carefully trapped in scenes, seems a hit despite inconclusiveness at the curtain and a moment or two of introspect moralizing which gets underfoot in the direct action. Crix were loud in their acclaim, although feeling some judicious combing of the second act will pull it together into even better fare.

There's a wealth of contribution all down the line, keynoted by the top performances of Miss Bankhead, as the wife, who, while not in her most tinsel role, sinks into place deftly with the emphatic roles of both Cobb, topnotch as the cuckolded husband, and Schildkraut, as the other man. There are fine embellishments on the central characters in both the work and roles of Katherine Locke, Seth Arnold and John F. Hamilton to preserve the intensity of the drama.

Sunk into a strata of society where Odets can show the shoddiness of aimless lives in an age without values, Cobb becomes his chief symbol as the Polack husband who brings home his loose-ended friend. Basically what happens is precisely what you'd expect, but the old story moves out of the cliche with the insight both of the writing and the playing. There is an elemental hunger beyond the sex brought into focus by the ease of the playing, the interplay of characters and even the movement of the story through shabby beach home, beer garden and the final unusual set of the film projection room, where Cobb chokes to death the man who stole his wife. A lightness of touch along most of the way enlivens the drama.

There's no place along the line where there is too much of a striving for 'significance,' and in view of the soundness of the whole proceedings such spots in which the author's meaning becomes murky will submerge in the general vitality, particularly the inconclusive ending, where a spotlight pencils down to spot Miss Bankhead as the wife who 'dreamed of eagles and found the world full of nervous sparrows' and she takes the occasion of the murder of her sweetheart to parcel out some advice to the young couple contemplating marriage. Such spots stick out like bandaged thumbs and will, doubtless, submerge in the sock show. *Pooler.*

SPRING AGAIN

Philadelphia, Oct. 28.

A new comedy in three acts by Israel Leighton and Bertram Bloch. Staged by Guthrie McClintic. Setting by Donald Oenslager. Presented by McClintic at the Walnut Street theatre, week of Oct. 27, '41; $3.30 top.

Halstead Carter	C. Aubrey Smith
Nell Carter	Grace George
Elizabeth	Betty Breckenridge
Edith Weybright	Ann Andrews
Girard Weybright	Richard Stevenson
Millicent Cornish	Jayne Cotter
Tom Cornish	John Craven
Bell Boy	Joe Patterson
Robert Reynolds	Ben Lackland
Dr. Lionel Carter	Robert Keith
Joe Crumb	Michael Strong
L. J. O'Connor	Lawrence Fletcher
William Auchinschloss	Joseph Buloff
Arnold Greaves	William Talman

Bringing their combined 96 years of theatrical experience to 'Spring Again,' Grace George and C. Aubrey Smith troupe magnificently in this comedy, which seems to have been written especially (though we understand it wasn't) for them. Portraying a pair of married oldsters, across whose lives has extended the ghost of General. Epiphalet Carter—the best general in the Union Army, according to his son—they bring grace and skill and excellent timing to their performance. However play is too wordy and its success is problematic.

Smith, of course, is the hero-worshipping son. For years he has been attending 'unveilings' of his famous father, and his wife by now is a bit fed up with the old general, having remembered him not so kindly as her lord and master. In addition, family troubles complicate the affair. The oldsters are living in restricted comfort largely on the largess of their socialite daughter, who missed the '29 crash by marrying a wise broker. There is also a granddaughter who has married a young radio script writer and actor whom mamma-in-law is trying to boot out of the family.

Grandma and the radio scripter begin collaborating on the history of the general, turning up some of his unpleasant traits to the radio public. When the series goes over and is bought by Package Foods, Inc., they can no longer conceal the way they've been blotting the family escutcheon. The battle that is precipitated is long and funny, but eventually Grandpa is won over when he realizes that Hollywood is interested in his famous sire and willing to pay $60,000 for the rights. At this time a good sentimental twist is introduced. The belligerent couple decide that for anyone to enact them on the screen—for their romance looms heavily in the general's career—would be sacrilege and decide to drop the matter.

Except for the fact that at times one has difficulty hearing her, especially when upstage, Miss George is droll as the matron who takes a fling in explosive literature. Smith, with his grand pompousness, his bent for irascibility and his fundamental sense of comedy, is a topnotch partner.

Joseph Buloff does a show-stopping role in the third act as a Hollywood producer who tries to buy the rights to the general. John Craven and Jayne Cotter take care of young love; Ann Andrews plays the second generation lady, who cannot figure the generation before, and Robert Keith, Richard Stevenson and Betty Breckenridge capably fill other principal roles.

Donald Oenslager's single setting—altered during the action to show the emancipation from the civil war—is an artistic job. *Waters.*

MACBETH

New Haven, Oct. 23.

Maurice Evans' revival of the Shakespearean tragedy, presented in association with John Haggott. Stars Evans and Judith Anderson; staged by Margaret Webster; settings, Samuel Leve; costumes, Lemuel Ayres; incidental music, Lehman Engel. At the Shubert, New Haven, Oct. 23-25, '41; $3.30 top.

First Witch	Grace Choppin
Second Witch	Abby Lewis
Third Witch	William Hansen
Duncan, King of Scotland	Harry Irvine
His sons:	
Malcolm	Ralph Clanton
Donalbain	William Nichols
Noblemen of Scotland:	
Menteith	Ernest Graves
Angus	Philip Huston
Lennox	Erford Gage
Caithness	Walter Williams
Fleance	Alex Courtnay
Sergeant	John Ireland
Ross	Henry Braden
Generals:	
Macbeth	Maurice Evans
Banquo	Staats Cotsworth
Lady Macbeth	Judith Anderson
Messenger	John Straub
Seyton	Irving Morrow
Porter	William Hansen
Macduff	Herbert Radley
Old Man	Gregory Morton
Page	Jackie Ayers
First Murderer	John Ireland
Second Murderer	John Straub
Lady Macduff	Viola Keats
Boy, son of Macduff	Richard Tylor
Doctor	Harry Irvine
Waiting-Gentlewoman	Grace Coppin
Young Soldier	Alex Courtnay

When better Shakespearean productions are played, Maurice Evans will probably play them—and Margaret Webster direct them. If ever there was a simonized presentation of 'Macbeth' this is it. Playgoers who go in for the bard will find plenty to feast on here.

While 'Macbeth' is a bit ponderous for a public assertedly confining itself more or less to escapist entertainment, they have managed to invest this presentation with such an atmosphere of fine artistry and compelling interest in the various performances that the weight of the vehicle is overshadowed by its general appeal along quality lines.

Miss Webster has again employed a familiar technic in her manner of using gorgeously costumed players to produce a lengthy series of stage portraits. The effectiveness of her groupings in this respect is noteworthy. Her direction carries with it a rapid pace, a minor fault being that, in some cases, the pace is so fast that a few of the lesser scenes are almost too lightning-like. Staging of the witch scenes rates among the best efforts noted in past productions of this portion of the play.

Evans' performance is easily on a par with previous renditions in the reoertoire of this Shakespearean vet. At all times, actor makes sure that his voice reaches every corner of the house—and clearly, too—a feature that makes the sometimes hard-to-follow lines of the bard a sim- case of assimiliation. His timing is superb and his thorough feeling for the role enables him to project to the audience a fine picture of the lustful Scot.

Aside from a brief blank spell that slightly marred her first scene, Judith Anderson's interpretation of Lady Macbeth is a fine exhibition of histrionic skill. Her sleep-walking scene, though somewhat inaudible at times, is her top moment. Close seconds were her scenes on greeting Macbeth's return early in the play and the passage where she urges him to murder the elderly king.

Herbert Rudley's supporting role of Macduff brought him a hand second only to the leads. He offers a sterling job, virile and emotional. Staats Cotsworth's Banquo likewise comes in for praise and similar comment goes for Harry Irvine's doubling as Duncan and the Doctor. A second doubling job is capably handled by William Hansen as the Porter and one of the witches; Grace Coppin and Abby Lewis register as the balance of the witch trio. Viola Keats' brief portrait of Lady Macduff is fitting and a standout bit is turned in by Richard Tyler, youngster who plays Macduff's son. Company as a whole rates close to the top.

Show is a heavy one productionally. Condensed into two sets, the 19 scenes represent an eyeful from the flash angle. Technical stunts, like lighting against a scrim to convey a foggy effect and a tree setting symbolizing a witch's claw are interspersed among straight settings, with a series of steps for a basic foundation. The raised portions allow for some telling ensembles, as well as a fine background for several of the more dramatic speeches.

Incidental offstage music which runs throughout the play contributes importantly to setting and maintaining moods. Score carries an appropriate bagpipe strain. Several spots, however, require toning down as they drown out dialog. *Bone.*

They Can't Get You Down

Hollywood, Oct. 27

Musical comedy in two acts (23 scenes), presented by Jack Kirkland, Dwight Deere Wiman and the authors, Henry Myers, Edward Eliscu and Jay Gorney; book, lyrics and melodies by Myers, Eliscu and Gorney; musical numbers staged by Danny Dare, book by Mortimer Offner; settings by Frederick Stover.

Cast: Jan Clayton, Jimmy Griffith, Edward Emerson, Berni Gould, Peggy Ryan, Eddie Johnson, Douglas Wood, Eleanor Pryne, Chester Miller, Kenneth Patterson, 12 show girls and 12 chorus men; at Music Box, Hollywood, Oct. 27, '41; $2.20 top.

F. st home-made book musical to be projected across foots here in years shapes up as worthwhile entertainment. Conjecture among first-nighters was whether it will duplicate success of its predecessor, 'Meet the People,' both pieces authored and musicalized by same trio, Jay Gorney, Henry Myers and Edward Elescu.

Play has better than even chance making run of it, but for purposes of touring or a Broadway stand it needs tightening and stronger leads. While lacking some of attributes of 'People,' it rates as better production, and music by Gorney has lingering quality. While 'People' was dominated by such talent grabbed up for pictures as Virginia O'Brien, Lois Ranson, Fay McKenzie and Bill Orr, this tale of collegiates and pulp writing is better job of casting, but lacking any cast standout.

Evidences of considerable preparation are noticeable and setup smacks of more than usual amount of coin tossed into local venture. Among bankrollers are Dwight Deere Wiman, Jack Kirkland, the three authors, Homer Curran, lessee of Music Box, and Clare Brunson, owner of the house. Jan Clayton and Jimmy Griffith, as boy and girl, are unknowns hereabouts and make good old college try, but lack finesse for usual such requirements which call for singing and romantic motivation. Berni Gould, late of 'Pins and Needles,' gives suave performance as phony fortune hunter and Peggy Ryan proves fast tapper and pert comedienne. Eddie Johnson scored in two production numbers reminiscent of 'People.' Chorus is young and frisky and put through snappy routines by Danny Dare.

Play has unique takeoff, with man in box questioning customary boy-meets-girl denouement. What happens after that he wants to know, and play takes up from there with offstage interrupter constantly offering advice to youngsters trying to make go of it. Best of Gorney's tunes are title number, 'Love Will Settle Everything,' '25 Bucks a Week' and 'It's No Fun Eating Alone.' Play has enough promise to warrant building up weak spots and make try for eastern legit strongholds. *Helm.*

Plays on Broadway

CANDLE IN THE WIND

Drama in three acts presented at the Shubert, N. Y., Oct. 22, '41, by Theatre Guild and Playwrights Co.; written by Maxwell Anderson; Helen Hayes starred; staged by Alfred Lunt; settings by Jo Mielziner; $3.30 top.

Fargeau	Philip White
Henri	Benedict MacQuarrie
Deseze	Robert Harrison
Charlotte	Leona Roberts
Mercy	Nell Harrison
Madeline Guest	Helen Hayes
Maisie Tompkins	Evelyn Varden
Raoul St. Cloud	Louis Borell
German Captain	Harro Mellor
German Lieutenant	Knud Krueger
Col. Erfurt	John Wengraf
Lieut. Schoen	Tonio Selwart
Corporal Behrens	Marie Gang
Madame Fleury	Michelette Burani
M. Fleury	Stanley Jessup
First Guard	Brian Connaught
Second Guard	Ferdi Hoffman
Cissie	Lotte Lenya
Corporal Mueller	Joseph Wiseman
Third Guard	George Andre
Fourth Guard	Guy Monypenny
Corporal Schultz	William Malten
Captain	Bruce Fernald

New Maxwell Anderson drama drew great business during five tryout weeks, but it wasn't the play that attracted crowds. Helen Hayes was the boxoffice magnet. That's the way it should be on Broadway, with the aid of the timely topic.

'Candle in the Wind' has a sharp war background, yet its dramatics are mild in comparison to 'There Shall Be No Night,' authored by Robert E. Sherwood, Anderson's associate in the Playwrights, or the intense interest of another hit anti-fascist play, Lillian Hellman's 'Watch on the Rhine.'

It does express spreading repugnance to Nazism. That comes late in a quiet performance, the heroine bitingly telling the German head of a prison camp near Paris that 'the cold wind of hatred is blowing from all corners of the earth' upon Hitler's swastika-infected legions. She is just as spirited when she declares that the race that only understands brutality has 'trampled many peoples, but conquered none,' also that man has fought beasts many times and man has always won.

'Candle' is a romance so far as its story goes. Madeline Guest, a Hollywood star, is in love with Raoul St. Cloud, former Parisian journalist, who, after being saved from the sea when a French destroyer was sunk, is incarcerated in the internment camp. She often goes to the prison office, appealing to Col. Erfurt on behalf of Raoul. For a long time he will not even permit her to see the young Frenchman.

Madeline attempts to win his freedom by means of bribes, but, when everything seemed to be arranged, the inevitable German doublecross and the Gestapo keep her lover behind the bars. One of the under-officers finally relents and Raoul escapes, sent on his way to England. The colonel and his strong-arm men quiz Madeline. His threats do not break down the will of the girl, who then speaks the play's strongest lines and faces the possibility of being put in a concentration camp.

War plays are regarded by some onlookers as propaganda, especially persons with isolationist and appeasement complexes. 'Candle' is in that classification, but it should surely meet with popular approval, as atrocities of Hitler's fanatics appear increasingly in the public press.

Whether that is good theatre is questionable, but the picture of Nazi methods is striking, if not as complete as could be. There are so many deeds abhorred by free men committed in every German-invaded country that what is set forth in this play is comparatively trivial.

But by the sheer force of her personality Helen Hayes gives to the play a strong lure. Her Madeline has the quality that has made the star one of the best actresses on the stage. Except for the final minutes she does not get much chance to display emotion, but she has audience appeal every moment she is on the stage.

In support there is Evelyn Varden, friendly adviser to Madeline and quite a help here and there. But it is the male support that the author has developed more effectively, particularly those enacting the Germans. John Wengraf, a Viennese actor, plays the prison commandant excellently and is easily the strongest of those characters. Tonio Selwart is good, too, as a lieutenant spying on his superior. Louis Borell, formerly on the French stage, plays Raoul, having replaced Stanio Braggiotti. He does well, but it is doubtful if the change made any difference, for there is not much chance to develop the character.

Miss Hayes has not been fortunate in the new plays she has graced in the past few seasons. 'Ladies and Gentlemen' was not highly regarded, yet it scored a run with her on Broadway. Last season she appeared in 'Twelfth Night' with Maurice Evans.

Settings for 'Candle' are splendid, Versailles garden scene being especially attractive. *Ibee.*

GOOD NEIGHBOR

Drama in three acts (four scenes) by Jack Levin. Staged by Sinclair Lewis, settings by Frederick Fox, presented by Sam Byrd, at Windsor, N. Y., Oct. 21, '41; $3.30 top.

Yankel Burron	Gustav Schacht
Hannah	Anna Appel
Heinrich	Howard Fischer
Whitey	Albert Vees
Mrs. Jacobs	Edith Shayne
Mrs. Kurtmann	Grace Mills
Officer Clydesdale	Donald Arbury
Luther	Arthur Anderson
Bessie	Edna Mae Harris
Miss Jolly	Helen Carter
Barney	Lewis Charles
Miss Jaffrey	Susanne Turner
Messenger Boy	Leslie Barrett
Doctor	Henry Sherwood
Hilda	Marcella Powers
Dave	Sam Byrd
Leader of Cavaliers	Winfield Smith
Second Cavalier	John A. Stearns

Although the theatre is notoriously unpredictable, in the cases of Sinclair Lewis and Sam Byrd it is becoming uncomfortably consistent, if no less perverse. Both novelist and actor had made unfortunate stabs at the stage in recent seasons, but in joining forces to present 'Good Neighbor' they encountered sheer disaster.

For Lewis, the venture is doubly painful, since he's reportedly nicked for about $25,000 of the production's more than $30,000 cost, besides having to take the rap for the stilted staging. Novelist not only admits he's stagestruck, he's even tossing away his bankroll to prove it. In Byrd's case he also takes a two-fold kicking. Besides being the producer and sinking $1,000 of his own coin

(Continued on page 52)

Current Roadshows

(Oct. 29-Nov. 8)

'Ah, Wilderness' (Harry Carey)—Cass, Detroit (29-1); Royal Alexandra, Toronto (3-8).

'Arsenic and Old Lace' (Erich von Stroheim)—Plymouth, Boston (29-8).

'Banjo Eyes' (Eddie Cantor)—Shubert, New Haven (7-8).

'Blithe Spirit' (Clifton Webb, Peggy Wood)—National, Washington (29-1).

'Blossom Time'—Temple, Birmingham (29); Bijou, Chattanooga (30); Bijou, Knoxville (31); Woodland Aud., Lexington, Ky. (1); Cass, Detroit (3-8).

'Boys and Girls Together' (Ed Wynn)—Hartman, Columbus, O. (29); Mem. Aud., Louisville (30-1); American, St. Louis (3-8).

'Clash by Night' (Tallulah Bankhead, Joseph Schildkraut)—Wilson, Detroit (29-1); Maryland, Baltimore (3-8).

'Claudia' (Lila Lee)—Selwyn, Chicago (29-8).

'Doctor's Dilemma' (Katharine Cornell)—Grand Opera House, Chicago (29-8).

'Hellzapoppin'—Worth, Ft. Worth, Texas (29); Melba, Dallas (30-31); Aud., Wichita Falls, Texas (1); Aud., Amarillo, Texas (3); Shrine Aud., Oklahoma City (4); Convention Hall, Tulsa, Okla. (5); Forum, Wichita, Kans. (8); Mun. Aud., Kansas City (7-8).

'Hold on to Your Hats' (Al Jolson)—Masonic Aud., Rochester, N. Y. (29); Erlanger, Buffalo (30-1); Taft Aud., Cincinnati (2-5); Hartman, Columbus, O. (6-8).

'Hope for a Harvest' (Fredric March, Florence Eldridge)—Klein Aud., Bridgeport, Conn. (8).

'Johnny Belinda'—Nixon, Pittsburgh (29-1); Lafayette, Detroit (3-8).

'Junior Miss'—Playhouse, Wilmington (31-1); National, Washington (3-8).

'Life with Father' (Margalo Gillmore, Pery Waram)—Hanna, Cleveland (29-1); Paramount, Toledo, O. (3); State, Kalamazoo, Mich. (5-6); Bijou, Battle Creek, Mich. (7-8).

'Life with Father' (Dorothy Gish, Louis Calhern)—Strand, Ithaca, N. Y. (29); Empire, Syracuse, N. Y. (30-1); Colonial, Utica, N. Y. (3-4); Temple, Rochester, N. Y. (5-8).

'Little Dark Horse' (Cecilia Loftus) — Playhouse, Wilmington (7-8).

'Louisiana Purchase' (Victor Moore, William Gaxton)—Erlanger, Chicago (29-8).

'Macbeth' (Maurice Evans, Judith Anderson)—Colonial, Boston (29-8).

'Male Animal' (Otto Kruger)—El Capitan, Hollywood (29-8).

'Mamba's Daughters' (Ethel Waters)—Geary, San Francisco (29-8).

'Mikado'—Majestic, Boston (29-8).

'Mr. and Mrs. North'—Lafayette, Detroit (29-1); Erlanger, Buffalo (3-8).

'My Sister Eileen'—Cox, Cincinnati (29-1); Hartman, Columbus, O. (3-5); Victory, Dayton, O. (6); Colonial, Akron, O. (7); Park, Youngstown, O. (8).

'Native Son'—American, St. Louis (29-1); Hanna, Cleveland (3-8).

'Papa Is All'—Nixon, Pittsburgh (3-8).

'Play with Fire'—McCarter, Princeton, N. J. (8).

'Ring Around Elizabeth' (Jane Cowl)—Walnut, Philadelphia (3-8).

'Rio Rita' — Forrest, Philadelphia (29-1); Community, Hershey, Pa. (3); Playhouse, Wilmington (4); Court Square, Springfield, Mass. (5); Bushnell Aud., Hartford, Conn. (6-8).

'Separate Rooms' (Alan Dinehart, Anna Sten, Lyle Talbot)—Wilbur, Boston (29-8).

'Sim Sala Bim' (Dante)—Curran, San Francisco (29-8).

'Sons of Fun' (Ola Olsen, Chic Johnson)—Shubert, Boston (30-8).

'Spring Again' (Grace George, C. Aubrey Smith)—Walnut, Philadelphia (29-1); Ford's, Baltimore (3-8).

'Student Prince'—Academy of Music, Roanoke, Va. (29); Lyric, Richmond, Va. (3-1); Forrest, Philadelphia (3-8).

'Theatre' (Cornelia Otis Skinner)—Harris, Chicago (29-8).

'There Shall Be No Night' (Alfred Lunt, Lynn Fontanne)—Carolina, Greensboro, N. C. (29); Carolina, Charlotte, N. C. (30); Aud., Columbia, S. C. (31); Miller, Augusta, Ga. (3); Mun. Aud., Savannah, Ga. (4); Grand, Macon, Ga. (5); Erlanger, Atlanta (8-8).

'They Can't Get You Down'—Music Box, Hollywood (29-8).

'Tobacco Road' (John Barton)—Metropolitan, Seattle (29-1); Temple, Tacoma, Wash. (3-5).

'Purchase' $27,000, Cornell 17G, 'Claudia' 15G, 'Theatre' $11,000, All Okay in Chi

Chicago, Oct. 28.

Now there are only four houses lighted along legit row, with the Studebaker restoring the shutters after a single sad week of 'Western Union, Please.' Comedy with Charles Butterworth was folded by Aldrich & Myers.

'Louisiana Purchase' sold out again last week and on its seven-night policy upped a couple of grand above opening week money. Will be here into December easily on the pace. 'Claudia' continues strong in the Selwyn and will be around for a long time. 'Doctor's Dilemma' was strong throughout the week on the combined strength of Katharine Cornell, George Bernard Shaw and excellent reviews.

Estimates for Last Week

'Claudia,' Selwyn (6th week) (1,000; $2.75). Dropping a little under tough competition around town, but still running in high gear, with $15,000 last week.

'Doctor's Dilemma,' Grand (1st week) (1,300; $3.30). On six-day week this top-priced play ran well, coming through with $17,000 in first of its three weeks.

'Louisiana Purchase,' Erlanger (2d week) (1,400; $3.85). This musical is absolute smash, with not more than a half-dozen or so empty seats any night. Ran to $27,000 last week.

'Theatre,' Harris (4th week) (1,000; $2.75). Will go two more weeks. Came up well enough last week with $11,000.

'Western Union, Please,' Studebaker (1st and final week) (1,200; $2.75). Couldn't get started at all. Company folded on Saturday (25) after $2,500 take. House dark.

'LAND IS BRIGHT' FAIR $13,400 IN D.C. PREEM

Washington, Oct. 28.

'The Land Is Bright,' new George Kaufman-Edna Ferber drama presented at National last week (20-25) by Max Gordon, was considered in need of doctoring by some critics but still came through to approximately $13,400, at $3.30 top, considered fair.

Current is Noel Coward's 'Blithe Spirit,' with advance sale reported lively.

'Rooms' $6,500 in Buff.; Town Asks Full-Weekers

Buffalo, Oct. 28.

'Separate Rooms,' in for four performances at the Erlanger last week, rolled up an estimated swanky $6,500 at $2 top.

Continued bumper grosses here have induced the local management at the Erlanger to bid for a full week by road shows instead of three days as heretofore. 'Mr. and Mrs. North' will play eight performances starting Nov. 3, and 'Claudia' likewise the week of Nov. 17.

'Road' 10G in Port.

Portland, Ore., Oct. 28.

The old standby 'Tobacco Road' roadshowed at the Mayfair last week, doing a fair biz.

In six nights and matinees 'Road' got estimated $10,000 in 1,500-seater at $1.50 top.

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'Native' Click $11,000 In Quick Pitt Repeat

Pittsburgh, Oct. 28.

'Native Son' did it again at the Nixon last week—the hard way this time. Show originally came in here Sept. 29 at $2.20 top, and after a slow start finished to near capacity, getting just under swell $12,000. Then Nixon suddenly found itself without a booking when 'Meet the People' folded in Detroit; 'Son' already had Toronto booked, but house and show got together and decided to try a repeat in Pittsburgh just three weeks after first date, something that's never been tried here.

Not only that, but show decided to come back under the original scale—$1.10 top for both matinees and $1.65 for evening performances. Result was estimated $11,000 last week, surprising everybody.

3 ATTRACTIONS BOOM TO 100G IN TORONTO

Toronto, Oct. 28.

In a phenomenal week which indicates the wartime spending power in this city, three diversified amusement attractions grossed over $100,000. At the Royal Alexandra, Al Jolson in 'Hold On to Your Hats' got $24,900; at the Eaton Auditorium, 'Life With Father' (Dorothy Gish and Louis Calhern) did $17,400; at the Maple Leaf Gardens, Bob Morton's Circus grossed over $60,000. All three did practically sellout business throughout.

Interesting sidelight was the fact that, with the exception of stars and principals, troupers 'roughed' it hare because of the 10,000 delegates in town for tha Dairy Industries Convention. Jolson's principals managed to get into the Royal York hotel, but leads in other troupes had to be put up at clubs or socialites' homes. Most of the troupers were forced to lodge in boarding houses. In the case of Bob Morton's Circus, scores of the company slept every night in the dressing rooms.

Estimates for Last Week

'Hold On to Your Hats,' Royal Alexandra (1,551; $3.60). Preceded by a splendid exploitation campaign, musical did terrific $24,900 and drew all the first-string critics despite 'Life With Father' opening. Mostly sellout business throughout week.

'Life With Father,' Eaton Auditorium (1,218; $3.00). First legitimate production presented in this department-store auditorium since emporium was opened 10 years ago. It's up seven floors, bas a shallow stage and the acoustics could be improved, but, after a $17,400 take for the week impresarios are going to go wholeheartedly after further legit productions in addition to concert series. Play is in for extra two days (27-28), with extra Tuesday matinee.

'NIGHT' BIG $21,200 IN 3 DIXIE STANDS

'There Shall Be No Night' played three stands beyond the Mason and Dixon lina last week for a gross estimated at $21,200 on the week. The Lunts drew top money in Richmond, Va., where the takings in three days approximated $9,400.

Other stands were Norfolk and Roanoke.

'Animal' 10G in H'wood

Hollywood, Oct. 28.

El Capitan had town all to itself the past week, with Otto Kruger topping the cast in 'The Male Animal.' Comedy got away to a good start and picked up estimated $10,000 on the opening stanza. Run will have to be limited, as Paramount moves in soon to revamp the house into a picture emporium.

Book musical, 'They Can't Get You Down,' opened last night (Mon.) at the Music Box.

John Shubert, son of J. J., is house manager of the St. James, N. Y. 'Pal Joey' is the attraction.

Wynn 14G in Cincy

Cincinnati, Oct. 28.

Opening Cincy's road show season, Ed Wynn's 'Boys and Girls Together' grossed approximately $14,000, fair, in four night performances and a Saturday (25) matinee at the 2,500-seat Taft. Engagement ended Sunday (26). Top was $3.30.

This week the Shuberts are tenanting the 1,400-seat Cox with 'My Sister Eileen' at $2.75 top. Beginning Sunday (2), Al Jolson in 'Hold On to Your Hats' is in the Taft for four night shows and one matinee at $3.30 top.

'SPIRIT' $16,000, BETTER IN 2D HUB WEEK

Boston, Oct. 28.

'Let's Face It,' Vinton Freedley musical starring Danny Kaye, left town Saturday (25) in a blaze of glory after two and a half tryout weeks here. Easily topped the town, which was loaded with shows. 'Blithe Spirit,' the new Noel Coward farce, perked up to top trade in its second, final, frame here; and 'Arsenic and Old Lace' continued at a capacity pace. Shuberts' locally-produced 'Mikado' proved a surprise and won a holdover.

Two shows came in Monday (27): 'Separate Rooms,' with Alan Dinehart, Anna Sten and Lyle Talbot; and 'Macbeth,' with Maurice Evans and Judith Anderson. Olsen and Johnson's new opus, 'Sons o' Fun,' preems here Thursday (30).

Estimates for Last Week

'Let's Face It,' Colonial (3d week) (1,643; $3.30). A solid b.o. whizzer from the start. Finished with $28,000 tally.

'Arsenic and Old Lace,' Plymouth (4th wk) (1,480; $2.75). No letdown in socko biz for this one and road company will stay here eight weaks, maximum run allowed by previous commitments. Fourth frama took $18,500.

'Blithe Spirit,' Wilbur (2d wk) (1,227; $2.75). Built up to fancy $18,000 for second, final, stanza. Left town looking like a prospect for a comfortable Broadway run, after one week in Washington.

'Mikado,' Majestic (1st wk) (1,667; $2.20). Originally slated for a single week, but the press reception and word-of-mouth on the production gave it enough momentum for a second week. First stanza grossed around $14,000.

'Rio Rita,' Opera House (2d wk) (2,950; $2.20). Fairly well received, but not enough to tarry longer. Final week $12,500.

'The Man Who Came to Dinnar,' Copley (2d wk) (1,038; $1.65). Revival never stirred up much interest here, but second, final, canto perked up to $5,000, fair.

'FATHER' GREAT $20,800 IN 1ST CLEVE. WEEK

Cleveland, Oct. 28.

'Life with Father' is breaking one of the old beliefs that Cleveland is just a one-week stand by doing smashing business during its fortnight here. Four out of its eight performances at $2.75 top had standee trade last week, which garnered estimated $20,800, biggest gross the house has seen in years for a straight comedy.

It's still keeping up the good work this stanza, with mounting reservations clearly indicating another near-sellout week.

Evans Big 12G in N. H.

New Haven, Oct. 28.

Break-in of tha Maurice Evans' production of 'Macbeth' brought in a mammoth estimated $12,000 to Shubert coffers in four shows at $3.30 top. Peak gross of season for a straight play, with practically every pew occupied.

House swings to vaude briefly for current last-half, then brings in preem of 'Banjo Eyes' Nov. 7-8. Only other booking set is Henry Hull in 'Play With Fire,' due Nov. 14-15.

Dante, $7,900, S. F.

San Francisco, Oct. 28.

First week of Dante, magician at the Geary, got $7,900.

House darkens until January, with neighboring Curran also skedded to remain empty until Dec. 1, when Katharine Cornell arrives in 'Doctor's Dilemma.'

Helen Hayes $19,000, B'way's Newest Click; 'Best Foot' $24,000, 'Arsenic' 16G, 'Lady' $31,000, All in Money

3 Det. Legiters Open; 'North,' $8,500, Picks Up

Detroit, Oct. 28.

This week saw all three legit houses here lit up under more auspicious conditions than a year ago, when the same number of houses were attempted in anticipation, too soon, of defense industry bagatelle. The Cass is housing 'Ah, Wilderness'; Shubert-Lafayette has third week of 'Mr. and Mrs. North,' and the Wilson has opening of 'Clash By Night.'

Building up over the first week, 'Mr. and Mrs. North' picked up estimated $8,500 last week.

'KICKERS' FINE $26,300 IN FINAL PHILLY WEEK

Philadelphia, Oct. 28.

Philly's three Shubert-U.B.O. houses are 100% active this week for the second time this season. Indications right now point to the three houses being lighted pretty regularly from now until the pre-holiday slump.

This week's trio of newcomers includes 'Spring Again,' Guthrie McClintic comedy production with Grace George and C. Aubrey Smith at the Walnut (premiere), the Jooss Ballet at the Locust and 'Rio Rita' at the Forrest.

George Jessel's 'High Kickers,' with plenty of talk going around about its dirt, jumped to estimated $28,300 in second and final week at the Forrest and that was plenty good.

Helen Brooks, out of the cast of 'Arsenic and Old Lace' for the past week with a throat ailment, goes back into the cast at the Fulton, N. Y., tonight (Wednesday). Margaret Joyce, understudy, subbed for her.

'Candle in the Wind,' starring Helen Hayes, is an indicated money show, although the notices were not so hot. It topped $19,000 in seven times. 'Best Foot Forward' looks like a cinch stayer. Business was about the same, with some grosses a bit better than the previous week.

Estimates for Last Week

Key: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'All Men Are Alike, Hudson. Final and 4th week; has not improved enough and cast too costly for show to operate at moderate money.

'Arsenic and Old Lace,' Fulton (42d week) (CD-938; $3.30). Getting S.R.O. attendence and may go through second season; quoted at $16,600.

'Best Foot Forward,' Barrymore (4th week) (M-1,104; $4.40). First musical sock success this season; rated more than $24,000, which means capacity at all performances in this house.

'Claudia,' Booth (37th week (CD-712; $3.30). Anticipate engagement will now extend to first of year, or longer; continues to draw substantial business, with pace up somawhat last week to $11,500.

'Candle in the Wind,' Shubert (1st week) (D-1,405; $3.30). First-nighters failad to enthuse, but capacity from then on; over $19,000 in seven times; that includes preview performance and premiere at $5.50 top.

'Cuckoos on the Hearth,' Morosco (8th week) (C-938; $3.30). Moves to Mansfield Sunday (2); Sabbath business has been helping; around $6,000; management still figures it will get across.

'Good Neighbor,' Windsor. Opened Tuesday (21) last week; got thumbs down; disappeared after solitary performance.

'Hellzapoppin,' Winter Garden (161st week) (R-1,519; $3.30). Long running revue continues to earn goodly profits, but 'Suns o' Fun' due

(Continued on page 52)

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Inside Stuff—Legit

Block party, with beer and such, was scheduled to be held Oct. 18 for sailors in the Shubert alley, N.Y., with the companies of 'Claudia' and 'Pal Joey' as hosts. It rained and the party was declared off. However, when more than 100 gobs and their girls showed up anyhow, something had to be done about it.

Fearing that he might be blamed for disappointing the sailors, Lee Shubert instructed one of his press agents to take the visitors to the McGinnis beer and hamburger eatery and the manager was stuck with the check, which amounted to around $150. However, the cost was split with John Golden, who presents 'Claudia.' 'Joey' was produced by George Abbott, but the Shuberts bought a controlling interest in that musical.

Portions of 'Watch on the Rhine' were broadcast after Friday night's (24) performance at the Beck, N.Y., beamed by shortwave to Germany. The anti-Nazi text was spoken in German and the audience was invited to remain, with most patrons sitting in. Broadcast was relayed via Boston.

Only Mady Chrstians of the play's cast participated, the others being radio players. Equity rule is that when plays are radioed in whole or part the actors must be paid one-eighth of a week's salary. That did not apply in this instance, since it was in a foreign language, which is out of Equity's ken.

Double piano team in the pit for Coast musicals has been tabooed by Los Angeles local of American Federation of Musicians. Union moved in on Dwight Deere Wiman, Jack Kirkland and authors of 'They Can't Get You Down,' who share in the presentation of the book musical at the Music Box, and demanded a full orchestra. Compromise was reached when producers agreed to five-man crew on a 10-day trial and, if the piece clicks orch will be augmented to full strength. Authors of 'Get You Down' were identified with the production of 'Meet the People,' which for several weeks used only two pianos in the pit.

Reason why four members of the 'Ah Wilderness' cast quit the show is that they obtained radio engagements after the Eugene O'Neill play opened at the Guild and did not wish to leave New York. Play opened a road tour Monday (27) in Detroit.

Those who left the cast were Dennie Moore, Enid Markev, Tom Tully and Virginia Raye. Replacements: Irene Corelatt, Frieda Altman, Russell Collins and Cappy (Ella) Carey. Latter is the daughter of Harry Carey who is featured.

John Cecil Holm, the actor who landed in the chips by co-authoring 'Three Men On a Horse,' figured in the book of two musical comedies, 'Best Foot Forward,' Barrymore, N.Y., which he wrote, and the incoming 'Banjo Eyes,' starring Eddie Cantor. 'Eyes,' due in early in December, has a book based on 'Three Men,' with Holm, Joe Quillan and Izzy Ellinson colabbing. George Abbott, 'Best Foot' producer, collaborated with Holm on 'Three Men.'

Additional costumes were ordered for 'Let's Face It' after the new musical opened in Boston, where it was highly rated. Chorines had been dolled up in white rigs, in which they appeared several times, so Vinton Freedley, who produced the show, decided on more variety in the ensemble dressing.

Report that whole sets of costumes had been discarded was emphatically denied.

Duke and Duchess of Windsor saw but one show during their visit to New York last week. It was 'Lady in the Dark,' which they attended Friday (24), being entertained later in the dressing room suite of Gertrude Lawrence, show's star.

Date was arranged by ex-Captain Jack Potter, company manager of 'Lady,' who, after the World War was in London, and was Windsor's personal aide when the latter was Prince of Wales.

Prizes given away by drawing each week for 'Cuckoos on the Hearth,' Morosco, N. Y., include bottles of booze. When winners get Scotch they are satisfied, but when rye is tendered most are prone to squawk. There are cash prizes, too, high being $25.

Sets of dishes are most in demand, but Brock Pemberton won't say what they cost. He explains the crockery looks better than the price.

China Harris, widow of the late Sam H. Harris, planed to Denver last week upon receiving news that a woman who was her best friend had been killed in a motorcar smashup.

When she heard that George M. Cohan had been operated on, Mrs. Harris immediately flew back to New York.

Alex Cohen, young showman who presented 'Ghost For Sale' at Daly's 63rd Street, N.Y., recently, has given up tenancy of that house, which he intended to use for alternating stock. Show cost over $13,000 and played but one week.

GOOD NEIGHBOR

(Continued from page 50)

he's visible on stage in a part for which he's clearly unsuited.

Lewis is undoubtedly sincere in his yen for the theatre. He collaborated with Lloyd Lewis some years ago on 'Jayhawker,' which was at least a respectable failure. He adapted his own 'It Can't Happen Here' and gave it to the Federal Theatre for multiple production. With Fay Wray, the film player, he wrote and toured in 'Angela Is 22' and has acted in other shows. Then, last season, he neatly combined his novelist's talent with his stage infatuation to turn out 'Bethel Meriday,' a best-seller. Having abandoned a partly-written novel to do 'Good Neighbor,' he can well cross the show off as experience and go back to his book. For Byrd, whose previous productions, 'White Man,' 'Journeyman' and 'John Henry,' were all flops, 'Neighbor' is undoubtedly a bitter dose.

Jack Levin, who authored 'Neighbor,' is a Baltimore advertising man. His sentiments about tolerance and human goodness are admirable, but on the basis of 'Neighbor' his dramatic craftsmanship is deplorable. A mixture of typical Yiddish melodrama and blood-'n'-thunder cliff-hanger, its story about the kindly Jewish matriarch whose generous acts finally get her shot by southern vigilantes is lugubriously inept.

Anna Appel, recruited from the Yiddish stage for the leading part, gives the character full dimension, but she is unable to carry the play. Gustav Shackt, also from the Yiddish theatre, does what he can in another, lesser, lead. But the best the others can do is merely avoid public humiliation. Whole affair is intensely embarrassing for everyone concerned, including the audience.

Hobe.

[*Closed after one performance; printed for the record.*]

B'way Legit Grosses

Continued from page 51

in this spot next month; will move or tour; $25,000 estimated.

'High Kickers,' Broadhurst (M-1,142; $4.40). Presented by Alfred Bloomingdale, with George Jessel and Sophie Tucker financially interested and starred; fared well in Philadelphia past two weeks; opens Friday (31).

'It Happens on Ice,' Center (2d repeat engagement) (15th week) (R-3,027; $1.65). Fared comparatively as well last week as previous week, when an extra matinee was played (Columbus Day); quoted at $26,300, which indicates stay through autumn.

'Lady in the Dark,' Alvin (resumed) (29th week) (M-1,357; $4.40). Packing 'em in every performance, with standees always on hand; quoted at more than $31,000; just as big as last spring; new musicals should not affect this standout.

'Land Is Bright,' Music Box (D-1,012; $3.85). Presented by Max Gordon; written by Edna Ferber and George S. Kaufman; fairly good business at Washington tryout; opened yesterday (Tuesday).

'Let's Face It,' Imperial (M-1,450; $4.40). Presented by Vinton Freedley; Cole Porter score featured over cast; drew great business in Boston and touted as cinch for Broadway; opens tonight (Wed.).

'Life with Father,' Empire (102 week) (CD-1,062; $3.30). Better than previous week by several hundred dollars; quoted at $15,800; passes two-year mark end of next week.

'My Sister Eileen,' Biltmore (44th week) (CD-991; $3.30). Another holdover that did as well if not better than last week; $13,300 quoted, and looks set through fall period.

'Pal Joey,' St. James (42d week) (M-1,520; $3.30). First week here after resuming at the Shubert saw little difference in normal week's pace; around $14,000; sticking for a time.

'Panama Hattie,' 46th St. (52d week) (M-1,347; $4.40). New musicals may affect last year's sock musical, but it is still getting good money, with the pace around $25,000 level.

'The Corn Is Green,' Royale (48th week) (D-1,047; $3.30). Slightly better than estimated, gross being around $11,000; that is profitable for one-setter that was drama standout last season.

'The Wookey,' Plymouth (7th week) (D-1,075; $3.30). Picked up somewhat with takings around $17,000; first of season's straight plays to get in the money; matinees said to be improving.

'Viva O'Brien,' Majestic. Yanked Saturday (25) after playing slim two weeks and two nights; $9,000, maybe.

'Watch on the Rhine,' Martin Beck (30th week) (D-1,214; $3.30). Holds to excellent money and should hold pace indefinitely; rated at $16,000; goodly coin for straight show.

Revival

'As You Like It,' Mansfield. Yanked Saturday (25); played just one week.

Yens Legit

Continued from page 3

or snow and spend about $15 for the evening. That isn't what we want.

Here in New Castle we have the Scottish Rite Cathedral, the auditorium of which is a grand theatre. It seats about 3,200, has one of the largest stages in the country, has a twenty seven position, major preselective light board, footlights that are all baby spots, a grid that runs about 140 feet, a $65,000 Skinner organ, and acoustics that are practically perfect. Now and then somebody opens the theatre as a film house but for several good reasons, among them the inability to get picture franchises, the venture fails.

We have had a number of plays there in past years: 'Rosemary,' 'My Maryland,' 'The Student Prince,' 'Tobacco Road,' 'The Green Pastures.' These and a number of others and they did business. Some of your road show managers in New York City are missing a good thing for a break jump engagement.

For example, if and when 'How Green Was My Valley' takes to the road, it's a six, two and even bet that we could do not less than a $5,000 house here for it. A road company of 'Arsenic and Old Lace,' or 'Panama Hattie,' or 'Louisiana Purchase,' could do nearly as well. The fact that they play in Pittsburgh wouldn't mean a thing, for the metropolitan population of Pittsburgh fills a house for the week.

Incidentally, some day I may write you or Brooks Atkinson a letter expressing our opinion of your New Yorkers who ruin a lot of good shows for we hinterlanders by trooping in during the first act. When we manage to get into New York City and lay down eight bucks eighty for a brace of seats it's damned annoying to have a bunch of debs and sub-debs walking in late to show off the hides of a lot of fur-bearing animals. We want to see the show from curtain to curtain uninterruptedly. We haven't the slightest interest in the fact that they have just come from the Colony Club, or Twenty One, or have a date later on at the Stork. Out here most of the folks think of the Stork as that bird which leaves babies. We'll get just as much fun after the show at the Brass Rail or Lindy's, or the Pen and Pencil over on East 45th street. This may give you a rough idea.

Bart Richards.
NEW CASTLE NEWS.

Defense Curbs

Continued from page 1

movements of troops and defense products, and they had taken all the space available.

Showmen suggest that all theatrical troupes, indoor and outdoor, dramatic and vaudeville, in future have their stage carpenter or manager stick with baggage car so they can inform theatre and cartage company when and how they move and exact time of arrival.

Literati

Literary Felon

After a running gun-fight through downtown Buffalo streets, Joseph Russell, 33, paroled convict, was arrested by Post Office inspectors charged with fraudulant use of the mails in selling counterfeit, plagiarized and untrue articles to magazines. Russell, also known as Rossell, Russo and Courtney, and who claims his real name is Guiseppe Rosselli, was released from Ohio State Penitentiary last January after doing 15 years for robbery. Last month Reader's Digest published 'My Most Unforgettable Character' by Russell, the author claiming to the police that he had been offered several thousand dollars for the picture rights of the article.

Complaints made by Coronet, True Detective Stories and Master Detective Stories to the P. O. Department stated that Russell had faked stories submitted to these publications, as well as imaginary interviews alleged to have been given him by fictitious crime-enforcement officials. Fictional police commissioners of Rochester, Erie, Buffalo and Jamestown, N. Y., were quoted at length with their names and titles. Affidavits, with forged signatures and spurious photographs, were also submitted by Russell in connection with his articles.

Arrested in the Buffalo Post Office, the writer escaped from a police car taking him to headquarters and it required a chase and several shots to halt him. In his lodgings were found large quantities of manuscripts, papers, photographs and similar material.

Don Herold Claims 'Sabotage'

'Sabotaging' of copy that he wrote as film critic of Scribner's Commentator is given as the reason for the resignation of Don Herold from the magazine. Herold, in a typewritten memo sent to newspaper editors, explains that the altered copy made him appear as an isolationist and an opponent of Wendell Willkie and the 'so-called' interventionist trend of motion pictures.

In his memo Herold says that George Eggleston, editor of the Commentator, told him that he had dismissed two members of the staff for tampering with the copy. Eggleston, according to Herold, explained 'that the interventionists had placed them on his staff to sabotage the magazine.'

Pertinently the cause of his action, Herold avers, are the changes in a story that he wrote regarding the Senate subcommittee's investigation into motion pictures. Herold states he wrote: 'Wendell Willkie is counsel for the motion picture industry in the session. Nothing will come of the investigation.' The copy was changed to read: 'Wendell Willkie—the biggest dud in modern political history—is properly cast as counsel for the Motion Picture Industry in the session. There is a lot of interventionist stuff in the movies—especially in the newsreels—and something should be done about it.'

Herold avers that this was 'a shock to me because I am still not only a great admirer of Wendell Willkie, but a personal friend of his.' The writer also states that the Commentator also left out his line 'I hate Hitler and his Nazis.'

Editors of Scribner's Commentator, which recently moved its offices from New York to Lake Geneva, Wis., blamed a manuscript forgery for the resignation of Herold. Editor Eggleston denied any staff member had altered Herold's manuscript, but said there was 'forgery at our end between the offices and the printer.'

N.Y. News Scribe Sues Philly Rag

A $50,000 libel suit was filed last week in Philadelphia Common Pleas Court by John O'Donnell, New York Daily News Washington correspondent, against the Philadelphia Record. The action was based on an editorial blasting O'Donnell's story anent U.S. warships convoying supply ships as 'a deliberate lie.' The Record also called O'Donnell 'pro-Nazi, anti-Semitic and anti-British.'

Depositions were taken in Washington Wednesday (22), at which Stephen Early, secretary to the President, testified that Mr. Roosevelt had called O'Donnell's story 'a deliberate lie' and instructed him to make such a statement to newspapermen. The Record's allegations that O'Donnell was anti-British, anti-Jewish and pro-Hitler were backed up by depositions by Robert S. Allen, Record's Washington correspondent and co-author of the Washington Merry-go-round column, and Kenneth G. Crawford, chief of PM's Washington bureau. Both recalled conversations with the News man which, they said, would substantiate the Record's charges. Attorney for O'Donnell is John D. M. Hamilton, former chairman of the Republican National Committee.

The suit is the latest step in the feud between J. David Stern, Record publisher, and Colonel Robert R. McCormick and Captain Joseph M. Patterson, of the Chicago Tribune and N. Y. News. As part of the war, the News-Tribune syndicate recently refused to renew contract for comics and other features to the Record.

Smith in 13 Dailies

Column by H. Allen Smith, former N. Y. World-Telegram feature writer and author of 'Low Man on a Totem Pole,' started Monday (27) in 13 papers. Distributed by United Features, it has no New York outlet as yet, but is set to go into the new Marshall Field sheet in Chicago when that starts.

About 600 words long, daily pillars are in many respects similar to the features Smith turned out for the W-T.

How Strike Hurt Circulations

During the 10-day dispute between corner newsstands and the publishers of New York dailies, the drop in circulation was not as much as anticipated. Midtown section was mostly affected, but papers were regularly on sale in hotels and subway stations, serviced by the American News Co. Stands in lower Manhattan did not participate in the 'strike.'

At the end of the first week circulation of the News was estimated to have dropped 300,000 from its daily sales of 2,000,000. Sun conceded it was off about 14% with varied drops by other papers. Advertisers queried the business departments of the dailies on the point of rate concessions, but with the termination of the strike it was indicated that no claims would be presented.

Less Nazism in Argentine?

Survey of political leaning of Argentine press just completed shows that, contrary to general belief, an overwhelming percentage of papers in the pampa country are pro-democratic and strongly anti-Nazi. Check was made by British sources to determine whether or not additional sheets were necessary to adequately present the British cause to readers there.

Revealed that while El Pampero and the Transocean News Agency got a lot of attention in some quarters, the majority of the papers are strongly anti-Hitler.

LITERATI OBITS

Joan Conquest, 58, British novelist, died Oct. 23 in Brighton, England.

Frederick Andrew Burt, 67, retired book publisher, died Oct. 23 in Brooklyn. His father had founded A. L. Burt & Co., which, among other books, had published the Alger series.

Joseph W. Harper, 79, grandson of the founder of Harper Bros., and with the publishing house from 1884 until his retirement in 1924, died Oct. 24 in N. Y.

Frederick Green Johnson, 51, publisher of The Wilkes-Barre (Pa.) Record, died Oct. 21 in that city.

Orrin Terry, 54, publisher and editor of The Waterville (N. Y.) Times since 1913, died Oct. 22 in Utica, N. Y.

CHATTER

Nevil Shute's novel, 'The Pied Piper,' recently bought by 20th-Fox, goes into Collier's as a serial.

Dell Publishing Co. republishes My Story magazine starting with the March issue out in February. Elisabeth Sharp is the editor.

Publicist Constance Hope has just had a book written by her released by Bobbs-Merrill. Dealing with the press agentry of records, it's called 'Publicity in Broccoli.'

Wallace Brooks has been named advertising director of the new Marshall Field-Silliman Evans a.m. Chicago paper. Brooks was formerly with the Chicago Tribune. Hiram Schuster has been appointed local advertising manager.

Broadway

Mitchell Leisen vacationing in New York.

Fredric March arrived in the east over the weekend.

A. L. Berman wrenched his back trying to play handball.

Irvin Pincus and Terry Lewis are collaborating on a new play.

Billy Livingston is designing costumes for new Sonja Henie ice show.

Friars Club conducts its 33d annual Frolic at the Imperial theatre Nov. 23.

Cua on defense-coin influx is the terrific weekend biz into N.Y. niteries, etc.

Alan Dwan checked in from the Coast over the weekend for a three-week vacash.

Julia Gwin, for years in pictures, is now doing publicity for the Sachs furniture outfit.

Mrs. George Dunn, wife of the manager of the RKO 81st St., is very active in Republican politics.

Elliott McManus, in charge of accessories at the 20th-Fox exchange, is giving up bachelorhood shortly.

John Cecil Holm and Arthur Schwartz collabing on an original picture yarn. It will be a musical.

Lobby of 46th Street ('Panama Hattie') dolled up with comfortable chairs and settees for intermission comfort.

George Smith, new western division manager for Paramount, is a brother of Andy Smith, sales manager of RKO.

Willis Goldbeck, writer on 'Kildare' and 'Hardy' series at Metro, back to the Coast last week after New York vacash.

Clifford Smith, New Jersey operator, is living at a midtown N. Y. hotel. Says business in his 12 houses is up from last year.

Wendell L. Willkie will be the speaker this evening (Wed.) at a dinner of the Picture Pioneers at Toots Shor's restaurant.

Songwriter Johnny Mercer is reported being groomed for a Paramount production spot under ex-songsmith Buddy DeSylva.

William Morgan, manager for 20th-Fox in Trinidad, left for home Saturday (25) after a month's confabbing with home office execs.

Joan Chapman, torch singer, and Tyler Sangston, advertising man are to wed soon. Sangston recently sold his yacht to the government.

Girls living at the Rehearsal Club issued another illustrated booklet exploiting themselves for legit, radio and film jobs. Jean Dale again editor.

Alfred Drake, who's just been handed juve singing lead in Georgie Hale's 'Lady Comes Across,' is brother of Arthur Kent, Met baritone.

Fredric March in town for 'One Foot in Heaven' preem at the Music Hall and to start rehearsals of new Theatre Guild opus, 'Hope for a Harvest.'

Arthur Menken, globe-trotting war cameraman for Paramount newsreel, arrived in N. Y. from Australia following an eight-month tour in the Far East.

Bing Crosby, at Empire racetrack, explained his philosophy on betting, 'Never bet any more than you can afford.' Then Bing put $50 bets on every race.

Joe Cooper, midwestern operator who lives on a farm upstate, checked in at the Par h.o. during the past week to go over matters relating to his theatres.

Laird Cregar, 20th-Fox contract player, who came into N. Y. for a vacation between pictures, has returned to Hollywood on loan to RKO for 'Joan of Paris.'

Julius Monk, who used to be with Herbert Jacoby at Brevoort, now at new Cafe Montparnasse, nee Whirling Top, with another ex-Jacobite, Aileen Cook, heading show.

John Hay Whitney to the Coast over the weekend in connection with Hollywood activities of his group working on Pan-Americanism in the film business; back in 10 days.

Bretaigne Windust, who directed stage version of 'Arsenic and Old Lace,' in Hollywood for two months as guest of Frank Capra, who's megging Warners' celluloid edition.

Tom Blackmore, associated with Max Fine in producing house fronts, is in Medical Center following a cab collision, but reported there were no fractures or concussion, as feared.

Gus Eyssel personally escorted the Duke and Duchess of Windsor through Radio City, the Music Hall, NBC studios, etc. They sat through the stageshow at the Hall, but skipped the film.

Jim Furman, formerly with Par and Loew's theatre department but of late years in the public relations business for himself on the Coast, is due east in a week to discuss two different posts offered him.

Simon & Schuster claims Gypsy Rose Lee's 'G-String Murders' Mystery is selling 'at the rate of 500 a day, with printings (four so far) totaling 20,000 copies . . . there's no telling how it will all end up.'

Werner Janssen, Jr., son of the composer, is drum major of the Columbia U. band and manifests his showmanship heritage by his personal performance between halves. His stepmother is Ann Harding.

Walter Pidgeon, here for the preem of 'How Green Was My Valley,' stays on for another week before returning to the Coast. Milton Berle flew in and out for the same purpose; also to see the new Jessel musical.

Robert Wolff, RKO exchange manager; George Skouras, Al Hovell, Century Circuit; Freddie Schwartz, Leslie Schwartz, Huck Hovell and Charles McCabe, publisher of N. Y. Mirror, back from a grouse-hunting expedition in the Adirondacks.

Irving Berlin wired the new George Jessel (Lois Andrews) heiress that he's writing the first song for her, and Eddie Cantor wired the pappy, 'That's how I started my Cantor Home for Girls.' Jessel flew to the Coast over the weekend before returning to open 'High Kickers' on Broadway.

USO's $800,000

Continued from page 1

was assured, Delmar has about five units completely worked out on paper and can send them into rehearsal as soon as transfer of the USO coin is officially completed this week. He has skeletons of four other shows worked out.

Straight Legiters

In addition to revues, Dowling is understood to contemplate six straight comedy legiters and four musicals. Some of the legiters will be specially built, while others will be lifted right from Broadway or the road. It is said that Brock Pemberton has offered 'Cuckoos on the Hearth,' currently at the Morosco, N.Y., as a camp unit.

Setup of 24 shows is figured to provide a gander at one of them for every boy every three weeks or so in 72 camp theatres and 13 naval posts. About 10 shows will be sent out on a circuit of 33 of the largest (more than 1,000-seat) houses, and the other 14 shows will cover 42 houses with smaller theaters. It is hoped to make interchange of the units between the two circuits possible by picking up certain portable equipment for the more poorly setup camps. In addition, some smaller units are figured on to play cantonments with auditoriums and stages inadequate for a full-scale presentation.

$3,000 Weekly Budget

Dowling is setting a budget of around $3,000-per-week per unit. This is more than three times as much as the CC spends on the mobile shows it has had out during the summer. Part of the difference is that the War Department and the CC want the units to be as 'independent' of the Army as possible, and thus cost of the new shows will include all transportation and living expenses of the troupes. Wherever possible they will be bedded and boarded outside the camps.

Dowling hopes to keep the operators as nearly as possible similar to regular commercial entertainment. For that reason there will be all union performers and stagehands and even a union press agent out in advance, according to the present scheme.

Equity, American Guild of Variety Artists, IATSE, Theatrical Managers Association and other show business unions will meet later this week or early next week to decide on scales. They made tentative offers at a meeting with Army, USO and CC officials several weeks ago, but now will be called upon to place their figures in black and white. All have agreed to accept less than regular scales. Many performers will get far above the minimiums, although generally below what they would ordinarily command.

CC has taken a suite of offices on the same floor as Dowling's at 246 W. 44th street, N.Y.

Arnold Outlines Plans

Hollywood, Oct. 28.

New program of entertainment at all Army and Navy bases, consisting of 24 traveling road units augmented by stars and featured players, was outlined by Edward Arnold at the annual meeting of the Screen Actors Guild.

Schedule will be made up of dramatic, comedy and revue units, each complete in itself. Supplementing the shows will be topline talent drawn from New York and Hollywood, each governed by a selective committee representing the talent unions, agents and employers. Committees will keep records of available stars and featured players and send them out to join the traveling troupes whenever they are free from contracted engagements.

When the program gets into effect, the stars and featured players will not be required to answer any other calls for entertainment. Meanwhile, Theatre Authority is clearing free shows in the Army camps.

Paris

Odeon theatre unshuttered.

Jean Mathot to direct singer Tino Rossi in 'Fievres.'

D'Annunzio's 'Dead City' drawing large crowds in Cannes legit.

Gaston Baty and company off to Lyons to give classic 'Phedre.'

Jean de Marguenat started 'Les Jours Heureaux,' with P. R. Wilm.

Henri Mayer, 80, former stage actor and Boulevardier, died in Paris.

France's best tennis player, Yvon Petra, released from German prison camp.

Comic Fernandel's next pic is 'Acrobate,' done in non-occupied France.

Famed Chat Noir cabaret in Montmartre to be setting of pic by Jean Breville.

Serge de Poligny wants to do the life of Jeanne d'Arc and is working on scenario.

Novel 'Grand Meaulnes,' which has been translated into English, may be brought to screen.

After German engagement, Harry Bauer's first French pic will be with singer Andre Bauge.

Marie Dubas, recently wed in Lisbon, returned to Paris music hall stage in 'Chonchette.'

'Premier Bal,' megged by Christian Jacque, scenario and dialog by Charles Spaak, completed.

Studio 28, which used to specialize in modernistic and freak films before the war, has been unshuttered in Paris.

Newspapers protest French radio stations' custom of cutting off in middle of musical number 'just to announce news.'

Mogador, Paris, reopened with 'Merry Widow' and Pigalle with operetta 'La Rene s'Amuse' ('Queen Amuses Herself').

Jean Gourguet began 'Le Moussaillon' with Yvette Lebon. Latter will next appear in pic with Sacha and Genevieve Guitry.

Boeuf Sur Le Toit nightclub left Pierre Ier de Serbie locale and now installed in former Mon Paris, hot-spot on rue de Colisee.

Films produced before 1937 and excepted from destruction order are 'Le Porte du Large,' 'Veille d'Armes' and 'Trois de Saint Cyr.'

Raoul Ploquin, director of French cinema in occupied zone, announced that French studios will produce 70 pixs in the next few months.

Aviation pioneer Henri Farman will collaborate as technical advisor in filming of 'Le Mariage de Chiffon,' megged by Claude Autan Lara.

Cinema Day held at Marseilles' Fair, with speeches by Marcel Pagnol, Pierre Blanchar, director Abel Ganoe and Raoul Ploudin, cinema chief.

Henri Decoin, Danielle Darrieux' ex, slated to do 'Les Inonnus dans la Maison,' adapted from Georges Simenon's novel, with Raimu in November.

Andre Bauge has written operetta with Jose Germain entitled 'La Plus Jolie' ('The Prettiest'), in which he will share singing lead with wife, Suzanne.

Marcel Pagnol began 'Priere Aux Etoiles' with Josett Day, Pierre Blanchar. 'Briseur de Chaines,' with Blanchette Brunoy and Pierre Fresnay, on lot.

After filling role of historic Madame Capet in play of same name at Theatre Montparnasse, Marcelle Maurette going to evoke Mary Stuart in play of same name at same theatre.

Pierre Brasseur and Pierre Feuilliere have written comical screen adaptation of 'Robinson Crusoe.' They want comics Raimu and Fernandel as Crusoe and Friday, respectively.

Marcel l'Herbier began Armand Salacrou's 'Histoire de Rire,' which was Paris' biggest stage success in 1939-40. Features Michel Simon, Micheline Presle, Fernand Gravet and Gilbert Gill.

Most sought after French actresses now are Marie Dea, who got her start with Maurice Chevalier in 'Peeges,' Louise Carletti, who comes from a family of circus acrobats, and Micheline Presle, 'French Deanna Durbin.'

Maurice Chevalier's first Paris appearance was a radio concert in which he sang four new numbers: 'Toi, Toi, Toi,' dedicated to memory of his mother; 'Epoir' ('Hope'), 'Les Jambes de Louis XV' ('Louis XV's Legs') and 'Choupeta.'

Music hall and operetta shows—variety excepted—now obliged to give one day of rest per week to actors and technicians. Salaries cannot be altered. Each time three shows given same day, actors must be given afternoon off following week.

Yank comedies appealing to French pict directors, with Maurice Cammage announcing he's going to produce 'Une Vie de Chien' ('Dog's Life'), 'based on Chaplin picts,' and Albert Valentine announcing 'Drole de Tournee' ('Funny Tourney') 'along the lines of a Marx Brothers pict.' Latter will have comic trio Nello, Natal and Renatis.

To go on lot shortly: 'La Foire Aux Femmes,' megged by Jean Dreville; 'Opera,' 'Musette,' megged by Rene Fevre; musical comedy 'Mimaleina,' with Yvonne Printemps and Pierre Fresnay, directed by Jean de Limur; 'Frenesie,' play, by Feyret Chapuis, directed by Pierre Ducis; 'Le Zone,' with Arletty and Fernandel, directed by ex-actor Pierre Brasseur.

Kansas City

By John Quinn

Eddie Daniels in at the Hotel Phillips to work out on novachord, with Virgil Bingham assisting.

Joe Redmond, Esquire theatre manager, back on the job after a fortnight rassling with flu and laryngitis.

'Time of Your Life' is in a two-week run at the Resident theatre as first effort of new director, Charles Alan.

Marie Austin heading the floor show, with Burton Dahl as m.c., at the Green Hills club, newly opened north of town.

Lester Harding, Tower theatre m.c., trained for Hollywood, where he'll hook up his baritone to some recording and radio chores.

Lawrence Lehman, manager of the Orpheum theatre, looking himself again after taking the rest cure following his recent heart ailment.

Herman Wobber, 20th-Fox sales manager, and W. J. Kupper, his assistant, in at the local exchange for a pep meeting with employees.

Jim Long, Fox-Midwest city chief, locks his desk after managers' convention next week long enough to vacation in New York and the east.

Mike Cullen, Loew's divisional manager, in town, combining biz with pleasure to visit with Horace Heidt and glimpse John Harris' ice show.

Pete Dailey in from Hollywood to confer with Benny Marcus of Columbia exchange on ad and publicity campaigns for forthcoming Columbia pictures.

Harry Kuh, advance man for 'Ice-Capades' unit, spending several days in local hospital taking arthritis treatments before heading to Buffalo for the ice show.

Sam Bennett, KMBC sales director, to Omaha to rap the gavel over a regional meeting of the sales managers' division of the National Association of Broadcasters.

Barbara Montez Dusenberry, Excelsior Springs, Mo., the wimnah as Queen of the American Royal Shows in a judging of 55 beauties from five states of territory surrounding K. C.

Arden Booth, musical director of station WREN, Lawrence, Kans., invitational conductor of the 1,000-voice mass chorus at the American Royal livestock show last Thursday (23).

Par's Story Buys

Continued from page 3

monopolized. Prime one was the reorganization of the company, bringing in Barney Balaban and transferring Y. Frank Freeman to the production end. They were anxious to build up the product and thus were open to important story buys.

Change in Manpower

A corollary reason for the big purchases was changes in the story department that occurred soon after the reorganization. These saw Dick Halliday, eastern editor, who had always favored such buys, shifted to a similar job at the Coast, bringing him within easy earshot of execs and producers who had to be sold on coin-spending. At the same time, Richard Mealand, long active in the publishing field and also an advocate of major buying, came in as eastern story editor. Bill Dozier, of similar mind as Halliday and Mealand, has since succeeded Halliday as Coast editor.

Those changes gave Par plenty insight into the book market and when musical producer de Sylva became studio head last year, John Byram, Par's New York play department chief, found a more than sympathetic ear for his imprecations to buy important Broadway legiters.

That all quickly added up to Par's investing some $710,000 in four properties: 'Lady in the Dark,' $285,000; 'Louisiana Purchase,' $150,000; 'For Whom the Bell Tolls,' Ernest Hemingway novel, $150,000, and 'Frenchman's Creek,' Daphne duMaurier novel, $125,000.

In addition there were such buys as the new Somerset Maugham book, $65,000; 'Botany Bay' by Nordhoff-Hall, $650,000; 'Out of the Frying Pan,' last season legiter, $40,000; 'Sunrise in My Pocket,' novel by Constance Rourke, $35,000 (also includes rights to Edwin Justus Mayer's dramatization of the book); 'Mr. and Mrs. Cugat,' novel by Isabel Scott Rorick, $25,000; 'Captain from Connecticut' by C. S. Forester, $45,000; 'The Remarkable Andrew' by Dalton Trumbo, $30,000. These were the most important buys.

Hollywood

William Goetz to Sun Valley on vacation.

Leo Spitz bought Alan Hale's ranch house.

Shirlee Darling, all-girl orchestra leader, seriously ill.

Walt Disney back from two-month tour of South America.

Marlene Dietrich trained out for a 10-day vacation on Broadway.

John Garfield given studio permission for a tour of South America.

George Schaefer returning to New York after a month in Mexico and California.

Gene Tierney laid up with nervous exhaustion while shooting of 'Son of Fury' waits.

Johnny Miles returned to his publicity chores after three weeks in the hospital.

Norman Moray, sales manager of shorts for Warners, left for a tour of the midwest.

John Barrymore recovering from a complication of laryngitis and stomach disorder.

Ruby Keeler, divorced wife of Al Jolson, to marry John Homer Lowe, Pasadena broker.

Mickey Bennett, former moppet star and later assistant director, reported for Army duty.

William Keighley and Genevieve Tobin (Mrs. Keighley) to Mexico City for a month's siesta.

Irving Fromer, head of Mitchell Hamilburg's New York office, in Hollywood for the winter.

Col. W. Mason Wright in from Washington for an official gander at pictures dealing with the Army.

Henry Koster checked in at Universal to await his next director chore after a vacation in New York.

Mitchell Leisen to New York for the Broadway opening of his dancing proteges, Mary Parker and Billy Daniel.

James Doane, once talent agency partner of Ken Dolan, shifted to pro football as part owner and prexy of the Los Angeles Bulldogs.

Bretaigne Windust in town to advise Frank Capra on the filming of 'Arsenic and Old Lace,' which he directed on the Broadway stage.

St. Louis

By Sam X. Hurst

Joe Sudy band opened three-week stand at Chase Club last week.

The Monocled Ambassadors currently at Club Continental, Hotel Jefferson.

Miss Frances C. Matreci, sister of Tony Matreci, manager of the Uptown theatre, died last week.

Orphans in the local area were cuffo guests at the matinee concert of the U. S. Marine Band at the Arena last week.

William Wymetal, chief director of the Chicago Civic Opera, has been inked as stage director for the fifth St. Louis Grand Opera Assn. season.

Bill to impose a 1% tax on gross admission receipts of theatres in St. Louis was killed in the Legislation Committee of the Board of Aldermen.

Members of the St. Louis chapter of the International Brotherhood of Magicians will give a cuffo show Friday (31) in the opera house of the Municipal Auditorium.

Dean William Stead of local Washington University appointed arbitrator in the beef brought before the local American Arbitration Assn. by the Star theatre, Lebanon, Mo., against the five large picture distribs.

Leon Jarodsky, Paris, Ill., exhib, convalescing in St. John's hospital here after a major operation. Christ Efthin, owner of the Star theatre here, in critical condition at Deaconess hosp after gall stone removal. Another hospitalized is Mrs. Joa Goldfarb, wife of the Alton, Ill., exhib.

Mexico City

By Douglas L. Grahame

Alexander Brailowsky playing a six-concert series at the Palace of Fine Arts (National theatre).

Jorge Alberto Negrete, baritone, added to the 'Merry Hour,' semi-weekly program of local radio station XEW.

Orson Welles welcomed on his arrival here for an indefinite stay by Dolores del Rio. Both mum about wedding plans.

Pedro Vargas, Mexican singer, back from a tour of South America and Cuba, is featured at El Patio, No. 1 nitery here.

Fu Manchu, English magician who works in Spanish, a standard act in Latin America, doing well at the Teatro Follies Bergere here.

De Basil's Ballet Russe, featuring Irina Baronova, Alicia Markova and Anton Dolin, opened 10-day engagement at the Palace of Fine Arts.

Public thanks for his work in Mexico was rendered Lorenzo Carnoti, Argentine radio announcer, at the Cine Maximo on the eve of his departure for home.

Hitler-banned 'The Blight of Youth,' by Fernando Brucken, being presented here at the Teatro Fabregas by the civic government-subsidized company headed by Maria Teresa Montoya.

OBITUARIES

VICTOR SCHERTZINGER

Victor Schertzinger, 52, film director and composer, who piloted Rudolph Valentino and Charles Ray in their first screen appearances in the era of silent pictures, died in Hollywood Sunday (26). A pioneer in developing film musicals, he was within a few days of completing 'The Fleet's In' at Paramount when he died.

Schertzinger was credited with pointing the way towards coordinating classical as well as popular musical scores with the tempo of film production and became firmly established in Hollywood as an authority in this sphere following his direction of 'One Night of Love' with Grace Moore in 1934. More recently he directed 'Road to Singapore' and 'Road to Zanzibar,' Bing Crosby-Bob Hope starrers.

In addition to his work in pictures, for which he frequently wrote complete scores, Schertzinger was also a popular tunesmith. Among numbers he authored was 'Marcheta,' written before sound, which sold over 4,000,000 copies. He was reputedly one of the top-money songwriters.

Deceased started in Hollywood as an orchestra leader in the Belasco theatre. He prepared the musical score for 'Civilization,' a Thomas Ince production, which paved the way to his entry into motion pictures as a director.

William Morris

Among pictures Schertzinger directed were 'Frivolous Sal,' 'Return of Peter Grimm,' 'Forgotten Faces,' 'The Show Down,' 'Fashions In Love,' 'Laughing Lady,' 'The Mikado,' 'Let's Live Tonight,' 'Ghost Music,' 'Love Me Tonight' and 'Rhythm on the River.'

He was born in Pennsylvania, attended Brown University and University of Brussels. His mother was at one time court violinist to Queen Victoria and Schertzinger first won attention as a boy violinist with the Victor Herbert Symphony Orchestra in Philadelphia. Later he toured with John Philip Sousa. Surviving are his widow and two daughters.

Service were held today (29) at Forts Lawn, Glendale, Cal., with interment also taking place there. The body lay in state yesterday afternoon (28) at the mortuary.

OWEN CLEARY

Owen Cleary, 56, connected with theatres in Pittsburgh for the last 30 years, died in the Mercy Hospital there late Monday (27) after an illness of almost three months. Previous to falling ill he had been the press agent at Shea's Fulton for the last decade. Previous to that he had been associated with the same house when it was the Gayety, and the Pittsburgh home of the Columbia burlesque wheel, in a managerial capacity for nearly 20 years.

Cleary first took sick last winter and spent six months in the hospital, doctors having despaired of his life at that time. But he got better and returned to his job at the Fulton early in the summer, suffering a relapse in August from which he never recovered. He leaves two brothers, Frank and Dan. Funeral services will be held from the family home in Washington, D. C., tomorrow (30).

HOWARD I. MILHOLLAND

Howard I. Milholland, West Coast radio figure, died suddenly of a heart attack in San Francisco, Tuesday (21). He was in his late 50s.

Known for his familiar 'H. M. announcing,' Milholland was manager of KGO, Frisco, from 1923, until NBC took it over in 1929, when he became program manager for the western division of NBC. In 1932 he went to KGA, Spokane, as manager, later returning to Frisco. In recent years he had been lecturing, managing church music groups, etc. He was well known in Los Angeles as a singer and for a time had a program on NBC with his wife, Eva Garcia, who survives.

WALTER F. DAVIS

Walter Freeman Davis, 66, manager of the new Randolph film theatre, Randolph, N. Y., died in Mobile, Ala., Oct. 18, at the home of his brother, John R. Davis. Deceased, a veteran showman and theatre manager in Canada, suffered a paralytic stroke and on his own request was brought to his hometown, Mobile.

Davis entered show business in 1902 with the Boston Ideal Opera Co., later acted in New York and subsequently migrated to Canada, where he was a manager of theatrical houses in Winnipeg, Toronto, Edmonton and Saskatchewan. He was also connected with Famous Players, Inc.

Survived by widow, Ella Warner, for years in show business as assistant to her husband in management of theatres; three sisters, three brothers and a daughter.

IDA BURT

Ide Burt, 89, vet stage performer, died Sunday (26) in a New York hospital. Born in New Orleans, deceased appeared in vaude theatres under the management of Tony Pastor in New York, Harry Williams in Pittsburgh and James Kernan in Baltimore and Washington.

Miss Burt played a character part in 'Under Many Flags,' at the Hippodrome, N.Y., and appeared with Alice Brady in 'Bless Your Sister' and Mae West in 'Diamond Lil.'

Funeral services, under the auspices of the Actors' Fund, will be held at Walter B. Cooke's, New York, tomorrow (Thursday) at noon. Interment will be in the Fund plot in Evergreen Cemetery, Brooklyn.

FERENZ J. STEINER

Ferenz J. Steiner, 46, cellist, music teacher and conductor, died in Long Island City, Queens, N. Y., Oct. 24.

Founder of the Detroit Chamber Music Society, Steiner also played in the Detroit and Portland (Ore.) symphony orchestras. He had also been on the faculty of the University of Oregon.

Widow, two daughters, mother and a sister survive.

FREDERIC LONG

Frederic J. Long, 84, former stage actor and theatre operator, died Oct. 18 in Hollywood. A cornet soloist in his younger days, Long trouped later with Gilbert and Sullivan light operas and vaudeville shows, and for a time managed the Asbury Park, N. J., opera house. He had been living in retirement in California for 17 years.

FELIX MAYOL

Felix Mayol, 70, former French vaudevillian, died at Cap Brun on the Riviera, Oct. 26. He was very popular in Paris at the turn of the century as a singer of sentimental songs.

Mayol had operated his own vaudeville house in Paris, the Concert Mayol.

FRANK K. HEJDUK

Cleveland, Oct. 28.

Frank K. Hejduk, 51, former manager of the Clark theatre, Cleveland, died Oct. 25 at his home in Novelty, O. He managed the nabe house for eight years and retired recently.

Surviving are widow, daughter and son.

JESSIE OLLIVIER

Jessie Ollivier, former opera singer and voice instructor, died Oct. 16 in her New York apartment.

Deceased sang soprano roles with the Boston Opera Co. in the '90s.

Funeral services conducted by the Actors Fund in N.Y.

GEORGE E. WALLEN

George E. Wallen, 80, treasurer of the F. F. Proctor theatre interests for half a century, died in Larchmont, N. Y., Oct. 22. He retired in 1929.

Three brothers and three sisters survive.

JOHN HAUER

John Hauer, veteran Erie, Pa., exhib and owner of the American theatre there, died at his home last week after an illness of several months. House ever since he took sick has been managed by his wife, who survives in addition to three children.

GEORGE TAYLOR

George Taylor, 34, for several years director of a orchestra at Willoughby, O., giving up his band to become co-owner of the Waldorf Dine and Dance spot in that city, died Oct. 20.

Leaves widow and son.

MRS. FLORENCE SCHIEL

Mrs. Florence Schiel, 63, former bareback rider with the Barnum & Bailey circus, died Oct. 26 in New York.

Husband and daughter survive.

JACOB SELTZER

Jacob Seltzer, 70, one-time Philadelphia exhibitor, died Oct. 25 in Los Angeles. He leaves three sons, Frank, Jules and Walter, all film studio publicists.

Father, 70, of Ken Nichols, vaude actor-writer, died last week in Milwaukee after a prolonged illness. Nichols, manager of several units for Citizen Committee for Army and Navy, Inc., in recent months, left one unit in south last week to be at dad's bedside. He arrived 20 minutes before his parent died.

Clayton J. Heermance, 65, father of June Collyer, film actress, and Clayton Collyer, stage and radio actor, died Oct. 22 in New York. Widow and another son also survive.

Mrs. Frank Buck, 60, mother of Frank Buck, the animal tamer, died in San Angelo, Texas, Oct. 19, after a long illness.

Mother, 88, of Mort, Will and Harry Singer, veteran midwest theatre operators, died in Chicago, Oct. 27.

BIRTHS

Mr. and Mrs. Frank Stempel, son, in Los Angeles, Oct. 24. Mother was Jane Arden, screen actress; father is Hollywood agent.

Mr. and Mrs. George Jessel, daughter, in Hollywood, Oct. 22. Mother is Lois Andrews, showgirl; father is the comedian.

Mr. and Mrs. Herbert Rudley, son, in New York. Mother was Ann Loring, screen actress; father is legit player.

Mr. and Mrs. Joe DiMaggio, son, in New York, Oct. 23. Mother was Dorothy Arnold, film actress; father is the New York Yankees baseball player.

Mr. and Mrs. James Thompson, son, in Pittsburgh, Oct. 22. Father is an announcer at KQV, Pittsburgh; mother is Marie DeMoor, radio singer.

Mr. and Mrs. Ossip Giskin, son, Oct. 25, in New York. Father is cellist in the house orchestra at WOR, New York.

Mr. and Mrs. Sidney Kramer, son, in New York Oct. 24. Father is manager of RKO's print and negative department at the home office.

Mr. and Mrs. Horace McCoy, son, Oct. 26 in Los Angeles. Father is a film writer-author.

Mr. and Mrs. Dave Gordon, daughter, Oct. 26, in Hollywood. Father is manager of Western Music there.

Mr. and Mrs. Paul Foley, son, Oct. 14 in New York. Father is stage manager of the Maurice Evans production of 'Macbeth.'

More Nazi Pix

Continued from page 3

no such legislation appears in the offing.

Customs authorities' main contention in delaying the product is that it might 'incite to riot.' With UFA, American distributing affiliate of the Nazi filmmakers, threatening to sue, customs officials fear that their reasoning will not hold up in court, it is said.

Should the pictures be allowed entry, two military propaganda features now playing in South America are certain to be sent to this country promptly. They are 'The Battle of Greece' and 'Conquest of Crete,' successor to the stories of earlier Reichswehr victories, 'Campaign in Poland,' 'Blitzkrieg in the West' and 'Victory in the West,' which have already played in the U.S.

German-language theatres have remained open, despite the dearth of new product, by playing three- and four-year old reissues all summer. Some new product is now being released. It's stuff saved from last year when it appeared likely an embargo on new pix would be clamped down.

Bills Next Week

Continued from page 46

Evergreen Casino
Sunny Brooke
Pat Shevlin Orc
(H. Walton Roof)
Grace O'Hara
Glamour Gls
Helen Heath
Joe Arena Co
John Sebastian
Chavez Orc
Deano Janis
Chuck & Chuckles
Castaino & Barry
Nell Fontaine Orc
Rose Gallo
Jam Session
Mickey House
Billy Kretchmer
George Lutz
Hopkins' Rathskeller
Loretta & Navarre
Jack Griffin
Peggy Martin
David Gold Orc
Mildred Gilson
Sunny Rae
Latimer Club
Marie Nanette
Marian Bowman
Carol Lind
Joan Sheer
Gloria Miller
Lexington Casino
Badu Ali Orc
Octaves (4)
4 Bob-O-Links
Natalie Calvert
King & Kenny
Geo Nixon
Margie Smith
Lido Venice
Alan Gale
Carmen Tarrente
Larry Ross
Honey Breen
Kretton Danc
Hilda Simmons
Jack Teagarden Orc
Danny Vorsay's Orc
Little Rathskeller
Gloria French
Tip-Top Gls
Gerry & Turk
Sil Walker
Victor Hugo's Orc
Mayo's
3 Jumpin' Jacks
Dotty Jaynn
Mayo Swingsters
Minstrel Tavern
Ed McGoldrick, Jr.
Margie Rose March
Sissy Ginnio Loftus
Lock & Myers
Sally Foy
Stella Engel
Ed McGoldrick, Sr.
Moravian Bar
Tunemates
3 Keys
Neil Deighnan's
Joan Rexer
Lon Karnee
3 Shades Rhythm
Dolores & Vego
Niles & Jo-Ann
Geo Marchetti Orc
Leonard Cooke
Paul Rich
Old Falls Tavern
Joe & Ruth Martin
Dot Garcia
Billy Hayes' Orc
Frankie Richardson
Al Kilbride
Open Door Cafe
Frankie Schluth
Frankie West
6 Dainties
Koller Sis
Banks & Faye
Babe Cummings
Viola Klaiss Orc
Philadelphia Hotel
Jeanette Garrote
Julce Duke Orc
Vincent Rizzo Orc
Bill Russell
Elaine Castle
Burnetts
Maginis
Andrews Sis
Roman Grille
Gloria Dale
4 Lads
Warner & Valerie

Chang Lee
Lenny Pegton Orc
Rendezvous
(Hotel Senator)
Chaves Orc
Wendell Mason
Billy Moore
Sam's Cafe
Frank Ponti
Eddie Fieber Orc
Waneeta
Charles Boydor
Julian Gould
4 Sharps
Lloyd Mann
Ruth Kay
Silver Lake Inn
Col Geo Reed
Alice Lucey
Georgiana Lee
Montez & Adele
Frank Hassel Orc
Spatola's
Don Renaldo (4)
Louise Hamilton
4 Dots
Alberte Aveyou
Stamp's
Raymon
Andy Russell
Joan O'Neil
Lanny Vale
Martini & Lee
Stamps Swingsters
Buck Calhoun
Joyettes
Sun Ray Gardens
Beatrice & Danny
Helen Wilson
Gale Shaw
Av Dolae
Grey Gaysen
Agnes Willis
Don Anton Orc
69th St. Rathskeller
Bill Fletcher
Bella Belmont
Adele de Voro
Virginia Lawlor
Fay Raye
Dotty Allen
Tony Bonnett Orc
Ray Harkins
Swan Club
Marty Behn
Barbara Joan
Hilton Sis
Cleo Valentine
Nancy Lee
Bonnie Stuart
Earl Denny Orc
20th Century
3 Peppers
Mike Pedecin
Arthur Strohman 3
Harry McKay
Trans-Atlantic Tavern
Billy James
Carlotta Dale
Venice Grill
Katherine King
Eddie Thomas
Margie King
Bobby King
Nick Ravalle
King Sis
Roberta Wynne
Warwick Hotel
Joe Coo Orc
Weber's Hof Brau
Camden
Dorothy Lyman
Don Bannerman
Jack Smith
Grant Fam
Edith Carroll
Toni
Jules Flacco's Orc
Syd Golden
Rathe'r Eldoradians
Dave Pierson
Wilson's
Joe Hough
Art Mathues
Hep Cats
Daisy Mae
Dewey Rao
Gene Stockwell
Geo Baquet Orc
Yacht Club
Mitzi Graff
Joan Coraz
Monya Alba
Billie Lee
Victor Nelson Orc

CLEVELAND

Alpine Village
Norman & McKay
Pepe & Conchita
Willie Matthias Orc
Bob Copfer
Frances Auer
El Dumpo
Bob Manners Orc
Sammy Lipman
Joan March
Hal Heoney
Beef Trust Gls
Eldorado Club
Aggie Auld
J Mackenzie Orc
Gourmet Club
Royal Hawaiians O
Bill Lochman
Hotel Allerton
Joe Baldi Orc
Hotel Carter
Thixton Sprenger
Ambassadors Orc
Charles Wick
Hotel Cleveland
Henry King Orc
Hotel Fenway Hall
Johnny Cowgill
Grant Wilson
Hotel Hollenden

Callahan Sis
Deane Janis
Rolly Rollea
Woody Wilson
Southernaires Orc
Hotel Statler
Ray Morton Orc
Jose Perez Orc
Ernie Taylor
La Conga Club
Freddie Carlone Orc
Lindsay's Skybar
Maurice Rocco
Hal Simpson
Pearl de Lucca
Mannco's Cafe
Franc Reynolds
Tafts Redheads
Lou Story Orc
Mounds Club
Geno Korwin's Orc
Jane Pickens
Regal Club
Ducky Malvin Orc
3700 Club
Art West
5 Aristocrats
Hal Hall
Shirley Burke
Don Walsh Orc

PITTSBURGH

Anchorage
Hugh Morton Orc
Maynard Deane
Arlington Lodge
Phil Cavezza Orc
Balconades
Buddy Carlsen Orc
Bill Green's
Leighton Noble Orc
Blue Ridge Inn
Lou Lucky Orc
Benny Austin
Warren & Durkin
Johnny Gallis
Henny Austin
Boogie-Woogie Club
Boog Sherman
Mazie Simon
Harry Comorada
Tubby Miller
Chick Williams

Club Petite
Piccolo Pete Orc
Bobby Carlisle
De Marlaise Sis
Eileen O'Shea
Cork and Bottle
Nelson Maples
Colonial
George Wells Orc
Henriotta
Eddie Peyton's
Art Schamberg Orc
Mildred Segal
Eddie Peyton
Sandy McClintock
Marion Muller
El Chico
Mario Orc
Carlos Creos
Bankoff & Lannon
De Marlos

51 Club
Connie Gregg
4 Kings
Hotel Fort Pitt
Ken Bailey Orc
Johnny Mitchell
Harry Walton
Jessie Wheatley
Hotel Henry
(Silver Grill)
M Contreras Orc
Conchita
(Gay 90's)
Dorothy Nesbitt
Hotel 7th Avenue
Bess Saunders
Ida Iola
Everett Haydn
Betty Donahoe
Al Devin
Hotel Roosevelt
4 Skyliners
Hotel Schenley
Billy Hinds Orc
Joy Lind
Hotel Wm Penn
Virginia Ramoe
Frank Andrini Orc
Merry-Go-Round
Bubbles Becker O
Frances Stone
Cy Hollywood
New Penn
Ralph Allen Orc
Pavale & Core
Estrallita
Ginger Fero
Juanita
Buddy Birch
Nixon Cafe
Al Marlsco Orc
Bob Carter
Bob Ripa
Evelyn Farney
Kay Vernon
Manor & Mignon

Nut House
Sherdina Walker O
Ted Blake
George Gregg
Harry Frank
Joe Klein
Chuck Wilson
Walson
Oasis
Benny Burton Orc
Betty Leo
Babe Rhodes
Skip Nelson
Pines
Don Rutter
Bill LeRoy Orc
Shangri-La
Bob Dickson Orc
Ellen Vargo
Trelon
Billy Morie Orc
June Collins
Dance Darlings
Barry Parks
Yacht Club
H Middleman Orc
Mildred Bailey
Leon Fields
Fortunellos
Franco & Berle
Christine Forsyth
Shirley Heller
Sky-Vue
Tommy Carlyn Orc
Bill Douglas
Pee Wee Walker
Billy Sagone
Union Grill
Sammy Walters
Frank Natale
Mike Sandretto
Villa Madrid
Etzi Covato Orc
Mark Lane
Arturo & Evelyn
Jane Dever
Marion Vinay
Bonita Montee
Lino (6)

BOSTON

Beachcomber
Harry Morrissey
Ruth Wayne
Dance Players Tr
Howard Brooke
Pancho & Dolores
Buster Kelm Rev
Blinstrub's
Peter Bodge Orc
Harry Stockwell
The Del Rios
Artini & Lodzia
Radolf
Irene Stark
Casa Manana
Al Tory Orc
Harrison Aulger
Joye Martin
Tom Brown
Kathryn Fortonor
Louise Sherwood
Earl Gregg
Jane Giddings
Jean Carle
Don Muckel
Club Mayfair
Ranny Weeks Orc
Bernie Bennett O
George Libby Rev
Joe Frisco
Adelaide Moffett
Don John Fisher
Allen Carney
Doris Abbott
Club Vanity Fair
Farren Bros Orc
Stella Ray
Ginnie O'Keefe
Bette Claire
Cocoanut Grove
Mickey Alpert Orc
Don Rica Orc
Wally Wanger Rev
Billy Paine
Marianne Francis
Amapola Lopez
Blondell 2
Frederika
Pastones & Fanchon
(Melody Lounge)
Marjorie Garretson
Herb Lewis
Copley Plaza
(Sheraton Room)
Ruby Newman Orc
Julia Barbour
(Merry-Go-Round)
Mark Gilbert 3
Crawford House
Ray Collins Orc
Sally Keith
Jacqueline Hurley
Harriet Walker
Billy Byrd
Crawfordettes
Fox & Hounds
Milton George Orc
Irene Donahue
David Ballantine
(Rhumba Casino Room)
Charles Wolk Orc
Los Habaneros (6)
Hi-Hat
Pete Herman Orc
Lucille Grey
Frank Petty
Hotel Bradford
(Circus Room)
Warren & Bodee
Hotel Brunswick.
(Bermuda Terrace)
Raymond Scott Orc
Billy Leach
Roberta
Hotel Essex

Ken Travers Orc
Jack Manning Orc
Billy Kelly
Frost & Helene
Roberta Hines
Conga Teresa
Joan Monti
Hotel Lenox
(Lenox Arms)
Bob Hardy Orc
Kay Ivors
Hotel Minerva
Bunny McVey Orc
Barbara Douglass
Hotel Somerset
(Balinese Room)
Harry Marshard O
Hotel Statler
(Terrace Room)
Howard Jones Orc
Jack Edwards
(Cafe Rouge)
Salvy Cavicchio Orc
Hotel Westminster
(Blue Room)
Karle Rohde Orc
Billy & St George
Ardon & Reynard
Tom Barry
International Cafe
Ted Crowley Orc
Norman Bolster
Dot Parker
Miller & Boogie
Lenova
Bob Franklin
Ken Club
Stuff Smith Orc
Russ Howard
Latin Quarter
Anthony Bruno Orc
Rhumboleers Orc
Paul Gorritts
Dello Orelle
Paul & G Hartman
Roosi Sis
Mimic Men
Buster Kelm Ens
Helen Carroll
(Lounge Bar)
Hum & Strum
Escudero & LaPlata
Miami Grove
Jimmy McHale Orc
Lennie Fitz
DiAnno & Michael
Lalia Daily
Johnny Dave
Clarence Jackson
Rose Chapman
Rio Casino
George Harris Orc
Harry Spear
Wally Wanger Rev
Cheri & Tamacita
Garon & Bennett
3 Ridder Boys
(Garden Lounge)
Newell & Emmett
Steuben's
(Vienna Room)
Lew Conrad Orc
Boyd Heathen
Chester Dolphin
Armstrong & Stark
Barry & English
Dolores Reed
The Cave
Don DiBona Orc
Jack Fisher
Tamara Doriva
Currita & Carol
Phil Barry
Tic-Toc
Joe Novis Orc
Jimmy Hodges

MARRIAGES

Rosalind Russell to Frederick Brisson, in Santa Barbara, Oct. 25. Bride is film actress; he's a Hollywood agent and son of Carl Brisson.

Catherine Reeve to Thomas Kilpatrick, in Princeton, N. J., Oct. 21. Groom is company manager of 'Cuckoos On the Hearth' (Morosco, N. Y.); bride is non-pro.

Edna Levy to Harold Florence, in Hollywood, Oct. 26. He's 'Frisco nitery operator.

Maude Paley to Dave Mallon, in New York, Oct. 27. Both are performers.

Adeline Seaman to Charles Henry Forsythe, in London, Oct. 22. Both are performers, members of Forsythe, Seaman and Farrel act, Americans, who went to England several years ago, and did some producing there.

Louise Platt to Jed Harris in Juarez, Mexico, Oct. 20. She's the stage and screen player; he's the legit producer.

House Reviews

Continued from page 22

STATE, N. Y.

the Daily News columnist introduces the guest stars. Gower and Jeanne and Jean Sablon, both appearing in the Persian Room of the Plaza Hotel, merely took bows, but Adrienne Ames, the ex-film player, who has just started sustaining film gossip on WHN, told a gag that was not very funny. However, her appearance was a good trailer for her radio column, so maybe she'll also be booked at the State.

Other Broadway columnists waiting for an open week at the State are Dorothy Kilgallen (Journal-American) and Leonard Lyons (Post), the house already having played Ed Sullivan, Louis Sobol, Ted Friend and Nick Kenny. And after the booking office runs out of Broadway columnists, how about those who conduct pillars on cooking and how to whip up a lace coverlet?

Scho.

NATIONAL, L'VILLE

Louisville, Oct. 23.

National Players, Tommy Hanlon, Vi Shaffer, Nellie Clark, Al De Clercq, Dance Stylists, Allan Sher, Kennon, Los Argentinos, Exotiques; 'Bride Wore Crutches' (20th).

Just a fair stage show, and not up to the standard of previous weeks' offerings. Stock players Vi Shaffer, Tommy Hanlon, Nellie Clark and Al De Clercq are the backbone of the more than an hour live-talent effort, going through the amusing lines and situations found in 'Getting Gertie's Garter.' Players deliver a boisterous version of the Avery Hopwood farce, interspersed by line numbers and three so-so vaude acts.

House gets by with two sets, one an interior and the other a barn, with most of the comedy antics taking place in the rustic setting. Players garnered plenty of laughs from a predominantly male audience, and at times border on the blue.

Vaude portion of the bill and the girl line stack up as the most entertaining portions of the show, with an unbilled pair of tapsters, male and femme, stepping off some fast beats. At show caught they were at variance with the orch on tempo, but their offering was short and speedy, and the audience apparently didn't notice. Allan Sher scored with his whistling impressions. Does some trick stuff whistling while smoking a cigar and closes with a life-like impression of Joe Frisco.

Kennon, xylophone manipulator, gets some sweet sounds from his instrument and closes by playing the woodpile while it is covered by a cloth. Makes quite a point of announcing that this is 'copyrighted and protected material.' Los Argentinos, hand-balancing and tumbling troupe (6), four males and two femmes, run through pyramid building, tumbling and cartwheels to a big hand. Acts' time is brief, but they registered solidly.

House boasts a line of 15 shapely, young, attractive dancers, and gals made a hit with the patrons on five appearances. Couple of them step out for tap specialties and get over okay. They're billed as the Lee Sisters.

Stage bills are pulling highly satisfactory biz and house is now in the ninth week of the policy. Manager Jack Sidney is putting on several exploitation ideas: Monday night is 'Swing Band Night,' with cash prizes for the best local swing crews. Currently lining up a radio quiz program to be aired over WINN and sponsored by a local brewery. Also adds extra show Saturday night, starting at midnight, which gets plenty of the defense workers.

Biz at last show Thursday (23), opening day, was near capacity.

Hold.

KEITH'S BOSTON

Boston, Oct. 24.

The Herzogs (5), *Sue Ryan, Bob Evans, Mills Brothers* (5), *Buster West and Lucille Page with Jack Goodheart, Sally Rand; 'Never Give a Sucker an Even Break'* (U).

Well-balanced variety bill features Sally Rand here this week. Fanner closes the show and the customers get their money's worth while waiting for the main event. Miss Rand gyrates with fans and a big balloon in two separate routines seen here before. Flesh-flasher satisfies the boys but both numbers would be more entertaining if cut.

Buster West and Lucille Page, next-to-shut, offer nothing new in their familiar routine, but grabbed generous plaudits in the dance department. West's soft shoe eccentric solo and Miss Page's torso-twister single click okay; she also garnered a nice hand for her comedy hillbilly song, joined later by West in a short comedy dance. Jack Goodheart assists capably as usual in the hokum antics that precede the dancing.

The five Herzogs, novelty trapeze act, are the openers, a good bet for any vaude show. Four girls register in swinging trapeze and rope tricks, then the fifth partner comes out of the audience in street clothes and gets over nicely in clowning stuff on the moving strand. Finishes with a front dive and one-leg catch that's a gasper.

Mills Brothers, in the four spot, give out a quartet of numbers, of which 'Lazy River' and 'Sweet Lucy Brown' click best. When caught they could have done an encore. Although the novelty of this act has worn off and they have not offered much new in recent years, the rhythm quartet still holds attention throughout and gives a better-than-average performance for this type of act. Why the ace guitarist who accompanies them does not get at least a momentary spot is anybody's guess, but it appears that the boys have at least the makings of a new twist there.

Sue Ryan, strenuous songster, playing deuce, burlesques various types of singers, themer to magazine cover girls, and really gets across with her dual version (ragtime and swing) of 'You Made Me Love You.' Bob Evans, ventriloquist, is very okay in a smartly routined act that wastes no time or motion.

Larry Flint's house band plays the pit. Good business on second afternoon show opening day.

Fox.

CHICAGO, CHI

Chicago, Oct. 25.

Harry Reso, Sybil Bowan, Julian and Marjori, Kitty Carlisle, Chicago Ballet (16); *'Hold Back the Dawn'* (Par).

Only five people in the four acts currently, but they supply a happy portion of entertainment.

Harry Reso tees off after the opening chorus number and does well with his pantomime comedy, especially the juggling bit, and scores with his novelty dancing style.

Sybil Bowan remains standard through the years, but changes her routine with sufficient frequency to prevent her from growing stale to audiences. She has some new impersonations here, and does them well, but her standard of Gloria Swanson and the cockney beauty winner remain strong comedy items. Julian and Marjori scored mightily with their class ballroom numbers.

Billed as headliner but coming up with the weakest returns was Kitty Carlisle. Her work, when caught, lacked fire and showmanship.

Gold.

Airlines

Continued from page 2

brought reports that Georgie Jessel had left the West Coast and was flying straight to Broadway to tell his friends about 'the world's greatest baby.' Jessel flew out to the other end of the line early Saturday to have a look at his heir and was due back yesterday (28).

Dwight Deere Wiman had seat space Sunday (26) to get to the Coast in time to witness the opening of his and Jack Kirkland's production of the musical comedy tentatively titled 'They Can't Get You Down.'

Ilka Chase is hard-pressing Andre Kostelanetz for the airways riding championship with all her United Air Line flights hither and thither these last few weeks. Between broadcasts and rehearsals, the gal is filling lecture dates by the barrel, most recently hopping a United plane to Cleveland on Friday (24). Kosty is right in there himself, however, for on Sunday (26) he boarded a Mainliner for Los Angeles.

'How Green' Preem

United Air Lines also reports that for the preem of 'How Green Was My Valley' at the Rivoli, 20th-Fox has been bounding critics in from al lover the flag-stops.

Cleveland seems to be getting to be quite the place for aerial travelers to set down and light for awhile. In addition to La Chase chasing out there, Simone Simon went UAL to the Cleveland Clinic Clinic—pipe the doubletalk!—for a checkup Thursday (23), following Mary Pickford, who had sailed out a few days before. Morton Downey, although on another ship, went the same day to the same city aboard the same line.

United brought Frank J. Taylor, mag writer, in from his California ranche to pow-wow with the editors; while other UAL cargo included Dale Carnegie, the Influencer, out for a Chicago stopover before hitting the skyways for Portland, Ore.

Ia. Carney Embezzler Nabbed in St. Louis

St. Louis, Oct. 28.

Arthur O'Neal, 41, wanted in Nashua, Ia., for embezzling $775 while manager of a carny playing there, was nailed in St. Louis last week and admitted the charge. O'Neal's pinch was brought about by a policeman, Earl Robertson, who read of O'Neal's lam in a State Highway Patrol bulletin that also said the fugitive had a sister living here.

Every a.m. Robertson cased the sister's home and last week saw a car standing at the curb that answered the description mentioned in the bulletin. He entered the house and seeing a man, said, 'I know you, O'Neal. You might as well surrender. We have the house surrounded.' O'Neal then admitted his identity and guilt. Iowa authorities were notified to extradite their quarry.

Narrowly Avert Triple Tragedy In Morton Circus

Toronto, Oct. 24.

Death was apparently looking the other way when, during a single performance here of Bob Morton's Circus in the Maple Leaf Gardens, some 10,000 spectators screamed or gasped three times as three of the headline acts encountered a toss-up in timing that might have spelled tragedy. The first was when Terrell Jacobs, wild-animal trainer, was attacked by a 600-pound lion in a cage of 28 lions and tigers; the second when Betty Bell of the Flying Wards, aerialists, dropped into a net which wrenched its stanchions and pulled out of the concrete to leave her two feet from the floor; the third when Peejay Ringens, bicycle tank-diver, failed to emerge on time as prop-men rushed up for assistance.

In Terrell's act, one of the highlights is having a lion walk parallel wires eight feet up, with Terrell leaping to the wire and hanging upside-down as the lion passes over him. This time, the lion lost its balance, fell down in a scramble with the trainer during which gun and whip were lost. Terrell retrieved his gun and whip, after his right arm was gashed, and managed to put the lion back into its routine with the others. The lion has been doing the stunt for over two years, has made 24 falls according to the records, but this is the first time it has attacked its trainer.

In the Flying Wards aerial act, two of the quartet had successfully done their somersaults and twists when Betty Bell took her 50-foot drop, with the net collapsing a couple of feet above the concrete. Gus Bell, her husband, was about to drop when his wife and brother, member of the ground crew, shouted to him not to. Gus climbed down the 50-foot rope-ladder.

Peejay Ringens was knocked out and pulled out of a 3-foot tank after his 90-foot leap through the air on a bicycle. Stunt involves riding down a narrow ramp 80 feet off the ground and then a mid-air leap in which Ringens discards the bicycle and then takes a long-dive into a 3-foot tank of water.

Trio repeated their acts twice-daily during remainder of Toronto engagement.

Fred Bradna Ill

Fred Bradna, equestrian director of the Ringlings, Barnum & Bailey Circus, is in the Jewish hospital, Philadelphia, under treatment for pleurisy. He is reported out of danger. Showman was taken ill in New Orleans and was treated there for a time. John Ringling North, managing director of the big top, planned sending Bradna to Sarasota, but he preferred going to the Philly hospital, where he knows a number of physicians.

Bradna expects to rejoin the outfit soon. Ringling show is remaining out a week longer than last season, playing southern stands. It is booked until Nov. 22.

Football

By Dick Fishell

(WHN, N. Y., Sports Commentator)

College Games

Clemson—Geo. Washington

No contest as Clemson chops down Washington.

NYU—Penn State

This is a good State team, only weak in reserves. It should turn back the Violets.

Alabama—Kentucky

Kentucky is only mediocre. Alabama has found her stride and moves along with a triumph.

Arkansas—Texas A. & M.

The Texas Aggies continue to roll up touchdowns.

Army—Notre Dame

The Soldiers are going out of their league to taste their first defeat of the year.

Baylor—TCU

If they can recover from the physical beating handed it by Fordham, TCU should win.

Boston College—Temple

A dogfight, with Temple having the edge because of Andy Tomasic.

Colgate—Holy Cross

Holy Cross is just another football team and Colgate is underrated. Colgate finally blossoms forth and upsets Cross.

Columbia—Cornell

Columbia has lost its magic while Cornell is on the upbeat.

Detroit—Manhattan

Manhattan has won its game of the year and will take it on the chin from a potent Detroit squad.

Duquesne——Villanova

Experts rate this a pushover for Duquesne. But Villanova will bounce back for a grueling triumph.

Fordham——Purdue

Purdue is just a running team. Fordham can do everything.

Georgia—Auburn

The Georgians back in the victory column.

Georgia Tech—Duke

Duke is too powerful.

Illinois—Michigan

Michigan all the way.

Iowa—Indiana

The Indiana Hoosiers outpass Iowa.

La. State—Tennessee

A tossup, with Tennessee getting the nod.

Marquette—Mississippi

Ole Miss, and a waltz.

Michigan State—Missouri

Missouri's forward wall is too tough.

Minnesota—Northwestern

Despite many injuries, the Minnesota Gophers rumble on.

Oregon—Washington State

Washington State goes back to normal as Oregon wins.

Penn—Navy

Penn gets its first setback of the year as Navy wakes up.

Pittsburgh—Ohio State

The Buckeyes go to town.

Princeton—Harvard

The Harvards are better coached. They'll win.

SMU—Texas

A tough game, with Texas on the long end of the score.

Stanford—Santa Clara

Even-steven, but got to stay with Stanford.

UCLA—Calif.

Toss a coin—and it's California.

Vanderbilt—Tulane

Tulane's power turns the trick.

Wisconsin—Syracuse

The midwest to predominate.

Yale—Brown

The Yales pass their way home.

Nat'l Pro League

Giants—Cardinals

Giants to bounce back for a victory over the Cards.

Dodgers—Eagles

Ace Parker & Co. do it again.

Bears—Packers

The Bears in a high-scoring game.

Rams—Lions

The Rams have been coming along fast.

Redskins-Steelers

Sammy Baugh's pitching will lead the way to an easy victory.

Probable Football Winners

(And Proper Odds)

College Games

(SATURDAY, NOV. 1)

GAMES	WINNERS	ODDS
*Clemson-George Washington	Clemson	4-1
*NYU-Penn State	Penn State	3-1
Alabama-Kentucky	Alabama	4-1
Arkansas-Texas A. & M.	Texas A. & M.	4-1
Army-Notre Dame	Notre Dame	3-1
Baylor-TCU	TCU	Even
Boston College-Temple	Temple	7-5
Colgate-Holy Cross	Colgate	11-5
Columbia-Cornell	Cornell	12-5
Detroit-Manhattan	Detroit	4-1
Duquesne-Villanova	Villanova	1-4
Fordham-Purdue	Fordham	5-1
Georgia-Auburn	Georgia	5-1
Georgia Tech-Duke	Duke	4-1
Illinois-Michigan	Michigan	4-1
Iowa-Indiana	Indiana	8-5
La. State-Tennessee	Tennessee	6-5
Marquette-Mississippi	Miss.	3-1
Mich. State-Missouri	Missouri	Even
Minnesota-Northwestern	Minnesota	12-5
Oregon-Wash. State	Oregon	12-5
Penn-Navy	Navy	5-7
Pittsburgh-Ohio State	Ohio State	4-1
Princeton-Harvard	Harvard	3-1
SMU-Texas	Texas	3-1
Stanford-Santa Clara	Stanford	11-5
UCLA-Calif.	Calif.	Even
Vanderbilt-Tulane	Tulane	6-5
Wisconsin-Syracuse	Wisconsin	3-1
Yale-Brown	Yale	Even

* *Friday night* (31).

Record: Won, 89; Lost, 36; Ties, 2; Percent, .712.

National Pro League

(SUNDAY, NOV. 2)

Giants-Cardinals	Giants	4-1
Dodgers-Eagles	Dodgers	4-1
Bears-Packers	Bears	3-1
Rams-Lions	Rams	2-1
Redskins-Steelers	Redskins	3-1

Record: Won, 18; Lost, 5; Ties, 0; Percent, .783.

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